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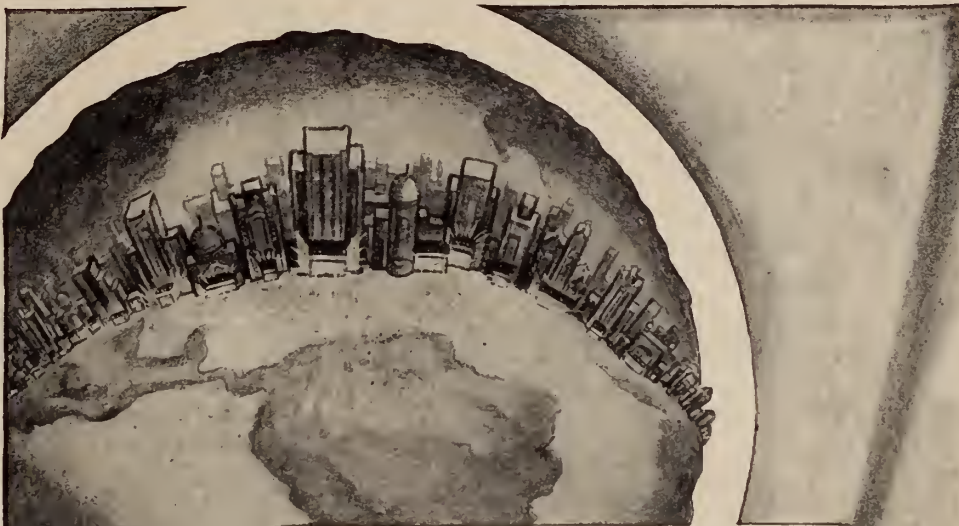


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DOMINATING THE FIELD OF CAREFUL BUYERS!

GIRDLING the Globe, the finest theatres in the world are equipped for *Sound Quality* with RCA PHOTOPHONE!

The U. S. NAVY, after exhaustive tests in open competition, specified RCA PHOTOPHONE Sound Reproducing Apparatus for all its activities on Sea and Land. Uncle Sam's mighty fleet... Battleships, Cruisers, Destroyers... 300 strong... will be equipped during 1931 to exhibit educational and entertainment sound motion pictures to Uncle Sam's Fighting Men.

The U. S. ARMY selected RCA PHOTOPHONE for its camp theatres and over 70 installations have been made!

Where *Sound Quality* is demanded... where *Mechanical Excellence* is required... where *Service and Satisfaction* are expected, you will find RCA PHOTOPHONE... for RCA PHOTOPHONE Dominates the Field of Careful Buyers.

RCA PHOTOPHONE, Inc.

Executive and Commercial Offices
411 FIFTH AVE., NEW YORK CITY

(A Radio Corp. of
America Subsidiary)



THE EMBLEM OF



PERFECT SOUND

PHOTOPHONE
INC.
SOUND EQUIPMENT



REG. U. S. PAT. OFF.

ESTABLISHED 1802

presents . . .

A New High Speed Panchromatic Negative

Retaining the same

COLOR BALANCE
FINE GRAIN and
LATITUDE

of the former product.

The Extreme Sensitivity Allows a
MATERIAL REDUCTION IN LIGHTING.

"A Comparative Test Will Convince"

DUPONT PATHE FILM MANUFACTURING CORP.

35 West 45th Street
New York City

6656 Santa Monica Blvd.
Hollywood, Calif.

THE MOTION PICTURE ALMANAC

Reference Book of the Industry

1931



Publication Offices
1790 Broadway,
New York City



Chicago Offices
407 S. Dearborn St.

Hollywood Offices
6305 Yucca St.

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By The Quigley Publishing Company
1790 Broadway
New York City



◆ ◆ **T**HE MOTION PICTURE ALMANAC is published for the service of the working minds of the institution of the screen, from the studio to the theatre.

This volume comes annually as an instrument of reliable and convenient reference presenting the basic facts and the complete background of the contemporary period of the industry. Its presentations are brief, concise and convenient.

The MOTION PICTURE ALMANAC is also a document representing this art and industry of the motion picture to the general public. Its pages tell the story of now and today to the whole wide audience of those who are in anywise concerned with the conduct of the business, through the entire gamut of commerce from the newspaper to the banking house.

In its biographical pages *The* MOTION PICTURE ALMANAC is a complete "who's who" of the screen world, with a wealth of information on the careers and attainments of that great array of able personalities who labor in the cause of the world's supreme amusement.

MARTIN QUIGLEY.



The MOTION PICTURE ALMANAC

published by

The Quigley Publishing Company

publishers of

Motion Picture Herald

Motion Picture Daily

Hollywood Herald, and

Better Theatres

The Industry at a Glance

Development of the talking picture, and its subsequent popularity throughout the world, has brought a half billion dollar increase in capital investment in the motion picture industry, the present invested capital being estimated at \$2,500,000,000.

Eighty per cent, or \$2,000,000,000, of the world capital is invested in the United States.

A survey of the motion picture industry discloses the following figures:

Total capital investment.....	\$2,500,000,000
Invested in the United States.....	\$2,000,000,000
Approximate new investment in the United States due to sound.....	\$ 200,000,000
Gross annual admissions in United States.....	\$1,560,000,000
Production cost for 1931-32.....	\$ 200,000,000
Annual advertising expenditure throughout world.....	\$ 100,000,000
a. Expenditure in United States.....	\$70,000,000
aa. Newspapers, magazines, etc.....	\$55,000,000
bb. Billboard	\$10,000,000
cc. Accessories	\$ 5,000,000
b. Expenditure in other parts of world.....	\$30,000,000
Invested studio capital in Hollywood.....	\$ 78,000,000
Annual Hollywood Payroll.....	\$ 85,000,000
Weekly payroll	\$ 1,600,000
Total employed in industry in United States.....	290,000
a. In production	30,000
b. In distribution	10,000
c. In theatres	250,000
Number of extras registered at Central Casting Bureau.....	17,541
Number of studios in United States	32
a. In Hollywood	26
b. In New York	6
Number of advertisements placed daily in various media.....	15,000
Approximate world attendance of newsreels per week.....	300,000,000
Approximate world attendance of other forms of film entertainment per week	250,000,000
Approximate attendance in United States per week.....	90,000,000 to 115,000,000
Approximate number of theatres of the better type in United States.....	14,500
a. Circuit controlled	3,465
Publix	1,013
Fox	601
Warner Bros.	402
Loew's	117
RKO	119
Other circuit-owned houses	1,213
b. Individually owned	11,035
Total seating capacity.....	12,143,761
Theatres equipped for sound.....	83 per cent
Production of motion pictures in United States as compared to world production—	
Estimated by volume.....	65 per cent
Estimated by value.....	85 per cent
Approximate amount of film manufactured and used annually, linear ft.....	6,000,000,000
Total expenditure in theatre construction in 1929, 1930, 1931.....	\$ 345,476,000
a. In 1929	\$163,559,000
b. In 1930	\$ 97,580,000
c. Estimated for 1931	\$ 84,337,000
Annual expenditure for theatre accessories (new and replacements).....	\$ 25,000,000
Exports of motion picture films from the United States during the year 1930	
	Lineal Feet
	Quantity Value
Sensitized, not exposed	87,531,862 \$1,920,977
Exposed motion picture films	274,351,341 8,118,736
Negative films, silent.....	4,164,711 348,087
Negative films, sound	8,190,647 983,519
Positive films, silent	83,749,717 2,046,843
Positive films, sound	178,246,266 4,740,287

Next to pictures made for the English speaking countries, the greatest market for United States films lies in countries where Spanish is the native tongue. Next in rank are German speaking countries, primarily the former German Empire. Next in line comes France.

(Data from Motion Picture Producers and Distributors of America, Inc., Architectural Forum, and original sources)

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Corporate Structure of the Motion Picture Industry



The Motion Picture Almanac presents for the first time in the annals of the trade an exhaustive analysis of the corporate structure of the industry, including the complete roster of each company, the state in which it is incorporated, details of corporate organization, the authorized number of shares of stock and their market value, preferred and common, banking affiliations and earnings statements.

Sound Survey of U. S. Theatres

100% Survey of Theatres in U. S.		
Total Theatres Reported in Textbooks, etc.	28,826	% to Text-book Total
Theatres Found Dismantled, Demolished, Duplicated, etc.	10,927	37.9
Net Theatres Existing in Country	17,899	62.1
SUMMARY OF NET THEATRES		
Sound Houses		
Western Electric Equipped	4,430	25.3
RCA Equipped	1,189	6.6
Pacent Equipped	478	2.6
DeForest Equipped	543	3.0
Miscellaneous Equipped	4,913	27.4
Total Theatres Equipped	11,553	64.9
Silent Houses		
Operating	3,134	
Closed but May Reopen	3,212	
Total Silent Houses	6,346	35.1
SUMMARY OF CLOSED HOUSES		
Equipped Houses Closed	696	
Closed for Summer Only ..	100	
Closed for Protection	33	
Closed but May Reopen ..	563	
Silent Houses Closed	3,212	50.6

Survey of Central Territory <i>(Comprises 17 States)</i>		
Total Theatres Reported in Textbooks, etc.	14,884	% to Text-book Total
Theatres Found Dismantled, Demolished, Duplicated, etc.	6,290	42.3
Net Theatres Existing in Territory	8,594	57.7
SUMMARY OF NET THEATRES		
Sound Houses		
Western Electric Equipped	1,734	20.2
RCA Equipped	457	5.3
Pacent Equipped	151	1.7
DeForest Equipped	307	3.5
Miscellaneous Equipped	2,760	32.1
Total Theatres Equipped	5,409	62.8
Silent Houses		
Operating	1,642	
Closed but May Reopen	1,543	
Total Silent Houses	3,185	37.1
SUMMARY OF CLOSED HOUSES		
Equipped Houses Closed	350	
Closed for Summer Only ..	63	
Closed for Protection	7	
Closed but May Reopen ..	280	
Silent Houses Closed	1,543	48.4

Survey of Western Territory <i>(Comprises 11 States)</i>		
Total Theatres Reported in Textbooks, etc.	3,400	% to Text-book Total
Theatres Found Dismantled, Demolished, Duplicated, etc.	840	24.7
Net Theatres Existing in Territory	2,560	75.3
SUMMARY OF NET THEATRES		
Sound Houses		
Western Electric Equipped	682c	26.6
RCA Equipped	205	8.0
Pacent Equipped	47	1.8
DeForest Equipped	42c	1.6
Miscellaneous Equipped	557	21.7
Total Theatres Equipped	1,533	59.7
Silent Houses		
Operating	361	
Closed but May Reopen	666	
Total Silent Houses	1,027	40.1
SUMMARY OF CLOSED HOUSES		
Equipped Houses Closed	105	
Closed for Summer Only ..	2	
Closed for Protection	14	
Closed but May Reopen ..	89	
Silent Houses Closed	666	64.9

Survey of Eastern Territory <i>(Comprises 20 States and D. of C.)</i>		
Total Theatres Reported in Textbooks, etc.	10,481	% to Text-book Total
Theatres Found Dismantled, Demolished, Duplicated, etc.	3,797	36.2
Net Theatres Existing in Territory	6,684	63.8
SUMMARY OF NET THEATRES		
Sound Houses		
Western Electric Equipped	2,014	30.1
RCA Equipped	531	7.9
Pacent Equipped	279	4.1
DeForest Equipped	194	2.9
Miscellaneous Equipped	1,587	23.7
Total Theatres Equipped	4,605	68.7
Silent Houses		
Operating	1,111	
Closed but May Reopen	968	
Total Silent Houses	2,079	31.3
SUMMARY OF CLOSED HOUSES		
Equipped Houses Closed	238	
Closed for Summer Only ..	35	
Closed for Protection	12	
Closed but May Reopen ..	191	
Silent Houses Closed	968	46.6

Financial Growth

The motion picture industry stands more firmly entrenched financially than ever before in its history with the entrance of powerful banking interests into the field—Working capital reaches \$214,174,710—Need of improved product is recognized—Film records for 1930 show largest gross and net incomes in the history of the trade—Increase of stockholders to 118,000 reflects attractiveness of earning power.

Entrance into the motion picture business of powerful banking interests, maintenance of earnings in the face of widespread business depression and changes in control and management of leading units in the field made the past year one of the most significant financially in the history of the film industry.

Following the transition from silent pictures to dialogue and subsequent popular appeal, the motion picture industry demonstrated its permanence and stability enough to attract the increasing attention of financial interests which theretofore backed only the older industries.

The step, however, was not made without shakeups and the trend for passing of control of the industry from strictly film to banking hands was accentuated by such incidents as the Fox battle and indications are that financial surveillance of the business is ever on the increase.

In the face of the general business depression in 1930 the industry ran up the largest gross and net incomes in its history, at a time when earnings in other lines of activity were suffering severely.

This demonstration of earning power whether business is good or bad has not failed to attract the increasing attention of the investment and speculative fraternity, and stockholders in motion picture companies increased from 49,258 in April, 1928, to the present total of approximately 112,000.

On top of all this the industry has come to recognize the necessity for putting out a better product to maintain earnings now that the novelty of the talking picture had worn off and competition among the leading units is keener than it ever has been. With this recognition, the events of the past year or so indicate, has come a more conservative business management that left the industry at the end of 1930 with a working capital of \$214,174,710, compared with \$209,686,974 in 1929 and \$177,774,666 in 1928.

With a more strongly entrenched financial position than it has ever had and a product recognized as more or less of a necessity in every civilized country of the world, the motion picture industry is in comparatively good shape to withstand the effects of a further prolongation of the economic setback. Earnings, of course, are beginning to reflect the extended business depression, but, in comparison with other fields, the decreases are small and the future

income, it is indicated, will depend more on the quality of product than on the fluctuations of the purchasing power of the public, which has given evidence that it will go to motion picture theatres whether times are good or bad.

Among the individual units, Fox Film was much in the public eye as a result of a series of events leading down from a change of control to General Theatres Equipment, Inc., withdrawal of the Government anti-Clayton act suit and shifting around the Loew's holdings to a change in the company's banking lineup and subsequent upheaval in the board of directors.

April, 1930, witnessed the closing scene in William Fox's dramatic battle to retain control of the enterprise he had built up from a nickelodeon to one of the biggest amusement units in the world when Fox Film Corporation passed into the hands of General Theatres.

Change of control took place through sales to General Theatres by William Fox of the latter's 50,101 shares of class B stock, together with the entire 100,000 shares of corresponding stock of Fox Theatres Corporation for a reported \$16,000,000. Agreement with Fox at that time provided that he should remain with the company as a director and chairman of the advisory board for five years at an annual salary of \$500,000.

At this time \$55,000,000 notes were issued to provide for details connected with the change in control, which included transfer of control of Loew's, Inc., and flotation of this financing led to some interesting developments in the company's financial affairs when the notes became due a year later on April 15, 1931.

Following an audit of the company's books, Halsey, Stuart and Co., which became the company's principal bankers when control passed out of the hands of William Fox, withdrew from the syndicate negotiating the refunding operation to meet the \$55,000,000 notes falling due and Chase Securities Corporation became the company's leading bankers.

Harley L. Clarke, president of Fox and General Theatres, then recommended a virtually new directorate to be voted on at the company's annual meeting, which was scheduled for April 15 but was postponed three times to June 10 due to delay in making up the annual report. New directors included members of the banking interests that replaced Halsey, Stuart and Company in Fox's affairs.

Withdrawal of the Government's anti-Clayton act suit which, was based on the acquisition by Fox of control of Loew's and which had been in litigation for more than two years, was a direct consequence of the refunding operation of April, 1931, in the process of which a new corporation was formed, known as the Film Securities Corporation.

Fox transferred to this new corporation its Loew's holdings consisting of 660,900 shares. Subsequently, it was reported, General Theatres Equipment purchased 100,000 shares of preferred stock of the Film Securities Corporation, the holding company for the Loew's stock.

Paramount, which set up for itself an enviable earnings record during the year, had its name changed in April, 1930, from Paramount Famous Lasky Corporation to

Paramount Publix Corporation. The chief feature in the company's operations during the year was the strengthening of its financial position to where it was recognized as one of the most stable in the industry.

RKO is another company that has worked itself up into one of the leading positions in the business financially, a step that was furthered by the purchase, completed in January, 1930, of all the studios and principal assets of Pathe Exchange, Inc. Retaining only its 49 per cent interest in the Du Pont Pathe Film Manufacturing Company, Pathe sold these assets to RKO for \$4,630,789, payable in notes maturing over a period of about five years. Outcome of the deal was formation of the RKO Pathe Company.

The long decline in stock market values since the autumn crash of 1929 took its toll among the motion picture shares, of course, but a significant change of financial opinion regarding the stocks of some of the leading companies has taken place as a result of the industry's demonstration of growing power and stability.

While the average motion picture stock is still given a speculative rating among the Wall Street fraternity, shares of a few major units have attracted an investment following as is attested by the increase in number of stockholders over a period of three or four years.

In comparison with the deflation in other groups of stocks over last year or so, the motion picture shares in most instances showed smaller depreciation in market value than most of the other leading groups and, when market conditions warranted, were quick to respond to any improvement in the general tone.

Fluctuations, of course, have depended largely on individual conditions. Thus, the recent difficulties in Fox affairs dropped the shares of that company and of General Theatres, together with affiliated bonds, to new record low levels, but it must be remembered that declines of this character occurred in a market when such premier and seasoned stocks as United States Steel were being forced down to new low ground and the general group of amusement shares suffered minor damage in comparison with other sections of the list.

Dividend payments on the stocks of leading motion picture enterprises have, of necessity, been cut, a step which has been found essential among shares of every other industry and mostly to a larger extent than was the case in the film group. The Warners dividend was passed in the fall of 1930 due to a large decrease in earnings, while Paramount cut its dividend from \$4 to \$2.50 annually in May, 1931. Downward revision of the Fox dividend was expected as the end of the first half approached.

In view of the general speculative cloudiness the outlook for picture stocks is naturally uncertain, but with most of the shares having about discounted the prospects of decreased earnings for 1931, it may reasonably be expected that the group will appreciate readily when general market conditions improve. Not a few of the shares have attracted large followings by the industry's growing powers and, with improvement in general business, these may be expected correspondingly to increase.

Corporate Structure

Associated British Cinemas, Ltd.

Controlling interest is held by
British International Pictures, Limited
Head Office: Heddon House
149/151 Regent Street
London, W. I.

CHAIRMAN AND MANAGING DIRECTOR

JOHN MAXWELL

SECRETARY

E. LIGHTFOOT

DIRECTORS

W. D. SCRIMGEOUR, C. A.
SIR CLEMENT KINLOCK-COOKE, BART.
J. DENNY BRIGHT.

DATE OF INCORPORATION

January, 1928, under the laws of England.

NUMBER OF SHARES, COMMON

4,000,000 authorized par value 5/
3,500,000 issued, par value 5/

NUMBER OF SHARES, PREFERRED (7½% cumulative)

1,000,000 authorized, par value £1.
842,340 issued, par value £1.

Associated British Cinemas, Ltd., own or control 130
cinemas in the United Kingdom.

Big 4 Film Corporation (Los Angeles, Cal.)

Paramount Building
1501 Broadway
New York City

PRESIDENT

JOHN R. FRFULER

SECRETARY

C. A. STIMSON

TREASURER

E. N. BONAVIA

DATE OF INCORPORATION

October, 1928, under the laws of New York State.

NUMBER OF SHARES, COMMON

30,000, no par value.

British International Pictures, Ltd.

Film House
Wardour Street
London, W. I.

Studios: Boreham Wood, Elstree, Hertfordshire

CHAIRMAN AND MANAGING DIRECTOR

JOHN MAXWELL

GENERAL MANAGER

J. C. A. THORPE

SECRETARY

GEO. H. GAUNT

DIRECTORS

A. DENT, managing director of Wardour Films,
Ltd., and B. I. P. (Export), Ltd.
W. D. SCRIMGEOUR, chartered accountant and di-
rector, Associated British Cinemas, Ltd.
SIR CLEMENT KINLOCK-COOKE, BART., director of
Associated British Cinemas, Ltd.
J. DENNY BRIGHT, director of Associated British
Cinemas, Ltd.
J. C. A. THORPE, director of Wardour Films, Ltd.,
and B. I. P. (Export), Ltd.

DATE OF INCORPORATION

March 20, 1926, under the laws of England.

NUMBER OF SHARES, COMMON

4,000,000 authorized, par value 5/-
3,900,000 issued, par value 5/-

NUMBER OF SHARES, PREFERRED (8% Cumu- lative)

500,000 authorized, par value £1.
250,000 issued, par value £1.

B. I. P. (Export), Ltd.

Subsidiary of
British International Pictures, Limited
Head Office: Film House
Wardour Street, W. I.

CHAIRMAN

JOHN MAXWELL

MANAGING DIRECTOR

M. A. DENT

SECRETARY

F. ALVEN

DIRECTORS

A. HUBBICH
GEO. GAUNT
J. C. A. THORPE

DATE OF INCORPORATION

May 19, 1920, under the laws of England.

NUMBER OF SHARES, COMMON

100,000 authorized, par value £1.
50,000 issued, par value £1.

NUMBER OF SHARES, PREFERRED (7% cumu- lative)

100,000 authorized, par value £1.
2 issued, par value £1.

Elstree Film Laboratories, Ltd.

Subsidiary of
British International Pictures, Limited
Head Office: Film House
Wardour Street, W. I.

Laboratories: Elstree, Boreham Wood, Herts.

CHAIRMAN

JOHN MAXWELL

SECRETARY

GEO. H. GAUNT

MANAGER

C. PARFREY

DIRECTORS

J. C. A. THORPE
M. A. DENT

DATE OF INCORPORATION

August 13, 1921, under the laws of England.

NUMBER OF SHARES, COMMON

3,500 authorized, par value £1.
3,024 issued, par value £1.

Pathe Freres Cinema, Ltd.

Subsidiary of
British International Pictures, Limited
Head Office: Film House
Wardour Street, W. I.

CHAIRMAN

JOHN MAXWELL

SECRETARY

GEO. H. GAUNT

DIRECTORS

M. A. DENT
J. C. A. THORPE

DATE OF INCORPORATION

March 16, 1911, under the laws of England.

NUMBER OF SHARES, COMMON

20,000 authorized, par value £1.
100 issued, par value £1.

NUMBER OF SHARES, PREFERRED (7% cumu- lative)

80,000 authorized, par value £1.
75,000 issued, par value £1.

The Caddo Company, Inc.

c/o United Artists Studio
1041 N. Formosa Avenue
Hollywood, Cal.

Principal place of business—Los Angeles, Cal.

PRESIDENT

HOWARD R. HUGHES

VICE-PRESIDENT

COL. G. W. HARDY

SECRETARY

N. DIETRICH

DIRECTORS

H. R. HUGHES, president, Hughes Industries Com-
pany, Ltd.
NOAH DIETRICH.
COL. G. W. HAROY, attorney.
COL. R. C. KULOELL, president of Hughes Tool
Company of Texas.
NEIL S. MCCARTHY, attorney.

DATE OF INCORPORATION

1912, under the laws of Louisiana.

NUMBER OF SHARES, COMMON

100, par value \$100.

BANKING AFFILIATIONS

Bank of America, 7179 Santa Monica Boulevard,
Hollywood, Cal.; Security First National Bank,
75th and Spring Streets, Los Angeles, Cal.; First
National Bank, Houston, Texas.

Columbia Pictures Corporation

729 Seventh Avenue
New York City

PRESIDENT

JOE BRANDT

VICE-PRESIDENT

HARRY COHN

SECRETARY AND TREASURER

JACK COHN

ASSISTANT SECRETARY AND TREASURER

A. SCHNEIDER

DIRECTORS

S. S. GOOGARO, Goddard and Company.
LEO M. BLANCKE, Hemphill Noyes and Company.
JOE BRANDT, Columbia Pictures Corporation.
HARRY COHN, Columbia Pictures Corporation.
JACK COHN, Columbia Pictures Corporation.
A. SCHNEIDER, Columbia Pictures Corporation.
NATHAN BURKAN, attorney.

DATE OF INCORPORATION

January, 1924, under the laws of New York State.

NUMBER OF AUTHORIZED SHARES, COMMON

300,000 issued 156,908, no par value.

NUMBER OF AUTHORIZED SHARES, PREFERRED

25,000 issued 18,092, par value \$30.

BANKING AFFILIATIONS

Underwriters: Goddard and Company, Inc., New
York.

Darmour Productions Corporation

5823 Santa Monica Boulevard
Hollywood, Cal.

PRESIDENT

L. J. DARMOUR

SECRETARY

PAUL S. DENTON

TREASURER

MARK HYMAN

DATE OF INCORPORATION

1927, under the laws of New York State.

BANKING AFFILIATIONS

Chase National, New York; Bank of America, Los
Angeles.

SUBSIDIARIES

Standard Cinema Corporation, 1560 Broadway,
New York.

Walt Disney Productions, Ltd.

2719 Hyperior Avenue
Los Angeles, California

PRESIDENT

WALTER E. DISNEY

SECRETARY AND TREASURER

ROY O. DISNEY

DATE OF INCORPORATION

December 16, 1929, under the laws of California.

NUMBER OF SHARES, COMMON

10,000, no par value.

BANKING AFFILIATIONS

Security First National Bank, Vermont and Holly-
wood Branch, Los Angeles, Cal.

Eastman Kodak Company

83 Montgomery Street
Jersey City, N. J.

PRESIDENT

WILLIAM G. STUBER

VICE-PRESIDENTS

WALTER S. HUBBELL

FRANK W. LOVEJOY

LEWIS B. JONES

ASSISTANT VICE-PRESIDENT

ROOLPH STUBER

SECRETARY

THOMAS J. HARGRAVE

ASSISTANT SECRETARY

MRS. ALICE K. HUTCHISON

TREASURER

RUOLPH SPETH

ASSISTANT TREASURERS

J. L. GORHAM

M. B. FOLSOM

P. W. TURNER

DIRECTORS

GEORGE EASTMAN, chairman

FRANK W. LOVEJOY

WILLIAM G. STUBER

WALTER S. HUBBELL

LEWIS B. JONES

JAMES S. SATSON

GEORGE W. TODD

DANIEL E. EVARTS

C. E. K. MEES

GEORGE H. CLARK

RUDOLPH SPETH

THOMAS J. HARGRAVE

DATE OF INCORPORATION

October 24, 1901, under the laws of New Jersey.

NUMBER OF SHARES, COMMON

2,261,320, no par value.

NUMBER OF SHARES, PREFERRED

61,657, par value \$100.

Educational Film Exchanges, Inc.

1501 Broadway
New York City

PRESIDENT

E. W. HAMMONS

VICE-PRESIDENT

BRUNO WEYERS

SECRETARY

CHARLES F. CATLIN

TREASURER

D. L. FARALLA

DIRECTORS

E. W. HAMMONS, Educational Pictures, Inc.
CHARLES F. CATLIN, Educational Pictures, Inc.
BRUNO WEYERS, Educational Pictures, Inc.
H. J. CARR, Educational Pictures, Inc.

DATE OF INCORPORATION

About January 21, 1930, under the laws of New York State.

NUMBER OF SHARES, COMMON

20,000, no par value.

NUMBER OF SHARES, PREFERRED

5,000, par value \$100.

BANKING AFFILIATIONS

Chemical National Bank, 1501 Broadway, New York City; Chase National Bank, 115 Broadway, New York City.

Electrical Research Products

(Subsidiary of Western Electric Co.)
250 West 57th Street
New York City

PRESIDENT

JOHN E. OTTERSON

VICE-PRESIDENTS

WHITFORD DRAKE

H. G. KNOX

H. M. WILCOX

SECRETARY

F. B. GILMORE

TREASURER

R. E. ANDERSON

Film Fire Prevention Co., Inc.

1201 Chestnut Street
111 Commonwealth Building
Philadelphia, Pa.

PRESIDENT

W. E. SCOTT

VICE-PRESIDENT

M. SCHEINFELD

SECRETARY

E. T. MULLEN

TREASURER

ROSS DAVIS

CORPORATE DIRECTORS

W. E. SCOTT, president and chief electrical engineer
M. SCHEINFELD, engineer
E. T. MULLIN, industrial engineer
ROSS DAVIS, chief fire engineer

DATE OF INCORPORATION

1930, under the laws of Delaware

NUMBER OF SHARES

1,000, no par value

BANKING AFFILIATIONS

Liberty Title and Trust Company, Philadelphia, Pa.

First Division Pictures, Inc.

630 Ninth Avenue
New York City

PRESIDENT

HARRY H. THOMAS

VICE-PRESIDENT

MURRAY ROSENBLUH

SECRETARY

OTTO LEDERER

TREASURER

HARRY H. THOMAS

DATE OF INCORPORATION

April, 1927, under the laws of New York State.

NUMBER OF SHARES, CAPITAL STOCK

750, par value \$100.

First National Pictures, Inc.

321 West 44th Street
New York City

PRESIDENT

HERMAN STARR

VICE-PRESIDENTS

G. E. QUIGLEY

SAM E. MORRIS

SECRETARY

R. W. PERKINS

ASSISTANT SECRETARIES

I. LEVINSON

E. K. HESSBERG

TREASURER

S. CARLISLE

DIRECTORS

W. S. McDONALD

R. W. PERKINS

HERMAN STARR

ALBERT A. WAINE

H. M. WARNER

DATE OF INCORPORATION

November 4, 1929, under the laws of Maryland.

NUMBER OF SHARES, COMMON

1,000, par value \$100.

SUBSIDIARIES

First National Productions Corporation; First National Distributing Corporation.

Fox Film Corporation

850 Tenth Avenue
New York City

PRESIDENT

HARLEY L. CLARKE

VICE-PRESIDENTS

W. C. MICHEL

WINFIELD SHEEHAN

S. R. BURNS

J. R. GRAINGER

SECRETARY

S. R. BURNS

TREASURER

W. C. MICHEL

DIRECTORS

HARLEY L. CLARKE

MATTHEW C. BRUSH

CHARLES W. HIGLEY

OSCAR L. GUBELMAN

WINFIELD SHEEHAN

WILLIAM FOX

W. S. HAMMONS

JOHN L. KUSER

DRYDEN KUSER

W. F. INGOLD

MURRAY W. DODGE

CHARLES B. STUART

Fox Theatres Corporation

850 Tenth Avenue
New York City

PRESIDENT

HARLEY L. CLARKE

VICE-PRESIDENTS

OSCAR S. OLDKNOW

WINFIELD SHEEHAN

W. C. MICHEL

S. R. BURNS

S. R. ROGERS

SECRETARY

S. R. BURNS

TREASURER

W. C. MICHEL

DIRECTORS

HARLEY L. CLARKE

WILLIAM FOX

OTTO E. KOEGL

ARTHUR F. LAFRENTE

SAMUEL W. FORDYCE

ROBERT C. WINMILL

A. E. GILBERT

WALTER R. HERRICK

C. E. HETRICK

MONTGOMERY CLARK

Hughes-Franklin Theatres Company, Ltd.

7051 Hollywood Boulevard
Hollywood, Cal.

Principal place of business. Los Angeles, Cal.

PRESIDENT

H. B. FRANKLIN

VICE-PRESIDENTS

JOSEPH M. SCHENCK

NEIL S. MCCARTHY

SECRETARY AND TREASURER

NOAH DIETRICH

DIRECTORS

H. R. HUGHES, president, Hughes Industries Company, Ltd.

JOSEPH M. SCHENCK, president, United Artists Corporation.

H. B. FRANKLIN, formerly president, Fox West Coast Theatres.

NEIL S. MCCARTHY, attorney.

NOAH DIETRICH.

DATE OF INCORPORATION

1931, under the laws of Delaware.

NUMBER OF SHARES, COMMON

10,000, no par value.

NUMBER OF SHARES, PREFERRED

50,000, no par value.

BANKING AFFILIATIONS

Bank of America, 7179 Santa Monica Boulevard, Hollywood, Cal.

Loew's, Inc.**PRESIDENT**

NICHOLAS M. SCHENCK

VICE-PRESIDENT AND TREASURER

DAVID BERNSTEIN

VICE-PRESIDENTS

DAVID L. LOEW

ARTHUR M. LOEW

E. A. SCHILLER

SECRETARY

LEOPOLD FRIEDMAN

BOARD OF DIRECTORS

Nicholas M. Schenck

David Bernstein

David L. Loew

Arthur M. Loew

Leopold Friedman

Harley L. Clarke

Harry M. Rice

Daniel E. Pomeroy

David Warfield

Charles M. Schwab

Wm. A. Phillip

J. Robert Rubin

Metro-Goldwyn-Mayer Pictures Corporation**PRESIDENT**

NICHOLAS M. SCHENCK

VICE-PRESIDENTS

J. ROBERT RUBIN

LOUIS B. MAYER

IRVING THALBERG

HARRY RAPP

DAVID BERNSTEIN

EDWARD BOWES

SECRETARY

J. ROBERT RUBIN

ASSISTANT SECRETARIES

JESSE T. MILLS

WM. M. GULICK

S. S. BRAUMBERG

TREASURER

DAVID BERNSTEIN

ASSISTANT TREASURER

CHAS. K. STERN

C. C. MOSKOWITZ

R. LAZARUS

BOARD OF DIRECTORS

Nicholas M. Schenck

J. Robert Rubin

Louis B. Mayer

Irving Thalberg

HARRY RAPP

David Bernstein

Leopold Friedman

Arthur M. Loew

David L. Loew

Multicolor, Ltd.

7000 Romaine Street
Hollywood, Cal.

PRESIDENT

A. A. MacDONALD

VICE-PRESIDENT

NEIL S. MCCARTHY

SECRETARY

NOAH DIETRICH

TREASURER

NOAH DIETRICH

DIRECTORS

A. A. McDONALD, manager, Hughes Tool Company of California.

NEIL S. MCCARTHY, law offices of Neil S. McCarthy.

NOAH DIETRICH, financial secretary, Howard H. Hughes.

ROWLAND K. LEE.

WILLIAM J. WORTHINGTON.

DATE OF INCORPORATION

July, 1930, under the laws of California.

Paramount Famous Lasky Corporation**PRESIDENT**

ADOLPH ZUKOR

FIRST VICE-PRESIDENT

JESSE L. LASKY

SECRETARY
ELEK JOHN LUDVIGH

GENERAL MANAGER
SIDNEY R. KENT

TREASURER
RALPH A. KOHN

ASSISTANT TREASURERS
EMIL E. SHAUER
EUGENE J. ZUKOR
HARRY M. GOETZ

ASSISTANT TREASURER AND GENERAL AUDITOR
A. JOHN MICHEL

ASSISTANT SECRETARIES
NORMAN COLLYER
FRANK MEYER
WILFRED J. PINEAU
ALBERT A. KAUFMAN
MELVILLE A. SHAUER

DIRECTORS
Frank Bailey, chairman, Prudence Company, Inc.
Jules E. Brulatour, Eastman Films.
William H. English, director, Irving Trust Company.
Daniel Frobman, theatrical manager.
John Cecil Graham, general foreign representative.
Felix E. Kahn.
Gilbert W. Kahn, banker.
Sam Katz, president, Publix Theatres Corporation.
Albert A. Kaufman, assistant secretary.
Sidney R. Kent.
Ralph A. Kohn.
Jesse L. Lasky.
Elek John Ludvigh.
Emil E. Shauer.
Casimir I. Stralem, Hallgarten and Company, bankers.
Sir William Wiseman, Kubn, Loeb and Company.
Herman Wobber.
Adolph Zukor.
Eugene J. Zukor.

PLACE OF INCORPORATION
Incorporated under the laws of New York State.

BANKING AFFILIATIONS
Kuhn, Loeb and Company.

Pathe Exchange, Inc.

35 West 45th Street
New York City

VICE PRESIDENT
LESTER D. BURTON

ASSISTANT SECRETARY
NORMAN D. BAUER

TREASURER
A. B. POOLE

ASSISTANT TREASURER
NORMAN D. BAUER

DIRECTORS
J. J. Murdock.
Frank Callahan.
Paul Fuller, Jr., Coudert Brothers.
Jeremiah Milbank.
Elisba Walker.
Richard C. Hunt, E. H. Rollins and Sons.
Lester D. Burton, Lyon Pruy and Company.
Huntington D. Sheldon, Bancamerica-Blair.
Charles G. Cushing, Bancamerica-Blair.
Charles A. Stone.
Joseph P. Kennedy.
Stuart W. Webb, Pathe Exchange.
Lewis Innerarity, Pathe Exchange.

DATE OF INCORPORATION
1914, under the laws of New York State.

NUMBER OF SHARES, COMMON
950,884, no par value.

NUMBER OF SHARES, PREFERRED
251,768 (Class A), no par value.
8,043 (8% preferred), par value \$100.

BANKING AFFILIATIONS
Bancamerica-Blair

Radio Corporation of America

233 Broadway
New York City

PRESIDENT
DAVID SARNOFF

VICE-PRESIDENT AND GENERAL COUNSEL
WILLIAM BROWN

VICE-PRESIDENT AND GENERAL ATTORNEY
MANTON DAVIS

VICE-PRESIDENT IN CHARGE OF THE PATENT DEPARTMENT
OTTO S. SCHAIER

VICE-PRESIDENT IN CHARGE OF PACIFIC COAST ACTIVITIES
G. H. PORTER, San Francisco

SECRETARY
LEWIS MACCONNACH

TREASURER
GEORGE S. DE SOUSA

DIRECTORS
Chairman, Gordon Abbott, Old Colony Trust Co., 17 Court Street, Boston, 7, Mass.
Cornelius N. Bliss, Room 51, 2 Wall Street, New York City.
Arthur E. Braun, president, Framers, Deposit National Bank, Pittsburgh, Pa.
Paul D. Cravath, 15 Broad Street, New York City.
Albert G. Davis, vice-president, General Electric Co., Schenectady, N. Y.
H. P. Davis, vice-president, Westinghouse Electric Company, East Pittsburgh, Pa.
John Hays Hammond, Jr., c/o Hammond Radio Research Laboratory, Gloucester, Mass.
James G. Harbord, Radio Corporation of America, 233 Broadway, New York City.
Edward W. Harden, Room 1403, 52 Wall Street, New York City.
Frank A. Merrick, president, Westinghouse Electric and Mfg. Co., 50 Broadway, New York City.

DATE OF INCORPORATION
October 17, 1919, under the laws of Delaware.

NUMBER OF SHARES, COMMON
15,000,000 authorized, no par value.
13,160,750.2 issued, no par value.

NUMBER OF SHARES, PREFERRED
500,000 "A" authorized, par value \$50.
395,597.4 "A" issued, par value \$50.
1,500,000 "B" issued, par value \$50.
1,500,000 "B" authorized, no par value.
803,375.1 "B" issued, no par value.

R. C. A. Photophone, Inc.

411 Fifth Avenue
New York City

PRESIDENT
DAVID SARNOFF

VICE-PRESIDENTS
ALEXANDER E. REOCH
E. O. HEYE

SECRETARY
LEWIS MACCONNACH

TREASURER
JOHN H. TINGLE

DIRECTORS
Chairman: James G. Harbord, Radio Corporation of America, 233 Broadway, New York City.
Cornelius N. Bliss, Room 51, 2 Wall Street, New York City.
Edward W. Harden, Room 1403, 52 Wall Street, New York City.
James R. Sheffield, 80 Maiden Lane, New York City.
Owen D. Young, chairman of the board, General Electric Company, 120 Broadway, New York City.
Paul D. Cravath, 15 Broad Street, New York City.
Frank A. Merrick, president, Westinghouse Electric and Mfg. Company, 195 Broadway, New York City.
Gerard Swope, president, General Electric Company, 120 Broadway, New York City.
Harry P. Davis, vice-president, Westinghouse Electric and Mfg. Company, Pittsburgh, Pa.
Andrew W. Robertson, chairman of the board, Westinghouse Electric and Mfg. Co., 150 Broadway, New York City.
David Sarnoff, Radio Corporation of America, 233 Broadway, New York City.

DATE OF INCORPORATION
April 4, 1928, under the laws of Delaware.

NUMBER OF SHARES, COMMON
200,000 authorized, no par value.
140,000 issued, no par value.

NUMBER OF SHARES, PREFERRED
100,000 authorized, no par value.

RCA Victor Company, Inc.

Camden, N. J.

CHAIRMAN OF BOARD
DAVID SARNOFF

PRESIDENT
E. E. SHEUMAKER

EXECUTIVE VICE-PRESIDENT
J. R. McDONOUGH

VICE-PRESIDENT IN CHARGE OF ENGINEERING AND MANUFACTURING
W. R. G. BAKER

VICE-PRESIDENT AND GENERAL COUNSEL
I. E. LAMBERT

TREASURER AND COMPTROLLER
E. C. GRIMLEY

SECRETARY
F. F. KANE

ASSISTANT COMPTROLLER
P. G. McCOLLUM

ASSISTANT TREASURERS
R. P. ALEXANDER
E. F. HAINES

Radio-Keith-Orpheum Corporation

1564 Broadway
New York City

PRESIDENT
HIRAM S. BROWN

VICE-PRESIDENT
B. B. KAHANE

SECRETARY
WILLIAM MALLARD

TREASURER
HERMAN ZOHBEL

DIRECTORS
David Sarnoff
Owen D. Young
Herbert B. Swope
James G. Harbord
Edward W. Harden
Edwin M. Herr
Paul D. Cravath
John J. Murdock
H. P. Davis
M. H. Aylesworth
Hiram S. Brown
Monroe Gutman
Paul M. Mazur
E. C. Mills
Arthur Lehman
Elisba Walker
Edward F. Hayes
Maurice Goodman
B. B. Kahane
Joseph Plunkett
Mrs. C. L. Kohl
Walter P. Cooke
Louis E. Kirstein
Richard C. Hunt
Cornelius N. Bliss

DATE OF INCORPORATION
October 25, 1928, under the laws of Maryland.

RKO Pathe Pictures

PRESIDENT
LEE MARCUS

VICE-PRESIDENTS
C. J. SCOLLARD
NED E. DEPINET

SECRETARY
WM. MALLARD

TREASURER
HERMAN ZOHBEL

ASSISTANT SECRETARY AND TREASURER
AMOS HIATT

Recording Laboratories of America, Inc.

Affiliated with
William M. Brown & Company, Inc.
220 East 38th Street, New York

PRESIDENT
JESS SMITH

CHIEF STUDIO EXECUTIVE
JESS SMITH

CHIEF ELECTRICIAN
JAMES HANLEY

CHIEF PROPERTY MAN
EDWARD KANE

SOUND STAFF
PERCY R. GLENN
ANDREW WEBER
HENRY KUEHNEL

Charles R. Rogers Production, Inc.

Universal Studios
Universal City, Cal.

PRESIDENT
CHARLES R. ROGERS

SECRETARY AND TREASURER
J. F. KEARNS

DIRECTORS
Charles R. Rogers
Helen Weiss Rogers
Ingle Carpenter, attorney
J. F. KEARNS

DATE OF INCORPORATION
May 25, 1927, under the laws of California.

NUMBER OF SHARES, COMMON
4,583, par value \$100.

SUBSIDIARIES
Rogers Productions, Limited, producing company for pictures released through RKO Distributing Corporation.

Ross Federal Service, Inc.919 North Michigan Avenue
Chicago, Ill.

Principal place of business—2301 Palmolive Building

PRESIDENT AND TREASURER

HARRY A. ROSS

VICE-PRESIDENTSCLAUD SAUNDERS
DENSMORE A. ROSS**SECRETARY**

FRANK X. MISKE

DIRECTORSHarry A. Ross
Claud Saunders
Densmore A. Ross**DATE OF INCORPORATION**

April 15, 1930, under the laws of Illinois.

NUMBER OF SHARES, COMMON

500, no par value.

BANKING AFFILIATIONS

Upper Avenue Bank, Chicago; Chase National Bank, New York; Cleveland United National Bank, Cleveland; First National Bank, Detroit.

Ross Federal Service, Inc., renders to clients an accounting of the admissions and attendance at places of exhibition of every name and nature where a fee or an admission is charged. It also undertakes to render a service to commercial institutions, generally where national contact distribution or numerical reports enter into their business scheme.

Sono Art-World Wide Pictures, Inc.1501 Broadway
New York City**PRESIDENT**

BRUNO WEYERS

VICE-PRESIDENT

A. S. KIRKPATRICK

SECRETARY

CHARLES F. CATLIN

TREASURER

D. L. FARALLA

DIRECTORS

Chairman: E. W. Hammons, Educational Pictures, Inc.
Bruno Weyers, Educational Pictures, Inc.
A. S. Kirkpatrick, Educational Pictures, Inc.
D. L. Faralla, Educational Pictures, Inc.
Charles F. Catlin, Educational Pictures, Inc.

DATE OF INCORPORATION

September 6, 1929, under the laws of New York State.

NUMBER OF SHARES, COMMON

200, par value \$100.

BANKING AFFILIATIONS

The Chemical National Bank, 1501 Broadway, New York City; Bank of America, 1451 Broadway, New York City; Federation Bank and Trust Company, Eighth Avenue and 34th Street, New York City.

Syndicate Pictures Corporation723 Seventh Avenue
New York City**PRESIDENT**

W. RAY JOHNSTON

VICE-PRESIDENT

TREM CARR

SECRETARY

M. S. WHITE

TREASURER

J. P. FRIEDHOFF

DIRECTORS

W. Ray Johnston, president, Rayart Pictures Corp., Continental Talking Picture Co., Big Productions Film Co.
Trem Carr, president, Trem Carr Productions, Ltd.

J. P. Friedhoff.

DATE OF INCORPORATION

1929, under the laws of New York State.

NUMBER OF SHARES, COMMON

10,000, no par value.

NUMBER OF SHARES, PREFERRED

20,000, par value \$10.

SUBSIDIARIES

Raytone Talking Pictures, Inc.

Talking Picture Epics, Inc.11 West 42nd Street
New York City**PRESIDENT**

FRANK R. WILSON

FIRST VICE PRESIDENT

GEORGE PALMER PUTNAM

SECOND VICE-PRESIDENT

M. J. WEISFELD

SECRETARY

LEWIS L. DELAFIELD, JR.

TREASURER

N. P. RATHVON

ASSISTANT SECRETARY AND TREASURER

J. F. THOMSON

DIRECTORS

Chairman: Daniel E. Pomeroy, director of the Bankers and Trust and of the New York Trust Company.

George D. Pratt, 26 Broadway, New York.

H. P. Davison, Jr., of J. P. Morgan and Company, 23 Wall Street, New York.

Artbur H. Lockett, 14 Wall Street, New York.

Lewis L. Delafield, Jr., 49 Wall Street, New York.

N. P. Rathvon, 44 Wall Street, New York.

George Palmer Putnam, the publisher.

Frank R. Wilson.

M. J. Weisfeld.

PLACE OF INCORPORATION

Incorporated under the laws of New York State.

Tec-Art Studios, Inc., of California5360 Melrose Avenue
Los Angeles, California**PRESIDENT**

ALFRED T. MANNON

VICE-PRESIDENT

J. BOYCE SMITH

SECRETARY

IRVING MEILIKEN

TREASURER

J. BOYCE SMITH

Technicolor Motion Picture Corporation110 Brookline Avenue,
Boston, Mass.**PRESIDENT**

DR. HERBERT T. KALMUS

VICE-PRESIDENT

WM. TRAVERS JEROME

SECRETARY

S. M. COREKIN

TREASURER

HARLAND B. TIBBETTS

ASSISTANT TREASURER

S. M. COREKIN

DIRECTORS

Wm. Travers Jerome, 15 Broad Street, New York.
Dr. Herbert T. Kalmus, 110 Brookline Avenue, Boston, Mass.

William H. Coolidge, Sr., Coolidge and Hight, 50 Congress Street, Boston, Mass.

C. A. Hight, Coolidge and Hight, 50 Congress Street, Boston, Mass.

A. W. Erickson, McCann-Erickson, 285 Madison Avenue, New York.

Harland B. Tibbetts, Tibbetts, Lewis and Rand, 15 Broad Street, New York.

Victor Morawetz, 15 Broad Street, New York.

DATE OF INCORPORATION

November 19, 1915, under the laws of Maine.

NUMBER OF SHARES, COMMON

329,700, par value \$1.00.

BANKING AFFILIATIONS

National Shawmut Bank of Boston; First National Bank of Boston; Chemical Bank and Trust Company, New York; Security-First National Bank, Hollywood.

Universal Pictures Corporation730 Fifth Avenue
New York City**PRESIDENT**

CARL LAEMMLE

VICE-PRESIDENT

R. H. COCHRANE

SECRETARY

H. E. HUGHES

TREASURER

C. B. PAINE

DIRECTORS

Carl Laemmle

R. H. Cochrane

C. B. Paine

P. D. Cochrane

Phil Reisman

O. C. Binder

A. Szekler

DATE OF INCORPORATION

April 30, 1912, under the laws of New York State.

NUMBER OF SHARES, COMMON

7,000,000 authorized, par value \$100.

4,859,250 issued, par value \$100.

BANKING AFFILIATIONS

National City Bank, New York; Liberty National Bank and Trust Company, New York; Bank of America, New York and Los Angeles.

Universum-Film Aktiengesellschaft (UFA)Kochstrasse 6-8
Berlin SW 68**PRESIDENT**

LUDWIG KLITZSCH

DIRECTORS

Paul Lehmann

Alexander Grau

Ernst Hugo Correll

Wilhelm Mrydam

Hermann Grieving

Berthold von Treocald

Hermann Zimmer

DATE OF INCORPORATION

1917.

CAPITAL SHARES

45,000,000 marks.

BONDS

15,000,000 marks.

The VanBeuren Corporation1600 Broadway
New York City**PRESIDENT**

AMEDEE J. VAN BEUREN

VICE-PRESIDENT

B. B. KAHANE

SECRETARY

CLAYTON J. HEERMANCE

TREASURER

HERMAN ZOHBEL

ASSISTANT TREASURERS

FRANK M. SNELL

O. R. McMAHON

DIRECTORS

Amedee J. Van Beuren, president, The Van Beuren Corporation

Hiram S. Brown, president, Radio-Keith-Orpheum Corporation.

Joseph Plunkett, manager of theatre operations, Radio-Keith-Orpheum Corporation.

B. B. Kahane, vice-president, Radio-Keith-Orpheum Corporation.

JAMES TURNER, assistant to president, Radio-Keith-Orpheum Corporation.

Clayton J. Heermance, member of law firm, Hulbert, Heermance and Landon.

Frank M. Snell, assistant treasurer, The Van Beuren Corporation.

DATE OF INCORPORATION

October 16, 1938, under the laws of Delaware.

NUMBER OF SHARES, COMMON

125,000, no par value.

Wafilms, Inc.729 Seventh Avenue
New York City**PRESIDENT**

WALTER A. FUTTER

VICE-PRESIDENT

CHARLES McDONALD

SECRETARY AND TREASURER

WILLIAM RUBENSTEIN

DIRECTORS

Walter A. Futter

Charles McDonald

William Rubenstein

DATE OF INCORPORATION

1926, under the laws of New York State.

SUBSIDIARIES

Futter Productions, Inc.

Record Pictures, Inc.

Wardour Films, Ltd.

Subsidiary of
British International Pictures, Limited
Head Office: Film House
Wardour Street, W. 1.

CHAIRMAN

JOHN MAXWELL

MANAGING DIRECTOR

M. A. DENT

SECRETARY

Geo. H. GAUNT

DIRECTOR

J. C. A. THORPE

DATE OF INCORPORATION
October 28, 1916, under the laws of England.
NUMBER OF SHARES, COMMON
50,000 authorized, par value £1.
50,000 issued, par value £1.

Warner Brothers Pictures, Inc.

321 West 44th Street
New York City

- PRESIDENT**
H. M. WARNER
- VICE-PRESIDENTS**
A. WARNER
J. L. WARNER
S. E. MORRIS
H. STARR
- SECRETARY**
A. C. THOMAS
- ASSISTANT SECRETARIES**
H. L. BAREFORD
F. A. CHASE
E. K. HESSBEE
- TREASURER**
A. WARNER
- ASSISTANT TREASURER AND COMPTROLLER**
S. CARLISLE
- AUDITOR**
T. I. MARTIN
- ASSISTANT AUDITOR**
H. M. DOHERTY
- DIRECTORS**
Walter E. Sachs
Richard F. Hoyt
Albert Warner
H. M. Warner
Jack L. Warner
A. C. Thomas
Henry A. Rudkin
Waddell Catchings
Moe Mark
Morris Wolf

DATE OF INCORPORATION
April 3, 1923, under the laws of Delaware.
NUMBER OF AUTHORIZED SHARES, COMMON
7,500,000. Shares outstanding 3,769,000, no par value.
NUMBER OF AUTHORIZED SHARES, PREFERRED
785,604. Shares outstanding 103,107, no par value.
SUBSIDIARIES
Vitagraph, Inc.; The Vitaphone Corporation; Warner Brothers Theatres, Inc.; First National Pictures, Inc.; DeSylva, Brown and Henderson, Inc.; Harms, Inc.; Remick Music Corporation; Brunswick Radio Corporation.

118,000 Stockholders

The motion picture industry now belongs to not less than 118,000 stockholders as indicated by a survey of the lists of leading enterprises completed in May, 1931. Thirty-five years ago the industry belonged to one man.

Increase in the number of stockholders has been specially marked in the last two years. Observers credit this increase to a number of influences; among them a considerable public recognition of the motion picture as among the more stable industries in a period when many classes of investment have been put to the test by the general business depression.

The continuous gain in the lists of stockholders has taken a market upturn since the advent of the sound picture, which with its revolution of the technology and equipment of the art has required large amounts of new capital. Also along with this development another influence has appeared in the policy of some of the major units to make acquisitions of theatres and other properties leading to expansion in the lists through exchanges of stock.

Thus, stockholders in five of the leading motion picture enterprises—RKO, Paramount, Warners, Fox and Eastman Kodak—increased from 49,258 in 1928 to 79,000 in 1929 and to the present total of approximately 112,000. Meanwhile, proportionate increases have taken place among less extensively capitalized companies, showing that public participation in the film industry has more than doubled in that short period.

Most rapid growth in the number of stockholders of the major units is shown by RKO. From a total of 1,500 in 1928, the number rose to about 10,000 in March, 1930, and, as a result of exchange of stock and issuance of rights, now stands at ap-

proximately 21,000, a gain since 1928 of some 19,500 stockholders.

Paramount has had a wide expansion in number of shareholders, as revealed by the latest annual report, which shows that at the end of 1930 these totaled almost 21,000. This compared with approximately 14,000 in 1929, 9,000 in 1928, 5,000 in 1927, 4,000 in 1926, 3,000 in 1925 and 2,000 in 1924. Again the sharp rise since 1928 is brought out, the number from that year to 1930 rising about 12,000, while the increase in the preceding four years was only 7,000.

Stockholders in Warner Bros. rose from 10,000 in 1928 to 32,167 in 1931, while Fox, early in 1928, had 758, jumping to 2,342 in October of the same year. In December, 1929, Fox books revealed 6,590 holders, increasing to 9,000 in April, 1930, and to 10,000 on April 15, 1931.

Eastman Kodak shareholders have shown a steady increase from 1923. At that time they amounted to about 10,000, from which the figure rose to 12,000 in 1924, 20,000 in 1925, 24,000 in 1926, 26,000 in 1927, 28,000 in 1928, 32,000 in 1929 and 34,000 in 1930.

The last couple of years also have shown a steady increase in number of stockholders in smaller units, including Columbia, Consolidated Film, Technicolor and Trans-Lux, indicating the investment and speculative fraternity is not blind to the motion picture industry's demonstration of comparative stability in the current business depression and, despite temporary setbacks, its future possibilities as a result of the recent trend toward stronger financial management in the major film companies.

FAMOUS PLAYERS-CANADIAN

Annual statement of Famous Players-Canadian Corp. shows gross operating income for the year ending August 30, of \$4,268,893, almost \$1,000,000 greater than last fiscal year, when \$3,376,844 was earned.

Surplus amounted to \$3,217,681, or \$200,000 greater than the previous year's balance, due to sound installations. Approximately \$2,000,000 was available for dividends.

RCA EARNINGS

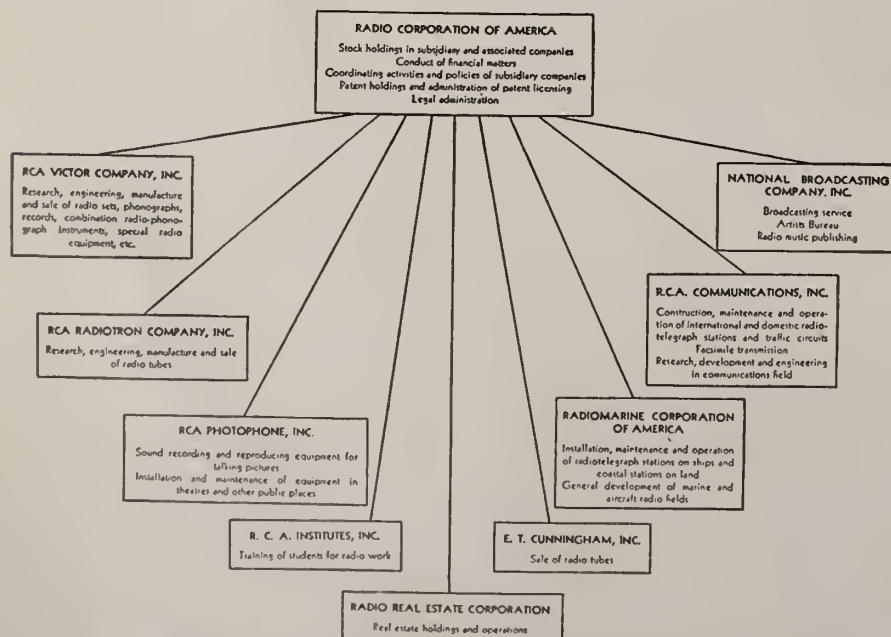
Earnings per share of Radio Corporation of America and subsidiaries for the first quarter of 1931 equaled those of the full year of 1930, with 2 cents a share for the period ended March 31. Net income for the three months was \$1,566,519 after all charges such as depreciation, amortization and taxes, equal, after dividends on the "A" and "B" stocks, to 2 cents a share on the 13,160,750 shares of common outstanding.

Net income for 1930 amounted to \$5,526,293, which was equal to 2 cents a share after preferred dividend requirements. The company did not publish its first quarter earnings last year.

The total gross earnings for the first 1931 quarter were \$24,843,371 and the balance after all charges and dividends on A and B preferred was \$263,647. The balance was carried to profit and loss surplus totaling \$30,274,185 March 31 of this year, compared with \$30,010,537 at the close of last year.

Over \$20,000,000 is invested in the German film industry, according to a February estimate. The total increased about 2½ per cent in 1930.

RCA Organization Chart





1926 Sound pictures become a commercial reality as recorded and reproduced over the Western Electric System



1927 Dialogue is successfully synchronized with sight as the first Western Electric recorded all-talking picture is exhibited



1928 Leading producers contract to record by the Western Electric system exclusively



1929 ERPI's nation-wide service staff succeeds in reducing program interruptions at W-E equipped theatres to less than 1/10 of one percent of playing time



1930 Western Electric quality is made available to small theatres in new models distributed at from \$2950 up.

... and now in 1931

Noiseless Recording

The greatest development since the introduction of talking pictures themselves . . . recording that does away with all ground and surface noises and gives only what the microphone was intended to record, with higher standards of quality.

Noiseless Recording is an outcome of the constant striving for perfection in the Western Electric Sound

System. Pictures made by this new process are most profitably shown when reproduced over Western Electric Equipment.

Western Electric
SOUND  SYSTEM

Northern Electric in Canada

Distributed and Serviced by

ELECTRICAL RESEARCH PRODUCTS INC., 250 WEST 57th STREET, NEW YORK CITY

Financial Earnings

The motion picture industry in four years has grossed \$1,164,007,537, netting \$287,364,607, based on income of 16 companies in the equipment and film fields.

The increase in 1930 over that of 1927 reached \$253,866,704 gross income, or from \$168,060,696 for 1927 to \$421,927,400 for 1930, establishing a record which by far surpassed any other major industry. Net income of the industry rose \$49,614,997, from \$45,218,670 in 1927 to \$94,833,067 for 1930.

Gross earning of Paramount and Eastman Kodak, which are not revealed in company financial reports, would swell the four-year total to about \$1,500,000,000, on the basis of an estimated \$770,000,000 gross for 1930.

Successive expansion in earning power was climaxed in 1930 when the combined

group reached its peak, doubly remarkable in view of business recession which generally played havoc with net and gross earnings of practically every other line of business activity.

While financial circles admit an expected recession from last year in 1931 the 1930 results clearly indicate that motion picture earnings have been sufficiently powerful to resist reactionary influences of the business depression longer than any other large industry, with but one exception, and that of public utilities. By being aligned with the public utility group in this depression-proof category, the industry once again throws sharply into relief the fact that its product has become a most important every-day necessity, which is further borne out by theatre attendance records during periods of economic setbacks.

For 1927, nine leading film companies reported gross income of \$168,060,696, while 12 companies reported \$236,084,596 for 1928 and an equal number reported \$337,934,845 for 1929 and \$421,927,400 for 1930.

The figures would be swelled many addi-

tional millions were gross income included of major units which do not publish gross earnings, notably Paramount and Eastman Kodak.

Net income for 1927, as reported by 12 companies, was \$45,218,670, while 15 companies reported \$56,253,716 for 1928. For 1929, 16 companies had net of \$91,059,154, while an equal number reported \$94,833,067 for 1930.

Enviably earnings increases were marked up by major units of the industry in the four-year period, the compilation shows. While the 1930 report for Fox has not yet been issued, the company's gross for that year has been estimated at \$102,000,000 and met at \$13,000,000. This compares with \$40,068,258 and \$9,469,051, respectively, in 1929, \$29,328,690 and \$5,957,218 in 1928 and \$22,847,132 and \$8,120,557 in 1927.

RKO increased its gross from \$42,624,965 in 1928 to \$71,357,831 in 1930 and the net from \$877,334 to \$3,385,628. Warners, Loew's, Paramount and MGM were among the other large gainers in the four-year period.

RECAPITULATION OF EARNINGS, 1927-1930

YEAR	GROSS	NO. OF CO'S.	NET	NO. OF CO'S.
1927.....	\$168,060,696	9.....	\$45,218,670	12
1928.....	236,084,596	12.....	56,253,716	15
1929.....	337,934,845	12.....	91,059,154	16
1930.....	421,927,400	12.....	94,833,067	16
TOTAL 4 YEARS' GROSS.....	\$1,164,007,537	TOTAL 4 YEARS' NET.....	\$287,364,607	

GROSS, NET AND PER SHARE EARNINGS OF FILM COMPANIES, 1927-1930

Company	1930			1929			1928			1927		
	Gross Income	Net Profit	Per Com. Share	Gross Income	Net Profit	Per Com. Share	Gross Income	Net Profit	Per Com. Share	Gross Income	Net Profit	Per Com. Share
Fox	\$102,000,000	\$13,000,000	(1)	\$ 40,068,258	\$ 9,469,051	\$10.28	\$29,328,690	\$5,957,218	\$6.47	\$22,847,132	\$3,120,557	\$6.24
Paramount	Not stated	18,381,178	\$6.15	Not stated	15,544,544	6.36	Not stated	8,713,063	4.22	Not stated	8,057,998	10.83
RKO	71,357,831	3,385,628	1.44	51,696,861	2,523,559	.92	42,624,965	877,334	.....	.....	.....	.....
Warners	\$2,892,841	\$7,074,621	22.27	31,248,270	14,514,628	5.23	Not stated	2,044,842	4.98	Not stated	30,427	.....
Loew's	\$121,706,159	\$14,600,332	19.65	116,201,937	10,985,790	7.28	99,260,303	8,563,162	5.69	79,597,031	6,737,205	5.43
Universal	Not stated	\$2,047,821	49.47	29,111,380	134,003	.66	27,180,352	856,097	2.69	28,635,718	1,493,988	4.61
Columbia	4,355,063	1,029,958	6.12	2,374,752	555,763	3.55	2,377,437	276,319	1.17	1,365,054	163,622	.54
Pathe	14,581,209	\$2,007,771	.....	18,166,877	501,992	1.74	17,267,321	187,436	.47	17,553,528	\$2,151,882	.....
M-G-M	34,492,858	9,924,869	\$9.81	27,199,265	7,154,398	\$40.32	Not stated	4,800,260	\$31.22	Not stated	2,750,134	\$16.67
Total earnings of film companies	\$401,385,961	\$67,396,586	.....	\$316,067,600	\$61,293,728	.....	\$218,037,068	\$32,280,731	.....	\$149,998,463	\$22,353,931	.....

EARNINGS OF COMPANIES IN EQUIPMENT AND ALLIED FIELDS

Company	1930			1929			1928			1927		
	Gross Income	Net Profit	Per Com. Share	Gross Income	Net Profit	Per Com. Share	Gross Income	Net Profit	Per Com. Share	Gross Income	Net Profit	Per Com. Share
Gen. Theat. Equip... ¹	\$8,050,397	\$3,105,530	.....	\$11,250,330	\$2,899,639	\$1.72	\$8,723,223	\$1,527,661	.....	\$8,775,580	\$1,189,885	.....
Eastman Kodak..... ²	Not stated	20,353,789	\$8.84	Not stated	22,004,916	9.57	Not stated	20,110,440	\$9.60	Not stated	20,142,161	\$9.61
Con. Film Indus..... ³	9,665,317	2,309,311	2.50	9,644,799	2,685,878	4.47	7,051,715	1,776,866	2.51	7,830,622	1,321,906	1.55
Technicolor	1,880,636	676,475	1.31	Not stated	1,173,980	2.29	.....	.....	.....	.....	.....	.....
Trans-Lux	787,371	475,606	.62	827,274	525,387	.67	487,965	253,746	.35	.....	.....	.....
National Screen..... ⁴	Not stated	\$15,756	5.46	Not stated	475,626	4.32	1,646,128	2,99,272	2.72	1,456,031	210,987	1.92
Sentry Safety..... ⁵	157,718	14	.01	144,842	\$11,359	4.08	138,497	40,549	4.27	.....	.....	.....
Total earnings, Equip. Co's.....	\$20,541,439	\$27,436,481	.....	\$21,867,245	\$29,765,426	.....	\$18,047,528	\$23,972,985	.....	\$18,065,233	\$22,864,938	.....
Grand Total.....	\$421,927,400	\$94,833,667	.....	\$337,934,845	\$91,059,154	.....	\$236,084,596	\$56,253,716	.....	\$168,060,696	\$45,218,870	.....

¹Year ended August 31.

²Year ended August 30.

³Nine months ended Sept. 30, 1930.

⁴Deficit.

⁵Estimated; official report not as yet made public.

⁶Preferred stock.

⁷On old stock split 2 for 1 in 1928.

⁸Net loss.

⁹Not as yet reported.



PARAMOUNT

THE 1931-2 BUY WORD!



REASONS FOR THE MIGHTY DEMAND FOR PARAMOUNT ARE EASY TO STATE

- 1.** Exhibitors know it was never more vital than now to tie up with the industry's one and only real dependable leader.
- 2.** PARAMOUNT presents a 20-year record of quality product, profitable to theatres, that can't be approached by anybody else in this business.
- 3.** PARAMOUNT IS TOPPING THIS RECORD IN 1931-2 WITH THE BEST BOX OFFICE PROGRAM OF PICTURES IN SHOW WORLD HISTORY!

Bringing boom times to theatres with product such as: "The Smiling Lieutenant", "An American Tragedy", "A Farewell to Arms", "Monkey Business", "24 Hours", "No One Man", "Huckleberry Finn", "Dr. Jekyll and Mr. Hyde", "Secrets of a Secretary", "The Road to Reno", "Lives of a Bengal Lancer", "Break Up" and many others.

4. Today the most popular stars and most promising future bets are with one company — PARAMOUNT.

Such seat-selling personalities as: Harold Lloyd, George Bancroft, Marlene Dietrich, Maurice Chevalier, Four Marx Brothers, Ruth Chatterton, Gary Cooper, Nancy Carroll, Clara Bow, Fredric March, Claudette Colbert, Richard Arlen, Tallulah Bankhead, Clive Brook, Phillips Holmes, Sylvia Sydney, Jack Oakie, Carole Lombard, Paul Lukas, Miriam Hopkins, Jackie and Robert Coogan, Carman Barnes, Charles Rogers, Charlie Ruggles, William Boyd, Helen Johnson, Eleanor Boardman, Frances Dee, Kay Francis, Stuart Erwin, Wynue Gibson, Mitzi Green, Anna May Wong, Jackie Searl and many more.

5. PARAMOUNT produces the cream of the quality shorts.

One- and two-reelers like these have real drawing power: Paramount Sound News, Headline Acts, Dane-Arthur Comedies, Charlie Ruggles Comedies, Ford Sterling Comedies, Smith and Dale Comedies, Al St. John Comedies, Lulu McConnell Comedies, Billy House Comedies, Paramount Screen Songs, Talkartoons, Paramount Pictorial.

6. Great stories, great production minds, great directors — guarantees of great pictures, PARAMOUNT has the best in the industry.



GREATEST NAMES IN SHOW BUSINESS**HAROLD LLOYD**

With "Feet First" still packing 'em in, the King of Comedy is now working on a great comedy production by a well known author for release in 1931-2.

Produced by Harold Lloyd Corp.

A Paramount Release

Paramount**Pictures**

GREATEST NAMES IN SHOW BUSINESS

Richard Wallace

Director

“The Right to Love”

“Man of the World”

“The Road to Reno”

Paramount



Paramount

Pictures .

GREATEST NAMES IN SHOW BUSINESS

Helena, Montana, boy makes good ... former cowboy now famous Mot on Picture Star.

Educated in Helena public schools ... at Dunstable, England and Grinnell College ... Paramount actor ... continues to make steady gain as one of outstanding box-office names in entire industry...

Such successes as ... "The Virginian" ... "Morocco" ... "City Streets" and "I Take This Woman" ... are indicative of his merit...



GARY

COOPER

Now Starring In Special Feature Productions for Paramount Publix...

...

Gary Cooper is a name and personality that means money at the box-office...

Paramount



Pictures

GREATEST NAMES IN SHOW BUSINESS

EDDIE DOWLING

and

RAY DOOLEY

in

“HONEYMOON LANE”

A Paramount Release

Paramount



Pictures •

GREATEST NAMES IN SHOW BUSINESS**G. Edwin Stewart***Chief Recording Engineer***PARAMOUNT**

East Coast Studios

Larry Williams*Cinematographer*

Sap from Syracuse

Follow the Leader

The Tarnished Lady

PARAMOUNT

New York Studios

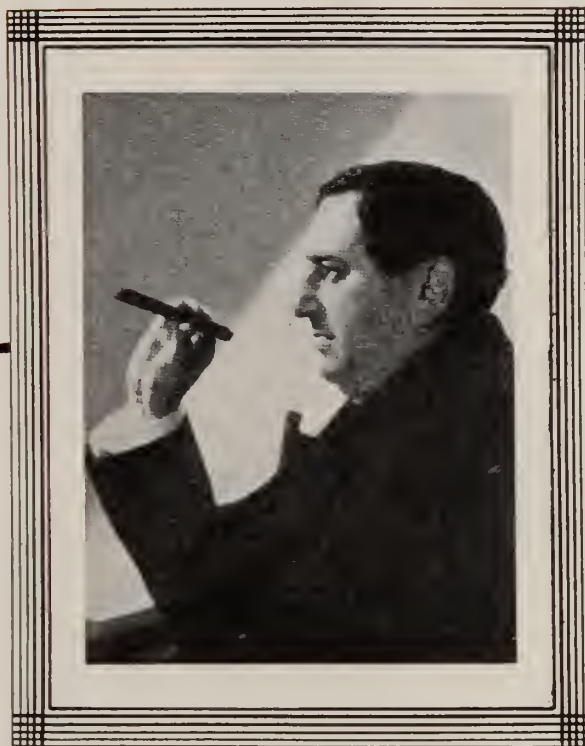
Paramount*Pictures*

GREATEST NAMES IN SHOW BUSINESS

*ERNST
LUBITSCH*

*"THE
SMILING LIEUTENANT"*

A Paramount Production



Rouben Mamoulian

Director

"Applause"

"City Streets"

Paramount



Pictures

GREATEST NAMES IN SHOW BUSINESS



Regis Toomey

Paramount Featured Player

... Was born and educated in Pittsburgh. . . . He came to Hollywood from the stage where he had played in many Broadway successes including . . . "Rose Marie" . . . "Little Nelly Kelly" . . . "Twinkle Twinkle" . . . and "Hit the Deck." . . . His performance in the latter won him a strong supporting role in "Alibi." . . . Following this he was signed by Paramount on a long term contract. . . . Toomey is a graduate of the University of Pittsburgh . . . a member of Sigma Chi fraternity. . . . Among his latest screen hits are . . . "Scandal Sheet" . . . "The Finger Points" and "Kick In" . . . all of which are marked by his fine acting. . . . Toomey is one of Paramount's best bets. . . . Watch him go. . . .

Norman Foster

Paramount Featured Player

... Hails from Richmond, Indiana . . . where he attended grammar and high school . . . when not working on the local newspaper as a reporter. . . . His college days were spent at Carnegie Tech . . . where he studied for a stage career. . . . Upon leaving college he went to New York where he played in vaudeville. . . . He later got a role in "The Goose Hangs High." . . . After this he played in such noted stage successes as . . . "The Poor Nut" . . . "The Barker" . . . "The Racket" . . . "Carnival" . . . "Tin Pan Alley" and "June Moon." . . . In the latter his work was so favorable that Paramount put him under contract. . . . His first picture role was in "Gentlemen of the Press" . . . then came "Young Man of Manhattan" . . . "No Limit" . . . "It Pays to Advertise" . . . "Up Pops the Devil" . . . and "Confessions of a Co-Ed" . . . Foster is married to Claudette Colbert. . . . He spends his spare time writing plays. . . . Paramount plans big things for this youthful player.



Paramount



Pictures

GREATEST NAMES IN SHOW BUSINESS

NORMAN TAUROG

Directed

"SKIPPY"

Paramount

BERTHOLD VIERTEL

Now Directing for

PARAMOUNT

Dwight Taylor

Originals - Adaptations - Dialogue

wrote

"NUMBERED MEN"

(Jail Break)

FIRST NATIONAL SPECIAL

Adaptation and dialogue of "Secrets of a Secretary"
starring Claudette Colbert

Paramount New York Studio

VENTURINI

Paramount

Paramount



Pictures

GREATEST NAMES IN SHOW BUSINESS

Victor Heerman

ANIMAL CRACKERS

with the

Four Marx Brothers

for

Paramount



Norman Z. McLeod

Director

Paramount



Stuart Erwin

Paramount

Paramount



Pictures

GREATEST NAMES IN SHOW BUSINESS

D. A. Doran, Jr.

Scenario Editor



PARAMOUNT NEW YORK STUDIOS

Aubrey Scotto

Writing—Directing



PARAMOUNT NEW YORK STUDIO

William Slavens McNutt—Grover Jones
in collaboration

Screen Plays

“The Mighty”
“Young Eagles”
“Light of Western Stars”
“Tom Sawyer”
“The Light That Failed”
“The Conquering Horde”

“Dangerous Paradise”
“Burning Up”
“Typhoon Bill”
“North of 36”
“Gun Smoke”
“Huck Finn”



Paramount

Pictures

GREATEST NAMES IN SHOW BUSINESS

John Cromwell

Director

PARAMOUNT



MITZI GREEN

Paramount Featured Player

Mitzi was great in:

"Tom Sawyer"
"Finn and Hattie"
"Skippy"
and
"Dude Ranch"

—*but wait until you see her in—*

"Let's Play King"
"Huckleberry Finn"
and
"Tom Sawyer Detective"

—*She's GREATER than ever—*

GEORGE ABBOTT

"Manslaughter"

"Secrets of a Secretary"



Paramount

Pictures

GREATEST NAME IN SHOW BUSINESS

PARAMOUNT



FINANCIAL STATEMENTS

Balaban & Katz Corp. (Controlled by Paramount-Publix Corp.)

Comparative consolidated balance sheet of Balaban & Katz Corp., Chicago theatre circuit, for 1930-1929-1928, follows: (Years ending December 27, 31 and 28, respectively)

Consolidated Balance Sheet, 1930-29-28

ASSETS			
	1930	1929	1928
Theatre properties	\$19,165,810	\$18,458,147	\$16,929,402
Deposits to secure contracts.....	676,617	641,612	738,200
Investments and advances.....	2,375,002	1,236,116	1,394,510
Current assets (cash, etc.).....	1,477,467	2,372,970	722,824
Deferred charges	389,527	443,174	559,221
Goodwill	684,678	684,678	690,127
TOTAL	\$24,769,101	\$23,836,697	\$21,034,284
LIABILITIES			
Capital stock, preferred and common.....	9,456,450	9,456,450	9,456,450
Notes and mortgages.....	5,592,633	6,103,167	*4,794,376
Current liabilities	1,412,635	1,298,078	1,537,688
Reserve for contingencies.....	48,318	12,028	70,139
Advance payments (self-liquidating).....	57,864	62,827	14,516
Surplus	8,201,201	6,904,147	5,161,115
TOTAL	\$24,769,101	\$23,836,697	\$21,034,284

*Mortgage obligations of \$1,099,012 due to be retired on or before May 1, 1929, including thereon, of which \$1,004,636, in special funds, had been deposited in bank for payment thereof; thus leaving a total of \$94,376 in balance and to be carried under liabilities.

Comparative Profit and Loss Account for 1930-29-28

Net profit from operations before deducting interest charges, provision for depreciation, amortization and Federal income tax	\$3,860,406			\$3,777,990		\$2,705,746
Add—Miscellaneous income	218,132			727,738		615,536
Together	\$4,078,538			\$4,505,728		\$3,321,282
Deduct:						
Interest charges	\$ 387,995(a)	\$ 393,846(b)			\$336,813(c)	
Provision for depreciation and amortization	1,090,006	1,063,318			865,361	
Provision for Federal income tax	311,274	1,789,275	298,322	1,755,487	258,310	1,460,484
Net profit carried to Surplus A/C below	\$2,289,263			\$2,750,241		\$1,860,796
(a) Inc. bond discount and expense of \$45,985.						of \$46,438.
(c) Inc. bond discount and expense of \$12,646.						

Comparative Surplus Account for 1930-29-28

	1930	1929	1928
Surplus paid in at organization (net)	\$777,568	\$777,568	\$777,568
Earned Surplus:			
Balance	\$6,126,578	\$4,383,546	\$3,346,958
Add—Net income for fiscal year ended in December (of each year)	2,289,263	2,750,241	1,860,797
	\$8,415,841	\$7,133,787	\$5,446,632(e)
Deduct:			
Dividends paid—			
On preferred stock	\$199,591		\$199,591
On common stock	792,618	792,618	792,618
	\$992,209	\$7,423,632	\$992,209
TOTAL SURPLUS CARRIED TO BALANCE SHEET	\$8,201,201	\$6,904,146	\$5,161,114

- (d) Including premium on 1st mortgage bonds, \$15,000 (retired May 1, 1929).
- (e) Including:
 - Add—Proportion of earnings accrued to January 1, 1928, applicable to company's investment in subsidiary company which was wholly acquired as of that date..... \$ 52,740
 - Add—Adjustment in respect to prior years' depreciation and Federal taxes (net)..... 133,272
 - Add—Adjustment in respect of dividends received on investments previously credited to relative investment account in prior years..... 52,863
- (f) Including deduction of \$70,877, for loss in disposition of sundry theatre properties (net).

REPORTS

CONSOLIDATED FILM INDUSTRIES

Report of Consolidated Film Industries, Inc., for the year ended December 31, 1930, shows net profit of \$2,309,311 after depreciation, federal taxes, etc., equivalent under the participating provisions of the shares, to \$2.86 a share on the average combined 806,243 shares of \$2 no-par participating preferred and common stocks outstanding during the year and to \$2.49 a share on 924,973 combined shares outstanding at end of the year. This compares with \$2.389,373 or \$3.41 a share in 1929 on 700,000 combined shares outstanding at end of that year.

Total sales in 1930 were \$9,665,317, almost identical with the 1929 gross, yet Consolidated spent approximately \$340,000 more for costs, expenses, depreciation, etc., in 1930 than in 1929. Total income for 1930 reached \$2,730,940, as against \$2,810,867 in 1929, "deductions" and federal taxes bringing the net intake \$70,000 lower in 1930 than for the previous year.

At December 31, 1930, the company's assets totaled \$6,116,899 and current liabilities, \$1,995,308, a ratio of current assets to current liabilities slightly in excess of three to one. This compares with current assets of \$4,967,529 against current liabilities of \$2,375,478 on December 31, 1929, or a ratio of slightly better than two to one existing at that date.

Among the outstanding projects was the undertaking of construction of Safety First Film Laboratory at Fort Lee, N. J.

In October, 1930, the corporation acquired all of the preferred stock and over 99 per cent of the common of American Record Corp., which is engaged in the manufacture of popular priced phonograph records and other moulded products. The net worth of this company at the time of its acquisition was \$2,306,592, in exchange for which the corporation gave to the stockholders of American Record, 124,973 shares of its common stock.

American Record manufactures the following brand of records, obtainable in most chain stores: Perfect, Banner, Regal, Romeo, Jewel, Challenge and Conqueror.

Cinema Patents Co., Inc., was organized in 1930 and is a wholly owned subsidiary. Consolidated states that "this company owns and controls basic patents covering practically all developing and processing machines, appliances or apparatus used or employed in this branch of the motion picture industry. Since its incorporation, some of the largest interests in the motion picture industry have signed contracts with the Cinema Patents, which provide substantial royalty payments; and negotiations are now in process towards the end that all the companies using machines or apparatus coming within the scope of our patents, shall pay royalties to Cinema Patents. Patents are basic and involve a fundamental arm of the industry."

EASTMAN KODAK

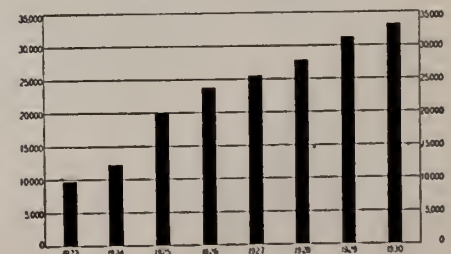
With the exception of the record-breaking year of 1929, all previous annual earnings were surpassed by Eastman Kodak in 1930.

Net income amounted to \$20,353,789, equal to \$8.84 a share on the common, compared with \$22,004,916, or \$9.57 a share in the previous year. Total surplus at the end of 1930 aggregated \$84,675,404, against \$82,780,537 at the close of 1929.

A generally strong condition was revealed in the balance sheet, which showed total assets of \$167,135,319 at December 27, 1930, compared with \$163,467,508 at the end of 1929. Current assets of \$86,559,184 compared with current liabilities of \$13,415,573, while at the close of 1929 current assets were \$93,764,138, against current liabilities of \$15,134,401.

Preferred dividends paid by the company during 1930 amounted to \$369,942, the same as in 1929, while common stock dividends amounted to \$17,861,380, compared with \$16,858,112 in the previous year. The company has no bonded debt.

NUMBER OF STOCKHOLDERS

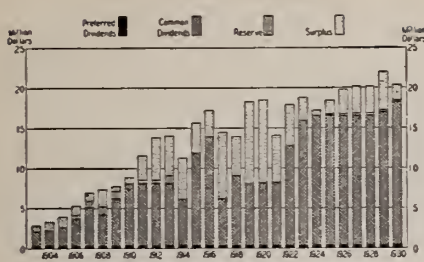


British International Pictures Limited

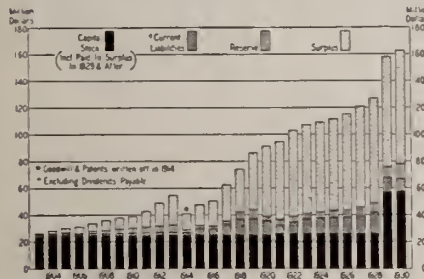
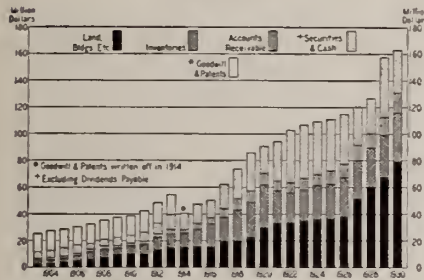
Balance Sheet as at 31st March, 1930

LIABILITIES			
	£	s.	d.
SHARE CAPITAL:			
Authorised:			
500,000 8% Cumulative Preference Shares of £1 each....	500,000	0	0
4,000,000 Ordinary Shares of 5/- each.....	1,000,000	0	0
	£1,500,000	0	0

DISTRIBUTION OF EARNINGS



ASSETS



	NET PROFITS	PREFERRED DIVIDENDS	COMMON DIVIDENDS	RESERVE FUND	SURPLUS
1902, 9 Mo	\$ 1,488,293.44	\$ 162,265.94	\$ 834,990.81	\$	\$ 465,999.69
1903	2,844,719.95	369,058.57	1,867,094.77		609,435.61
1904	5,339,147.85	360,247.09	1,991,019.45		1,057,791.33
1905	4,015,915.85	365,217.00	2,348,196.28		1,300,499.67
1906	5,415,700.24	369,942.00	3,418,950.00	500,000.00	1,197,498.24
1907	7,015,475.17	369,942.00	4,891,350.00	750,000.00	1,005,903.17
1908	7,472,519.46	369,942.00	3,904,140.00	1,000,000.00	2,198,437.46
1909	7,852,574.94	369,942.00	3,854,210.00	1,000,000.00	676,422.94
1910	8,975,177.35	369,942.00	7,806,390.00		798,845.35
1911	11,649,863.50	369,942.00	7,404,905.00	500,000.00	2,974,416.50
1912	13,999,047.45	369,942.00	7,407,937.50	500,000.00	5,891,147.95
1913	14,102,455.61	369,942.00	7,810,670.00	1,000,000.00	4,981,843.61
1914	15,513,811.67	369,942.00	5,839,840.00		3,663,209.67
1915	15,741,455.44	369,942.00	11,719,680.00		3,651,833.44
1916	17,768,706.31	369,942.00	15,674,635.00		3,444,629.51
1917	14,542,567.35	369,942.00	5,861,570.00		8,311,105.35
1918	14,051,969.17	369,942.00	5,792,280.00		4,889,747.17
1919	18,376,189.51	369,942.00	7,819,110.00		10,157,136.51
1920	18,566,119.94	369,942.00	7,863,840.00		10,330,428.94
1921	14,105,861.04	369,942.00	7,955,215.00		5,781,704.04
1922	17,852,554.71	369,942.00	12,574,842.50		3,007,769.21
1923	18,877,889.55	369,942.00	15,678,537.50		2,889,850.05
1924	17,801,815.14	369,942.00	16,767,400.00		564,473.14
1925	18,467,115.95	369,942.00	16,231,640.00	113,500.00	1,751,731.95
1926	17,860,634.80	369,942.00	16,167,880.00	27,600.00	3,095,212.60
1927	20,142,161.41	369,942.00	16,509,600.00	27,600.00	3,355,419.41
1928	20,110,440.24	369,942.00	16,224,700.00	27,600.00	3,688,198.24
1929	22,014,915.59	369,942.00	16,630,512.00	27,600.00	4,786,861.59
1930	20,553,786.75	369,942.00	17,861,340.00	27,600.00	1,894,866.75
Totals	\$387,144,339.68	\$10,504,536.80	\$99,685,515.49	\$61,800,000.00	\$100,473,445.19

Deduct Reserve required in addition to previous reserves and appropriations to offset entire book value of Goodwill and Patents \$15,796,661.13
 Balance of surplus December 31, 1930..... \$84,675,404.06

PARAMOUNT

Net profits of \$18,381,000 in 1930 by Paramount Public Corporation are shown by the annual statement. The record earnings for 1930 were 18 per cent ahead of 1929, previous record year, when the net reached \$15,544,000, and are more than double the 1928 net of \$8,713,000. Earnings of 1930 equalled \$6.15 per share. Fourth quarter profit equalled \$1.55 per share. Comparison of profits per share yearly since 1928 follows:

Year	Profits	Av. No. Shares Outstanding	Earnings Per Share
1930	\$18,381,178	\$2,986,829	\$6.15
1929	15,544,544	2,445,304	6.36
1928	8,713,063	2,062,877	4.22

The company during the year paid out in dividends

Issued:
 250,000 8% Cumulative Preference Shares of £1 each, fully paid
 3,000,000 Ordinary Shares of 5/- each, fully paid

250,000	0	0	1,000,000	0	0
750,000	0	0	400,000	0	0
Secured Loan	NOTE.—This Loan is secured by Debentures constituting a fixed and floating charge over the assets of the Company.				
SUBSIDIARY COMPANIES:	Current and Loan Accounts.....				
	53,544				
ASSOCIATED COMPANIES:	Current and Loan Accounts.....				
	500				
Sundry Creditors, Bills Payable and Accrued Charges	92,327				
PROPERTY DEPRECIATION RESERVE:	Amount appropriated at last Annual Meeting.....				
	15,000				
Amount transferred from Profit and Loss Account.....	15,000				
	30,000				
INVESTMENT RESERVE:	Amount transferred from Profit and Loss Account.....				
	15,000				
GENERAL RESERVE:	Balance per last Accounts.....				
	45,512				
Amounts appropriated at last Annual Meeting.....	290,000				
	335,512				
Less: New Share Issue, etc., Expenses written off, as confirmed at last Annual Meeting.....	23,374				
	312,137				
Add: Amount transferred from Profit and Loss Account.....	37,862				
	350,000				
Less: Amount written off Film Productions per contra.....	100,000				
	250,000				
PROFIT AND LOSS ACCOUNT:	Balance as at 31st March, 1929.....				
	124,049				
Less: Appropriations confirmed at last Annual Meeting including Directors' Fees amounting to £1,687 10s. and balance of Income Tax	112,937				
	11,112				
Add: Balance of Profit for year to 31st March, 1930, after appropriations to Reserves	103,398				
	114,510				
Less: Preference Dividend paid for year to 31st March, 1930..	20,000				
	94,510				
NOTE.—There are contingent liabilities at the date of this Balance Sheet in respect of bills discounted and guarantees amounting to £16,041 19s. 3d.					
	£1,935,882 15 11				

We beg to report to the Shareholders of British International Pictures Limited that we have audited the Books and Accounts of the Company for the year to 31st March, 1930, and that we have obtained all the information and explanations required by us. In our opinion the foregoing Balance Sheet is properly drawn up so as to exhibit a true and correct view of the state of the Company's affairs as at 31st March, 1930, according to the best of the information and explanations given to us and as shown by the Books of the Company.

WILSON, STIRLING & CO.,
 Chartered Accountants,
 Auditors.

London, 6th August, 1930.

ASSETS

	£	s. d.	£	s. d.
Land and Buildings, Furniture, Fittings, Plant and Machinery and Equipment—at cost less Plot of Land sold £1,980.....	360,628	0	2	
Film Rights, Stories, Scenarios, etc.—at cost.....	7,774	3	10	
Stock of Materials, etc.—as certified by Company's officials.....	9,995	3	9	
Film Productions—at cost less Amortisation and Advances.....	541,982	9	1	
Less: Transferred from General Reserve per contra.....	100,000	0	0	
	441,982	9	1	
SUBSIDIARY COMPANIES:	Investments therein at cost.....			
	837,341	18	11	
Current and Loan Accounts.....	16,142	6	5	
	853,484	5	4	
ASSOCIATED COMPANIES:	Investments therein at cost.....			
	84,310	13	3	
Current and Loan Accounts.....	59,655	15	4	
	143,966	8	7	
Sundry Debtors, Bills Receivable and Prepayments.....	79,462	18	6	
Expenses of Increase of Capital, etc.....	6,687	10	0	
Less: Amount written off per Profit and Loss Account.....	6,687	10	0	
Cash at Bankers and on Hand.....	38,589	6	8	
	£1,935,882	15	11	

JOHN MAXWELL, }
 W. D. SCRIMGEOUR, } Directors.

Statement pursuant to Section 126 of the Companies Act, 1929. Profits of Subsidiary Companies to the extent to which they have been declared in Dividends, have been included in the Accounts of the Company. No losses have been made during the year by Subsidiary Companies.

JOHN MAXWELL }
 W. D. SCRIMGEOUR } Directors.

Profit and Loss Account for the year ended 31st March, 1930

Dr.	£	s. d.	Cr.	£	s. d.		
To Expenses of Increase of Capital, etc., written off.....	6,687	10	0	By Trading Profit and Dividends on Investments, after providing for Income Tax to 31st March, 1930.....	177,643	11	11
To Investment Reserve: Amount transferred.....	15,000	0	0	By Registration Fees.....	304	9	6
To Property Depreciation Reserve: Amount transferred.....	15,000	0	0				
To General Reserve: Amount transferred.....	37,862	8	5				
To Balance, being net Profit for year, carried to Balance Sheet..	103,398	3	0				
	£177,948	1	5		£177,948	1	5

Columbia Pictures

Annual Statement Year Ended June 28, 1930

	1930	1929
Operating Income	\$4,249,428	\$2,287,018
Other Income	105,635	87,734
Total Income	4,355,063	2,374,752
Amortization of Film	2,714,971	1,585,793
Amortization of Film Distributors Rentals	429,618	145,462
Federal Taxes	139,500	75,000
Interest Charges	41,016	16,675
Net Income	1,029,958	551,822
Preferred Dividends	70,254	14,390
Common Dividends	58,841	.....
Reserve	98,427	.....
Transfer to Reserve .....	.....	26,381
Surplus for Year	802,436	511,051
Profit and Loss Surplus	1,744,008	941,572
	Earned per share	
Preferred Stock	\$56.93	\$22.07
Common Stock	6.12	4.78

Comparative Consolidated Balance Sheet
(Including Subsidiaries)

ASSETS:	June 28, '30	June 29, '30
†Land, buildings, equipment, etc. (less depreciation).....	\$1,340,316	\$ 839,890
License rights	27,685	.....
Film rights purchased.....	249,800	187,010
Investments	80,897	80,150
Stock subscribers received.....	120,743	.....
Advanced to co-producers.....	17,268	43,768
Prepayments	89,142	79,235
CURRENT ASSETS:	516,292	388,488
Cash .....	.....	3,000
Notes received	631,934	303,766
Accounts received (less reserve).....	37,244	75,257
Due from employment.....	2,667,430	1,142,081
Inventories	18,900	.....
Cash surplus value life insurance.....	.....	.....
Total current assets.....	\$3,871,800	\$1,912,529
Total assets	\$5,797,651	\$3,142,582
LIABILITIES:	\$2,487,948	\$ 887,948
†Capital stock	37,500	.....
Mortgage payments	188,426	145,139
Advances	40,000	100,000
Reserve for contingencies.....	45,499	.....
Deferred income	85,681	93,461
Capital surplus	1,744,008	941,572
P. & L. surplus .....	.....	.....
CURRENT LIABILITIES:	314,770	140,661
Notes payable	700,600	758,801
Accounts payable and accredited expenses.....	13,719	.....
Due to officers	139,500	75,000
Tax reserve .....	.....	.....
Total current liabilities	\$1,168,589	\$ 974,462
Total liabilities	\$5,797,651	\$3,142,582
*Net working capital.....	\$2,703,211	\$ 938,067

*Based on current assets and current liabilities as above.
†Depreciation reserve amounted to \$281,893 in 1930, and not reported in 1929.
‡Represented by 18,092 preference and 156,908 common shares in 1930, and 25,000 preference and 100,000 common shares in 1929, all of no par value.

Three-Year Comparison

Consolidated Income Account of Consolidated Film Industries, Inc.
as of December 31, 1928-29-30, follows:

	*1930	†1929	1928
Sales	\$ 9,665,317	\$ 9,644,799	\$ 7,051,715
Costs, expense and depreciation.....	7,334,740	6,995,735	5,525,259
Operating profit	\$ 2,330,577	\$ 2,649,064	\$ 1,526,456
Other income	400,363	161,803	206,863
Total income	\$ 2,730,940	\$ 2,810,867	\$ 1,733,319
Federal taxes	260,200	296,505	200,900
Other deductions	161,429	124,989	45,449
Balance	\$ 2,309,311	\$ 2,389,373	\$ 1,486,970
†Profit predecessor co.....	.....	.....	88,996
Net profit	\$ 2,309,311	\$ 2,389,373	\$ 1,575,966

*Includes operation of American Record Corp. from October 1, 1930 (date of acquisition), to December 31, 1930.
†Profit for period January 1, 1928, to January 19, 1928, of predecessor company included in initial surplus.
‡Includes operations of Bennett Film Laboratories from April 20, 1929 (date of acquisition), to December 31, 1929.

Consolidated Balance Sheet of Consolidated Film Industries, Inc.
as of December 31, 1928-29-30, follows:

ASSETS	1930	1929	1928
*Land, buildings, machinery and equipment.....	\$ 5,837,236	\$ 3,461,129	\$ 2,567,524
Goodwill, patents, etc.....	3,304,709	2,784,207	2,811,250
Other assets	1,145,153	1,265,286	80,152
Cash	845,753	543,690	232,110
Marketable securities	531,880	543,201	618,672

approximately 66 per cent of its net income and its earned surplus account increased from \$26,764,000 at the end of 1929 to \$33,004,000 at the end of 1930.

All items in the asset column of the balance sheet showed increases over 1929 and 1928, current assets rising to \$39,579,378 from \$37,053,395 at the end of 1929, and \$35,312,723 at the close of 1928. Net working capital gained from \$22,092,712 at the end of 1929 to \$23,497,831 on December 27, 1930.

In spite of increased taxes and appearance of additional items in the liabilities column, total current liabilities rose only \$1,120,864 during 1930 and the ratio of current assets to current liabilities at the end of the year 1930 was 2.46 to 1, against 2.47 to 1 at December 28, 1929.

Maintains Strong Position

Paramount has maintained the strong working capital position which it has built up over the last few years by the policy of making most of its acquisitions through share exchanges, thus conserving cash and other assets to the fullest extent. During 1930, property and plant account was heavily added to, fixed assets at the end of the year totaling \$233,419,188, compared with \$174,838,176 at the end of 1929 and \$106,872,337 at the close of 1928.

Total assets of \$306,269,158 at the end of 1930 compared with \$236,710 at the end of 1929 and \$170,631,704 at December 29, 1928. Decreases in accounts payable, money due to subsidiaries, purchase money obligations, serial payments and appropriated surplus were shown in the liability column.

Although net profit for 1930 established a new high record, per share earnings were slightly smaller, amounting to \$6.15 a share in 1930, against \$6.36 a share in 1929, due to a larger number of shares outstanding. Consolidated earned surplus at the end of the year amounted to \$33,004,167, against \$26,764,025 last year.

Funded Debt Increased

Funded debt of the corporation increased during 1930 as a result of the issuance in August of \$15,000,000 20-year 5½ per cent sinking fund gold bonds for the purpose of providing funds for theatre acquisitions. In 1930 Paramount's subsidiaries acquired additional theatre interests in Pennsylvania, New Jersey, Massachusetts and Connecticut.

In addition, consolidated subsidiaries started operation of 19 theatres newly constructed in 1930 with a total seating capacity of 33,000, while partially owned companies opened seven newly built houses seating 12,000. By the end of the year Paramount and affiliates operated theatres in 422 cities and towns in 44 states.

Foreign distribution made the best showing in the company's history, the report said, gaining nearly 20 per cent over 1929, the previous record year. This resulted in construction of a studio in Paris and, in conjunction with the New York and Hollywood studios, productions were made in French, German, Spanish, Italian, Swedish, Hungarian, Czechoslovakian and other languages, totaling 96 features and 96 shorts.

Consolidated Income

The profit and loss account and balance sheet, respectively, for the first time disclosed profits of \$31,000,000 before Federal taxes and depreciation of fixed assets and a segregation of fixed assets into two items—the first, "Land," carried at \$69,000,000, and the second, "Building, Leases and Equipment," carried at \$138,000,000 after depreciation. Depreciation against fixed assets amounted to \$12,400,000 for the year, \$1,700,000 of which was capitalized and written off as film exhaustion.

Comparative consolidated income account for the past three years follows:

Operating	Dec. 27, '30	Dec. 28, '29	Dec. 29, '28
Profit	\$31,130,374	Not stated	\$15,300,525
Depreciation ..	10,731,548	.....	3,040,317
Fed. Taxes.....	2,017,647	\$1,992,903	616,530
Balance	\$18,381,178	\$15,544,544	\$8,713,063

Paramount's list of holders has increased from approximately 12,500 in 1929 to 20,778 at the end of 1930, an increase of 13,000, the largest for any year of the company's operation.

Stockholders now on Paramount's books are located in every state of the Union and 23 foreign countries and U. S. possessions, further indicating that the public's interest in amusements and its stock issues is widespread.

Approximately 2,000 stockholders were listed on the books of Paramount at the end of 1924, indicating a 19,000 increase in six years. Between 1924 and 1927, the increase was slow, the number only jumping in that period from 2,000 to 4,200. Following years, however, saw a sensational rise, with the list increasing from 8,050 at the end of 1928 to 14,000 at the close of 1929.

Paramount Surplus A/C

At December 27, 1930

Surplus at December 28, 1929.....\$26,764,025.02
 Add: Profit for twelve months to December 27, 1930, after providing for Federal taxes..... 18,381,178.00

\$45,145,203.02
 Less: Dividends on common stock (paid in 1930)..... 12,141,035.32

Surplus at December 27, 1930.....\$33,004,167.70

Paramount Dividend Record

Dividends and Rights on Stock

Year	Paid in Cash	Paid in Stock	Rights	Total
1917.....	\$10.00	.....	.....	\$10.00
1918.....	.....	.....	.....	.....
1919.....	5.50	.....	.....	5.50
1920.....	8.00	.....	.....	8.00
1921.....	8.00	.....	.....	8.00
1922.....	8.00	.....	.....	8.00
1923.....	8.00	.....	.....	8.00
1924.....	8.00	.....	.....	8.00
1925.....	8.00	.....	.....	8.00
1926.....	8.00	\$2.00	4.81*	14.81
1927.....	8.00	2.00	1.88*	11.88
	8.00†	.....	.....	8.00†
1928.....	.75†	.....	.....	.75†
1929.....	3.00‡	.....	.....	3.00‡
1930.....	4.00‡	.....	.....	4.00‡

*Rights valued at average of highest and lowest market price.

†Four dividends of \$2.00 each paid on old stock; first quarterly dividend of 75 cents on new stock, which had been split three for one, paid December 29, 1928.

‡On new stock.

RKO

RKO's financial statement for 1930 revealed a net profit for 1930 of \$3,385,628, after all charges and taxes. This compares with a 1929 net of \$1,669,564, and a net loss of \$45,743 in 1928. The 1928 loss, however, would have mounted considerably higher if the company had not benefited by a "non-recurring" profit of \$1,134,827, earned when Keith-Albee-Orpheum sold a large block of Pathe stock which at that time was being carried on the books with the value of \$1. It was marketed at approximately \$8.50 per share, bringing \$1,134,827.

More than \$2,000,000 of the total net is understood to have been earned by the company's film interests, RKO-Radio Pictures, theatres contributing the rest.

RKO's theatres grossed \$50,646,182 in admissions in 1930, while the cost of vaudeville, film rentals, salaries and other expenses at company houses amounted to \$30,500,450. Other charges bring the net income from theatres down to approximately \$1,385,000, according to an analysis. The film company grossed \$16,466,344 on film rentals, but spent \$10,083,634 to make pictures and \$3,141,490 in distribution. The result is a \$2,000,000 net on picture operations.

Radio-Pathe refinancing does not in any way enter the financial picture of the parent Radio-Keith-Orpheum Corporation in its current financial sheet. The Pathe deal was closed after RKO's fiscal year had expired on December 31, 1930.

The \$3,385,628 net is an increase of \$1,716,064 over the 1929 net of \$1,669,564 and represents a jump exceeding 102 per cent.

RKO, however, computes the gain to be nearly 193 per cent, arriving at this figure by including in the 1929 net an item totalling \$525,035, representing non-operating profits, as against a similar item of \$36,197 in the 1930 statement.

In 1930, the company earned \$1.45 per share on each of the 2,328,250 shares of Class A outstanding in "public" hands at the end of the company's financial year. The A outstanding totals 2,381,398 shares of which 53,148 were in the corporation's treasury. In 1929, only 92 cents per share was earned on the 1,808,409 Class A shares outstanding.

It is estimated that the total value of RKO stock in the hands of the public, at current market prices, was more than \$46,000,000 on March 15, 1931.

The total gross in 1930 reached \$71,357,831; in 1929, RKO grossed \$51,696,860, and in 1928, \$42,624,964.

Expenses and operating costs for 1930, 1929 and 1928, respectively, were: \$62,474,604, or an operating profit of \$8,883,227 in 1930; \$46,080,872, representing an operating profit of \$5,615,988 in 1929; and \$39,506,090, or an operating profit of \$3,118,874 in 1928. The operating profit in 1930, therefore, increased \$5,764,353 over 1928.

RKO and its subsidiaries, at the close of the last fiscal year, are said to have had cash on hand totalling \$2,536,145. This compares with \$1,490,404 at

Notes trd., accept. and acct. pay.....	4,035,039	3,583,168	3,253,087
Inventories	704,227	297,492	288,987
Deferred charges	357,530	186,934	98,899
Total	\$16,761,527	\$12,665,087	\$ 9,950,671

LIABILITIES

	1930	1929	1928
Capital stock	\$9,000,000	\$ 6,000,000	\$ 6,000,000
Notes payable	733,262	1,140,095	732,544
Accounts payable	428,770	451,362	493,620
Dividends payable	462,486	350,000	150,000
Accrued payroll, interest, etc.....	92,873	31,273	21,064
Federal taxes	277,917	303,249	237,051
Notes pay. of subsid. co.....	20,000	1,040,000	60,000
Spl. bank loan pay. secrd.....	1,000,000	.....	.....
Bal. of purchase price of subsid. co. cap. stock.....	40,223	63,902	63,715
Deferred income	55,000	24,583	.....
Trust deed note, etc.....	55,000	.....	.....
Real estate mortgages .....	.....	99,500	105,500
Reserve for contingent	23,500	.....	.....
Reserve for fire damage .....	.....	75,000	.....
Reserve for purch. min. int.....	1,000	.....	.....
Initial surplus	2,191,005	1,174,887	1,170,207
Earned surplus	2,380,491	1,911,236	916,970
Total	\$16,761,527	\$12,665,087	\$ 9,950,671

*After depreciation.
 †Represented by 400,000 no-par shares of \$2 cumulative participating preferred and 524,973 no-par shares of common stocks.

Eastman Kodak Company of New Jersey and Subsidiary Companies

Consolidated Balance Sheet, December 27, 1930

ASSETS

CURRENT ASSETS:		
Cash in bank and on hand.....	\$16,878,605.59	
Marketable stocks and bonds.....	19,280,439.04	
(Market value \$19,314,293.42)		
Accounts and bills receivable (less reserve).....	14,439,410.90	
Inventories of raw materials, supplies, work in process and finished product at cost or market, whichever is lower.....	35,960,728.12	
		\$ 86,559,183.65
Land, Buildings, Plant and Machinery, at cost less reserve for depreciation, together with investments in and advances to affiliated companies		79,742,284.46
Good-will and Patents of Parent Company and Subsidiaries.....		Nil
DEFERRED CHARGES TO FUTURE OPERATIONS:		
Unexpired insurance, etc.....		833,850.50
		\$167,135,318.61

LIABILITIES

CURRENT LIABILITIES:		
Accounts payable, including provision for Federal taxes.....	\$ 8,857,927.09	
Dividends payable:		
Preferred—No. 114 of 1½%.....	\$ 92,485.50	
Common—No. 114 of \$1.25 per share.....	2,790,725.00	
Extra—No. 116 of \$.75 per share.....	1,674,435.00	
	4,557,645.50	
		\$ 13,415,572.59
General and Contingent Reserves.....		11,485,741.96
(Including refund of Federal income taxes for the years 1918 to 1923 inclusive, received during the year.)		
CAPITAL STOCK AND PAID-IN SURPLUS:		
6% Cumulative Preferred Stock—\$100 par value:		
Authorized— 100,000 shares		
Issued — 61,657 shares	\$ 6,165,700.00	
Common Stock—No par value:		
Authorized—2,500,000 shares		
Issued —2,261,030 shares		
at stated value of \$10 per share.....	\$22,610,300.00	
Paid-in surplus	28,782,600.00	
	51,392,900.00	
		\$ 57,558,600.00
NOTE: Of the foregoing shares of common stock, 28,450 are claimed by the Alien Property Custodian and the issue thereof is in litigation. (Amount equal to dividends on this stock, subsequent to regular No. 92 and extra No. 94, is included in the general and contingent reserves.)		
Surplus, as per annexed statement.....		84,675,404.06
		\$167,135,318.61

Consolidated Profit and Loss and Surplus Account

For the Year Ending December 27, 1930

Surplus at December 28, 1929.....		\$ 82,780,537.33
Net income from operations.....	\$24,073,525.62	
Other income	3,977,937.57	
	\$28,051,463.19	
DEDUCT:		
Provision for depreciation	\$ 4,874,325.50	
Other charges (net)	190,926.59	
	5,065,252.09	
	\$22,986,211.10	
Provision for United States and foreign income tax.....	2,632,422.37	
Net profit for the year ending December 27, 1930.....	\$20,353,788.73*	

DEDUCT:

Dividends on Preferred Stock: Nos. 111 to 114 of 1½% each	\$ 369,942.00	
Dividends on Common Stock: Nos. 111 to 114 of \$1.25 each per share.....	11,163,362.50	
Extra dividends Nos. 113 to 116 of \$.75 each per share	6,698,017.50	
Reserve for dividends on Common Stock in litigation	227,600.00	
		18,458,922.00
		1,894,866.73
Surplus at December 27, 1930.....		\$84,675,404.06

*Equal, after dividends on preferred stock, to \$8.84 per share on common stock outstanding at December 27, 1930.

Fox Film Corporation
(And Subsidiary Companies)

Comparative Consolidated Balance Sheet

	ASSETS		
	Dec. 27, 1930	June 30, 1930	Dec. 28, 1930
CURRENT ASSETS:			
Cash	\$ 5,308,943	\$ 6,965,126	\$ 2,492,599
Accounts receivable	5,650,834	3,564,633	2,203,614
Inventories	21,627,176	19,914,362	17,712,351
Pre-paid expenses	1,118,725		
Notes receivable			1,000,000
Cash value life insurance	292,269	583,873	489,828
Investments	107,413,012	114,151,145	60,436,219
Land, buildings, equipment, etc. (less depreciation).....	53,661,979	43,876,642	37,563,876
Leasehold and rental deposits	852,207	652,109	618,397
Miscellaneous assets	1,202,599	723,480	
Deferred charges	1,624,269	2,102,943	1,726,832
Total Assets	\$201,354,475	\$192,524,313	\$124,243,716
	LIABILITIES		
CURRENT LIABILITIES:			
Notes payable	\$ 1,429,371	\$ 1,589,500	\$ 10,223,342
Accounts payable and current expenses.....	7,987,169	5,486,587	4,482,480
Dividends payable	2,525,560	2,525,560	920,560
Tax reserve	225,268	747,937	1,119,641
Funded debt due	4,528,261	2,202,549	12,000,000
Due associated companies	1,515,932		
Liabilities in acquisition of investment			14,173,975
Deferred credits	710,356		
*Liabilities to be refinanced.....	65,000,000		
Funded debt of subsidiaries	11,988,721	(A) 68,816,369	(A) 15,202,980
Reserve for contingencies	2,999,398	5,990,706	3,250,000
Preferred stock of subsidiaries	46,000		
Capital stock	90,780,000	90,780,000	42,605,000
Surplus	11,618,002	13,627,806	19,929,809
Advance payments film service.....		757,299	335,929
Total Liabilities	\$201,354,475	\$192,524,313	\$124,243,716

*These liabilities have since been liquidated.
(A) Total funded debt.

Following is the consolidated earned surplus and profit and loss account, as reported by Touche, Niven & Co. and comparisons with the preceding year:

Surplus and Profit and Loss Account

	52 Weeks Ended Dec. 27, '30	52 Weeks Ended Dec. 28, '29
Film sales and rentals.....	\$ 96,446,346	\$
Rental stores and offices	1,469,828	
Dividends from investments.....	2,439,068	
Other income	1,648,767	
Total Income	\$102,004,009	\$83,184,112
INCOME CHARGES:		
Operating expenses	54,563,268	42,739,674
Amort. production costs	27,305,357	24,158,544
Depreciation	3,873,560	2,678,761
Interest funded debt	1,548,330	1,672,652
Minority interest	790,057	1,199,430
Interest on 6 per cent notes	2,290,250	
Amortization of discount notes	1,133,106	
Taxes	248,254	1,266,000
Net Profit from operations.....	10,251,827	9,469,051
Non-recurring expenses	1,046,393	
Net Profit carried to Surplus.....	9,205,434	9,469,051
Dividends declared	10,102,240	3,682,440
Deficit	\$ 896,806	*\$5,786,610

Net Working Capital Position

	Dec. 27, 1930	June 30, 1930	Dec. 28, 1929
Current Assets	\$33,705,678	\$31,017,994	\$23,898,392
Current Liabilities	18,211,560	12,552,133	42,919,998
Net Working Capital	15,494,118	18,465,861	19,021,606

*Excess of current liabilities over current assets.

Loew's Incorporated
and
100% Owned Subsidiary Corporations
Consolidated Balance Sheet, August 31, 1930

	ASSETS		
	Dec. 27, 1930	June 30, 1930	Dec. 28, 1929
CURRENT:			
Cash and Call Loans.....	\$ 6,637,370.34		
Cash Reserved for Construction.....	1,489,944.44		
			\$ 8,127,314.78

the end of 1929, and \$1,589,546 on the corresponding 1928 date.

Not a dollar was received from investments or advances in 1930, although \$66,108 appeared in 1929 and \$446,241 in 1928. However, the company paid out in investments and advancements to affiliated companies, a total of \$3,963,297 in 1930, and nearly \$5,500,000 in each of the two preceding years. "Other investments and deposits" in 1930 cost \$5,253,581, as compared with \$3,643,564 and \$2,376,935 in 1929 and 1928, respectively.

Federal taxes jumped from \$69,000 in 1928 to \$250,000 in 1929 and \$575,000 in 1930.

Assets Total \$117,796,076

RKO and all subsidiaries (with exception of RKO Pathe have combined assets of \$117,796,076. In 1929, assets were \$91,163,087 and, in 1928, \$71,397,699, which represents an increase of \$46,000,000 in assets in three years.

An unusual revelation is made in the comparison of certain 1930 entries with 1928, when the financial sheet of the latter period revealed \$330,000 due to officers, while on the 1930 statement, \$23,988 is listed as being due from officers.

An inventory of \$8,842,114 on the 1930 balance sheet was revealed in the analysis as being high for RKO. More than \$3,230,000 of this figure is represented by "productions in progress." "Cimmarron," however, was listed in that entry to the amount of \$1,000,000.

PATHE

Pathe (now RKO Pathe) showed a net loss of \$1,043,267 for the 40-week period ended October 4, 1930, on a gross sales and rental intake reaching well over \$11,200,000. In the same period in 1929, Pathe had a net profit of \$554,231.

Ratification by stockholders at a meeting in January, 1931, gave company executives the final word on the sale of all Pathe assets to RKO for \$4,630,789.

Net loss for the third quarterly period, the twelve weeks beginning October 4, 1930, reached \$386,236, the financial statement revealed. This includes profit and loss credits in the amount of \$57,714, representing income on pictures which were previously the subjects of charges to surplus and/or special reserve because of excessive book values as of April 21, 1928. The net loss for these 12 weeks compares with a net profit of \$29,894 in the 12 weeks ending Oct. 5, 1929, in which period there was charged against surplus and/or special reserve \$129,397 in excessive book value of pictures as of April 21, 1928.

Net profit or loss is after all charges, including provision for depreciation interest, taxes, amortization of debt discount and organization expenses, etc.

The figures on the forty-week loss of \$1,043,267 included profit and loss credits in the amount of \$154,451, representing income on pictures which were previously the subject of charges to surplus and/or special reserve because of excessive book values as of April 21, 1928. The net loss for these 40 weeks compares with a net profit of \$554,231.01 in the 40 weeks ending October 5, 1929, in which period there was charged against surplus and/or special reserve \$964,313.11 in excessive book value of pictures as of April 21, 1928.

UFA

The widespread activities of Ufa, German company, are shown in the following analysis of departmental personnel and output.

Production

Managing director: Ernst Hugo Corell.

Two production plants, the largest of which is Neubabelsberg, with an area of 400,000 square meters. Nine sound stages in four buildings. Number of employees (excluding production staff and artists): 600. Total production capacity: 100 pictures per year. In addition, four studios at Berlin Tempelhof. All Ufa studios are equipped with Klangfilm apparatus.

Theatres

Managing director: Alexander Grau.

In Germany, Ufa holds 100 theatres with a seating capacity of about 100,000. Besides, the Ufa has theatres in Zurich, Switzerland; Amsterdam, Rotterdam, The Hague, Holland; Warsaw, Vienna, and three in Budapest.

Distribution

General managing director: Wilhelm Meydam.

Headquarters Berlin, branches in every renting district. Foreign distribution (Director von Theobald). Own renting establishments in Holland, Poland, Czechoslovakia, Austria, Hungary and U. S. A. In France and Belgium Ufa holds majority in A. C. E. (Alliance Cinematographique Europeenne). Own agencies in Australia, Scandinavia, Spain. In all

other countries of the world Ufa has long established relations with leading distributors.

Educational Department

Managing director: Herman Grieving.

Three modern stages at Neubabelsberg. Microscopic station. Two biological stations with animal park. Sound productions in up to eight languages.

Ufatone Newsreel with most modern sound equipment, sound trucks, transportable equipment for tropical regions, etc. Correspondents in all parts of the world.

Ufa Handelsgesellschaft m.b.H.

Sale of all sorts of photo and cinema apparatus, re-production equipment, studio cameras, all sorts of accessories, theatre equipments, etc. Sound reproduction machinery, wiring, screens. Modern cinemas in Germany with few exceptions have been and are being equipped by this Ufa branch.

Industrial and Advertising Department

Manager: Joseph Coboeken.

Industrial and advertising films (silent and sound) in every language desired. Trick films, advertising, comedies, all sorts of propaganda on screen.

Laboratories

Manager: Kurt Waschneck.

Affa Printing Plant at Tempelhof prints 10,000 meters positives per day, produces 10,000 stills per day, employs 500.

Neubabelsberg printing plant has most modern sound and color laboratories; develops 20,000 meters negatives per day, prints 60,000 meters of positives and 60,000 meters of negatives per day.

UNIVERSAL

Net loss of \$2,047,821 was reported by Universal in the financial statement for the year ended Nov. 1, 1930. The report, which covers the parent company and its 43 subsidiaries, foreign and domestic, reveals total gross income of \$25,319,119, as compared with \$29,111,380 in 1929, and \$27,180,352 in 1928.

The two-million 1930 loss compares with net profit of \$491,358 in 1929, and \$1,004,645 in 1928.

When color-musicals fell from favor with the public in the spring, the company took a loss of \$1,000,000 on Paul Whiteman's "King of Jazz."

Almost simultaneously, the company met a serious obstacle in the nature of foreign antagonism to "All Quiet on the Western Front." Germany's ban lost \$500,000 in gross rentals.

Another highly important item, which placed \$700,000 on the red side of Universal's 1930 ledger, was the long-drawn out plagiarism suit brought by Anne Nichols on "Abie's Irish Rose," which, it was charged, formed the story basis of Universal's "Cobens and Kellys" feature series.

The suit cost Universal \$200,000 to defend, of which sum only \$20,000 was recouped when the court awarded that sum to Carl Laemmle's company as "additional counsel fees." The charges of Miss Nichols fell flat, and Universal was the victor. The financial statement, therefore, included an item of \$500,000, which was ordered held in escrow pending a decision in the \$3,000,000 action. The favorable decision came too late for crediting the \$500,000 on the 1930 statement. The half-million will be transferred to surplus on the 1931 statement.

These more or less uncontrollable factors which influenced the unfavorable report represent a total of \$1,680,000, all helping to mount the net loss to \$2,047,821.

In 1930, Universal's film rentals of \$22,107,522 were divided as follows: gross from domestic market, \$13,778,529; foreign rentals, \$8,328,993. The foreign intake, therefore, was 30 per cent of the total grossed, a surprisingly large amount in view of the general impression prevalent in the industry that foreign markets had dwindled to practically nothing since sound's invasion.

Nearly half of \$971,965 or \$422,658, obtained in accessory sales, was realized abroad. The domestic intake on accessories totaled \$549,307. Universal's accessory intake is understood to be proportionately larger than many of the other major distributors.

Although Universal has sub-leased all but two of its string of "exploitation-show window" theatres here and abroad, the company grossed \$2,239,631 in 1930 from rentals on these leases, and from box-office intakes of the two houses still operated directly, the Alhambra at Milwaukee, and Rialto, Washington.

A total of \$15,376,790 is charged off under "cost of sales and service" to "film exhaustion and expense." This represents the cost of making pictures, plus the cost written off immediately upon completion, before a dollar is earned, on all pictures costing less than \$500,000. Universal is practically the only large producer-distributor which still adheres to the

Receivables:

Accounts Receivable	\$ 2,532,731.21
Notes Receivable	355,712.61
Due from Affiliated Corporations.....	1,462,120.66

4,350,564.48

Inventories—At Cost:

Film Productions in Process, Completed and Released (after Amortization)	\$26,952,236.81
Film Advertising Accessories.....	646,831.81
Theatre and Studio Supplies.....	261,283.43

27,860,352.05

Advances:

To Motion Picture Producers, Secured by Film Productions.....	\$ 765,538.35
Mortgage and Interest Payments.....	256,001.04

1,021,539.39

Total Current Assets.....

\$ 41,359,770.70

INVESTMENTS:

Stocks and Mortgages of Affiliated Corporations.....	\$12,365,821.18
Deposits on Leases and Contracts.....	844,622.84
Miscellaneous	1,611,375.16

14,821,819.18

PROPERTY—100% OWNED:

Land	\$24,671,225.03
Buildings and Equipment.....	55,249,371.04
Leaseholds	2,251,740.57

\$82,172,336.64

Less Reserve for Depreciation.....	13,233,637.54
------------------------------------	---------------

68,938,699.10

Deferred

3,513,072.81

\$128,633,361.79

LIABILITIES

CURRENT:

Accounts Payable	\$ 5,630,833.58
Notes Payable	193,296.28
Federal and State Taxes.....	1,427,483.33
Accrued Interest	716,911.17
Advances from Affiliated Corporations.....	230,267.93
Debenture Sinking Fund Payments, etc. (Net).....	1,048,500.00

\$ 9,247,292.29

Subsidiary Corp. Dividend Payable Sept. 15th.....

69,124.00

Accounts Payable—Long Term

210,500.00

Fifteen-Year 6% Debentures, Due 1941.....

11,695,000.00

Bonds and Mortgages of Subsidiary Corporations.....

13,872,870.42

First Lien 6% Bonds of Subsidiary Corporation—Due 1947.....

10,125,000.00

Subsidiary Corporations' Stock Outstanding (Metro-Goldwyn, etc., Preferred).....

4,938,445.57

Deferred Credits

972,918.59

Reserve for Contingencies.....

500,000.00

CAPITAL STOCK:

Preferred Stock, No Par Value, \$6.50 Cumulative:

Issued and Outstanding, 146,763 shares.....		
---	--	--

13,869,103.50

Common Stock, No Par Value:

Issued	1,569,725	Shs.
Less Held by Trustee for Holders of Stock Purchase Warrants	156,151 1/4	Shs.

Outstanding	1,413,573 3/4	Shs.
-------------------	---------------	------

34,348,805.64

Surplus

28,784,301.69

\$128,633,361.79

Operating Statement

Fiscal Year Ended August 31, 1930

Including All Subsidiary and Affiliated Corporations

GROSS INCOME:

Theatre Receipts, Rentals and Sales of Films and Accessories.....	\$121,706,159.27
Rentals of Stores and Offices.....	4,571,605.90
Booking Fees and Commissions.....	1,286,291.39
Miscellaneous Income	1,956,973.16

\$129,521,029.72

EXPENSES:

Theatres and Office Buildings.....	\$ 61,264,478.64
Film Distribution	14,744,161.25
Amortization of Films.....	23,872,047.50
Film Advertising Accessories	698,238.56
Producers' Share of Film Rentals.....	6,541,687.83

107,120,613.78

Operating Profit before Depreciation and Federal Taxes.....

\$ 22,400,415.94

Depreciation of Buildings and Equipment.....	\$ 3,470,573.26
Federal Taxes	1,893,137.57

5,363,710.83

Net Profit all Corporations.....

\$ 17,036,705.11

Minority Interests' Share, Affiliated Corporations.....

2,094,687.90

Loew's Incorporated Share after Federal Taxes.....

\$ 14,942,017.21

Consolidated Surplus Account

Surplus, September 1, 1929.....	\$ 20,725,083.86
Operating Profit as above.....	14,942,017.21

\$ 35,667,101.07

LESS:

Undistributed Share Affiliated Corporations.....	\$ 707,029.52
Dividends Paid and Declared:	
Subsidiaries Preferred (Metro-Goldwyn, etc.).....	341,684.77
Loew's Inc. Preferred	953,963.34
Loew's Inc. Common.....	4,817,121.75

6,882,799.38

Surplus, August 31, 1930

\$ 28,784,301.69

Metro-Goldwyn Pictures Corporation
and
Subsidiary Corporations—100% Owned
Consolidated Balance Sheet, August 31, 1930

ASSETS

CURRENT:	
Cash	\$ 2,014,592.39
Receivables:	
Accounts Receivable	\$ 2,160,854.40
Notes Receivable	145,839.52
Due from Affiliated Corporations.....	75,633.00
	2,382,326.92
Inventories (at Cost):	
Film Productions in Process, Completed and Released (after Amortization)	\$26,952,236.81
Film Advertising Accessories	646,831.81
Studio Materials and supplies.....	203,170.31
	27,802,238.93
Advances:	
To Motion Picture Producers, secured by Film Producers.....	765,538.35
Total Current	\$32,964,696.59
INVESTMENTS:	
In Affiliated Corporations.....	\$ 2,258,652.88
Deposits on Leases and Contracts.....	216,676.11
Miscellaneous	145,167.70
	2,620,496.69
PROPERTY 100% OWNED:	
Land	\$ 3,324,862.05
Buildings and Equipment.....	11,293,139.41
Less Reserve for Depreciation.....	\$14,618,001.46
	4,173,661.96
Prepaid and Deferred	10,444,339.50
	1,482,535.43
	\$47,512,068.21

LIABILITIES

CURRENT:	
Accounts Payable	\$ 4,340,859.69
Federal Income Taxes	1,101,167.86
	\$ 5,442,027.55
Dividend on Preferred Stock Payable Sept. 15th.....	78,149.31
Due to Loew's Incorporated.....	27,009,000.00
Deferred Credits	627,032.54
Mortgages of Subsidiary Corporations.....	1,800,629.42
CAPITAL AND SURPLUS:	
Capital Stock—Authorized and Outstanding:	
Preferred—165,395 $\frac{3}{4}$ Shares at \$27.00 Par.....	\$ 4,465,675.13
Common—620,000 Shares	3,100,000.00
	7,565,675.13
Surplus:	
August 31, 1929.....	\$20,382,590.47
Net Profit for Fiscal Year Ended August 31, 1930.....	9,924,869.44
	\$30,307,459.91
Dividends Paid and Declared on	
Preferred Stock	\$ 317,905.65
Common Stock	25,000,000.00
	25,317,905.65
Surplus, August 31, 1930.....	4,989,554.26
	\$47,512,068.21

Operating Statement

Fiscal Year Ended August 31, 1930

Net Operating Income.....	\$34,492,858.08
Miscellaneous Income	834,401.10
	\$35,327,259.18
LESS:	
Amortization of Negative and Positive Cost.....	\$23,872,047.50
Studio Depreciation	476,885.14
	24,348,932.64
Federal Taxes	\$10,978,326.54
	1,053,457.10
Net Profit After Taxes.....	\$ 9,924,869.44

Paramount Publix Corporation

Comparative Consolidated Balance Sheets for 1930

ASSETS

	Dec. 27, '30	Dec. 28, '29	Dec. 29, '28
Cash, including call loans.....	\$ 8,366,189.63	\$ 7,971,133	\$ 6,155,119
Accounts and bills receivable, etc.....	6,356,297.00	7,528,001	7,585,893
Inventories	23,691,660.30	20,564,091	19,454,003
Securities	1,165,231.88	990,170	2,117,708
Total Current Assets.....	\$ 39,579,378.81	\$ 37,053,395	\$ 35,312,723
Deposits to secure contracts.....	\$ 3,290,688.01	\$ 2,962,100	\$ 2,729,166
Invest. in subs. and affil. cos. (not consolidated).....	22,392,693.19	16,473,111	10,399,129
Fixed Assets (land, bldgs., etc.).....	233,419,188.65	174,838,176	106,872,337
Deferred Charges	7,587,210.16	5,383,625	5,033,816
Total Assets	\$306,269,158.82	\$236,710,407	\$170,631,704

(Continued on page 53, column 2)

old method of writing off negative charges before they begin to earn. The 1930 cost of "sales and service" is only \$200,000 in excess of 1929, but is \$2,000,000 more than in 1928.

The company spent \$7,668,962 for operation of foreign and domestic exchanges, the latter costing \$4,961,742, of which \$797,310 was paid to the three independent exchanges which distribute "U" product. Foreign exchange expenses were \$2,707,220. In 1929, exchanges and distribution cost \$8,850,188, and in 1928, \$8,487,654, indicating economies in 1930.

First preferred dividends in 1930 totaled \$175,448, as compared with \$186,330 paid in 1929, and \$191,928 in 1928.

Total deficit, after payment of preferred dividends in 1930 was \$2,223,269. This compares with a \$305,330 surplus in 1929, and a \$812,717 surplus in 1928.

Total assets at the close of the last fiscal year were represented by \$17,077,670. In 1929, the company had assets totaling \$19,372,184, in 1928, \$20,512,471, and in 1927, \$19,384,268.

Although cash on hand as of Nov. 1, 1930, totaling \$959,575, was considerably lower than on the corresponding date in 1929, when the company had \$1,385,651, it is higher than for similar periods in 1928 and 1927, when Universal had cash of \$875,090, and \$880,461, respectively.

The sale of Universal's laboratory to H. J. Yates, of Consolidated Film Industries netted a profit of \$616,372 over and above the book value of the plant. This sale was made, it is said, to raise necessary immediate cash last year.

FOX EARNINGS

Growth of Fox's assets and earnings since its organization 15 years ago is shown in the tabulation which follows:

	Total Assets	Gross Income	Net Profit*
1915.....	\$ 2,420,000	\$ 2,181,000	\$ 523,000
1916.....	3,177,000	4,113,000	365,000
1917.....	4,023,000	6,849,000	593,000
1918.....	4,567,000	8,110,000	270,000
1919.....	6,426,000	11,266,000	2,028,000
1920.....	9,892,000	15,525,000	2,029,000
1921.....	9,739,000	17,552,000	1,946,000
1922.....	13,106,000	18,547,000	3,005,000
1923.....	14,584,000	16,966,000	2,006,000
1924.....	16,542,000	17,797,000	2,224,000
1925.....	26,642,000	22,133,000	2,835,000
1926.....	33,309,000	22,707,000	3,372,000
1927.....	36,840,000	25,543,000	3,370,000
1928.....	74,003,000	66,525,000	6,470,000
1929.....	124,244,000	83,184,000	10,735,000
1930.....	a192,524,313	b102,000,000	c13,000,000
TOTALS	\$440,998,000	\$54,771,000	

*Before Federal income tax.

a—As of June 30, 1930.

b—Per statement by Fox Film.

c—Estimated, after Federal income tax.

NBC Gross

M. H. Aylesworth, president of National Broadcasting Company, in his annual report to the advisory council, stated that more than 2,000,000 letters were received from the radio audience in 1930, an increase of at least 1,000,000 over 1929. Gross revenue for the year amounted to \$22,000,000, compared with \$15,000,000 in 1929. There were 263 sponsors who used the company's network during the period.

The completion of the new studios in Chicago offers provision for the time when television emerges from the laboratory and becomes an accomplished fact. Six stations were added to the three networks operated by N. B. C., bringing the total to 74, requiring 34,500 miles of program wire lines.

LOEW'S EARNINGS

Comparative earning statement of Loew's Incorporated, for the 28 weeks ended March 13, 1931, showed a loss over the corresponding period last year of \$1,363,624, the two figures being \$8,243,584 for 1930 and \$6,879,960 for 1931.

The same period of 1929 showed a net

(Continued on page 53, column 1)

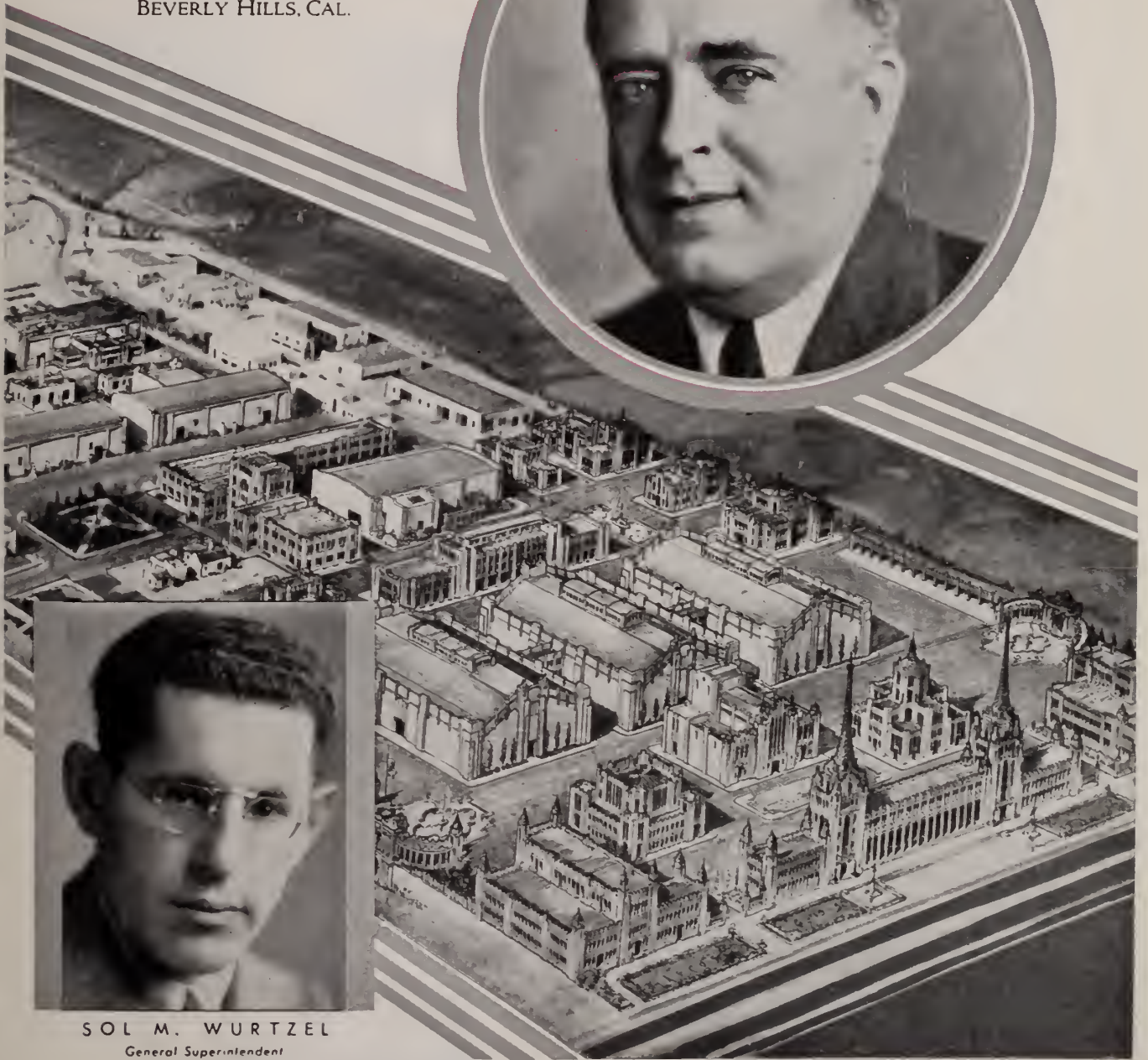
WHERE HITS ARE A HABIT!

WINFIELD SHEEHAN
Vice President and General Manager

STUDIO FOX FILM CORPORATION

*Largest and best equipped
Talking Picture Studios in the World*

Located at
BEVERLY HILLS, CAL.



SOL M. WURTZEL
General Superintendent

BOX OFFICE FACES



WILL ROGERS



VICTOR McLAGLEN



ELISSA LANDI



EDMUND LOWE



WARNER BAXTER



MYRNA LOY



SPENCER TRACY



GEORGE O'BRIEN

FINDER of
FACES
SETTER of
PACES



JANET GAYNOR

SET BOX OFFICE PACES



GRETA NISSEN



CHARLES FARRELL



FIFI DORSAY



JOAN BENNETT



EL BRENDL



MAUREEN O'SULLIVAN



VIRGINIA CHERRILL



THE VOICE OF THE WORLD

Rulers, statesmen, scientists, writers and thinkers
— such are the personages who project their
world messages through **Fox Movietone News**.



FOX FOX FOX FOX FOX FOX

Warner Baxter

"The Squaw Man"

(for M G M)

Just completed:

"Daddy Long Legs"

(Fox)

FOX FILM CORPORATION

David Butler

Director

Connecticut Yankee

Sunny Side Up

Just Imagine



FOX FOX FOX FOX FOX FOX

Courtenay Terrett

At Fox

Dialogue and Continuity
of

“Quick Millions”

and

“The Marked Woman”

William Conselman

Adaptation and Dialogue

Connecticut Yankee

Young Sinners

Minute Man

Not Exactly Gentlemen

FOX

FOX FOX FOX FOX FOX FOX

ROWLAND BROWN

Director—Writer

"Doorway to Hell"

"Quick Millions"

"Yellow Ticket"

FOX

Leon Gordon

Playwright

White Cargo

The Piker

Garden of Weeds

Blue Eyes

The Poppy God



Under contract to Fox—Current Release

"Affairs of Annabelle"

FOX FOX FOX FOX FOX FOX

(Continued from page 42, column 2)

profit after depreciation and taxes of \$5,251,958. Operating profits for the three years before deduction of depreciation and tax figures, was: 1931, \$9,765,410; 1930, \$10,893,962; 1929, \$7,376,267.

Current Loew earnings were equal to \$4.49 a share on the 1,419,217 shares of common outstanding, as compared with earnings of \$5.56 a share on the 1,363,993 shares outstanding for the same period of the preceding fiscal year.

COMPARATIVE EARNING STATEMENT

	28 Weeks Ended Mar. 13, '31	28 Weeks Ended Mar. 14, '30	28 Weeks Ended Mar. 10, '29
Operating Profit.....	\$9,765,410	\$10,893,972	\$7,376,267
Depreciation and Taxes..	2,885,450	2,650,388	2,124,309
Net Profit.....	\$6,879,960	\$8,243,584	\$5,251,958

STRONG WORKING CAPITAL IS INDUSTRY'S PRESENT BOON

The motion picture business as a whole is currently in the strongest working capital position in its history, according to a compilation by Motion Picture Herald including April, 1931.

The film industry was then operating with a net working capital of approximately \$214,174,710, the compilation shows. This is an increase of \$4,487,836 over 1929 working capital and \$36,400,144 above the figures for 1928, when capitalization of most units first started taking on major proportions.

The compilation, based on the latest balance sheets of fifteen motion picture producing, distributing and exhibiting companies, shows four of the units increased their working capital in both years, while two showed successive declines in this all-important item on the balance sheet.

Eight of the companies in their latest reports showed gains over 1929 and an equal number had larger net working capital in 1930 than in 1928. Four companies' working capital decreased from 1928 to 1929 but subsequently picked up in substantial volume.

Warner Bros., which in 1928 reported net current liabilities of \$1,525,827, had net working capital of \$11,323,401 in 1929 and \$12,507,630 in 1930. Eastman Kodak's working capital increased \$27,862,000 from 1928 to 1929 showing the largest individual gain in the compilation, but fell off in the following year.

Radio-Keith-Orpheum, whose working capital in 1928 amounted to only \$2,015, showed \$3,618,674 in 1929 and \$9,498,134 in the latest report. Net working capital of Loew's, Inc., dropped \$9,294,913 from 1928 to 1929, but gained \$3,110,185 in the subsequent year.

Another company whose working capital increased in 1930 was Metro-Goldwyn-Mayer, which lost from 1928 to 1929 but in the next year increased \$4,942,964 to \$3,497,337 above the 1928 figures. Paramount Publix increased its working capital from \$22,092,712 in 1929 to \$23,497,831 at the end of 1930, where it closely approximated the 1928 total.

Fox's working capital successively declined, amounting to \$18,465,861 in the latest balance sheet, compared with \$22,909,917 in 1928. Figures for General Theatres

(Continued from page 42, column 1)

LIABILITIES

Accounts payable	\$ 3,661,436.16	\$ 4,278,262	\$ 2,941,262
Due to subs. cos. (not consolidated).....	288,635.99	367,377	148,222
Unsecured trade accept. disc. by foreign subs.....	675,718.32	.....	.....
Excise taxes, payrolls and sundries.....	4,491,202.19	.....	.....
Owing to outside producers.....	1,113,488.16	1,086,651	1,797,593
Purchase money obligations maturing in 12 mos.....	2,253,455.32	2,588,236	2,412,035
Serial payments on investments due in 12 mos.....	1,377,610.92	1,313,239	1,218,166
Federal taxes (est.).....	2,220,000.00	*2,380,000	*920,000
Accruals .....	.....	2,946,918	2,209,627
Total Current Liabilities.....	\$ 16,081,547.06	\$ 14,960,683	\$ 11,646,905
Purchase money obligations maturing after 1 year...\$	7,480,935.48	.....	.....
Serial payments on investments due after 1 year.....	4,426,018.31	\$ 5,776,913	\$ 7,294,143
Mortgages and bonds of subs. cos.....	76,859,795.23	59,030,217	41,607,802
20 year 6% sinking fund gold bond.....	13,363,000.00	.....	.....
20 year 6½% sinking fund gold bonds.....	14,756,000.00	14,323,000	14,885,000
Advance payments	1,373,754.38	836,983	666,388
Appropriated surplus and other reserves.....	7,918,853.53	9,310,996	2,107,808
Minority Interest	7,534,939.72	6,728,415	5,686,624
Capital Stock	123,470,147.41	98,979,175	68,187,331
Surplus	33,004,167.70	26,764,025	18,549,703

Pathe Shows \$1,043,267 Loss

Report for 40 Weeks in 1930 and Comparison with 1929

	40 Weeks To 10-5-'29	40 Weeks To 10-4-'30
Gross Sales and rentals.....	\$13,896,571.95	\$11,236,401.12
Deduct: Cost of sales, rentals, selling, administrative expense.....	14,247,463.93	12,037,555.39
Less: Amounts transferred from special reserve and from surplus by resolutions of Board of Directors, to absorb excess costs of sales over normal costs as estimated by management.....	964,313.11	.....
	\$13,283,150.82	\$12,037,555.39
Operating income	613,421.13	*801,154.27
Other income	288,368.88	224,179.19
Balance	901,790.01	*576,975.08
Settlement of litigation with an outside producer .....	.....	127,500.00
Interest on funded debt and amortization of discount.....	347,559.00	338,791.97
Total income charges.....	347,559.00	466,291.97
Net Profit and Loss.....	554,231.01	*1,043,267.05

*Loss.

NOTE.—In last year's report for the first 40 weeks depreciation on home office and branch equipment was treated as an income charge. In this report it is included in selling and administrative expense. The amount of this depreciation was \$45,389 for the first 40 weeks of 1929 and \$53,345.01 for the first 40 weeks of 1930.

Report for Last 12 Weeks in 1930 and Comparison with 1929

	12 Weeks To 10-5-'29	12 Weeks To 10-4-'30
Gross sales and rentals.....	\$ 3,783,516.33	\$ 2,985,078.80
Deduct: Cost of sales, rentals, selling, administrative expense.....	3,818,692.11	3,365,984.71
Less: Amounts transferred from special reserve and from surplus by resolutions of Boards of Directors to absorb excess costs of sales over normal costs as estimated by management.....	129,397.02	.....
Net cost of sales, rentals, expenses.....	3,689,295.09	3,365,984.71
Operating income	94,221.24	*380,905.91
Other income	35,232.17	97,246.08
Balance	129,453.41	*283,659.83
Interest on funded debt and amortization of discount.....	99,559.05	102,576.84
Net Profit and Loss.....	29,894.36	*386,236.67

*Loss.

NOTE.—In last year's report for the third quarter, depreciation on home office and branch equipment was treated as an income charge. In this report it is included in selling and administrative expense. The amount of this depreciation was \$13,962 for the third quarter of 1929 and \$15,474 for the third quarter of 1930.

Radio-Keith-Orpheum Corporation and Subsidiary Companies

Consolidated Balance Sheet, December 31, 1930

ASSETS

CURRENT AND WORKING ASSETS:	
Cash	\$ 2,536,145.53
Marketable securities	1,652,494.18
Notes receivable, less reserve	452,222.58
Accounts receivable, less reserve	1,015,759.67
Accounts receivable from officers and employees.....	23,988.41
Accrued interest, etc.....	102,629.52
Advances to outside producers, less reserve.....	575,260.23

Inventories:		
Completed pictures, not released, at cost.....	\$ 642,623.37	
Released pictures, at cost, less amortization.....	4,124,873.16	
Productions in progress.....	3,239,832.86	
Accessories and supplies.....	250,364.71	
	<u>8,257,694.10</u>	
Scenarios and continuities, at cost, less reserve.....	584,420.59	\$ 15,200,614.81
CAPITAL ASSETS:		
At sound values as appraised, together with subsequent additions at cost, less reserves for depreciation and amortization:		
Land owned.....	\$26,046,112.58	
Buildings and equipment on land owned and partly leased.....	33,942,704.13	
Leasehold improvements and equipment.....	22,576,392.62	
Leaseholds, goodwill and contracts.....	7,242,655.29	89,807,864.62
INVESTMENTS IN AND ADVANCES TO AFFILIATED AND OTHER COMPANIES:		
Equities in capital stocks of affiliated and other companies, based on appraisal.....	\$ 1,323,375.95	
Capital stocks, not appraised, as valued on books.....	1,394,700.00	
Advances to and bonds of affiliated companies.....	1,245,221.09	3,963,297.04
OTHER INVESTMENTS AND DEPOSITS AND OTHER ASSETS:		
Bond sinking fund deposits.....	\$ 1,290,086.12	
Deposits under leases and sundry advances.....	2,684,162.85	
Mortgages receivable.....	648,886.62	
Class A stock and Orpheum Circuit, Inc., preferred stock held for resale (at cost).....	626,951.56	
Sundry investments and deposits.....	3,494.42	5,253,581.57
DEFERRED CHARGES:		
Unamortized bond discount and expense.....	\$ 701,229.24	
Property maintenance and improvement expenses deferred.....	515,905.53	
Prepaid insurance and expenses.....	1,142,653.77	
Development expenses deferred.....	404,898.27	
Film production charges and unabsorbed studio overhead.....	475,184.13	
Organization expenses deferred.....	330,847.46	
	<u>3,570,718.40</u>	
		<u>\$117,796,076.44</u>
LIABILITIES		
CURRENT LIABILITIES:		
Notes payable and debentures.....	\$ 919,956.79	
Accounts payable.....	2,396,914.57	
Deposits on sales of investments, etc.....	50,000.00	
Accrued taxes, interest and expenses.....	2,335,609.72	\$ 5,702,481.08
DEPOSITS:		
Deposits to be liquidated by film service.....	\$ 314,128.01	
Rent and other deposits.....	176,082.13	490,210.14
Deferred Accounts and Debentures Payable.....		407,640.26
FUNDED DEBT:		
B. F. Keith Corporation, first and general refunding, twenty-year, 6% gold bonds (less in treasury).....	\$ 6,907,500.00	
Other mortgage bonds of subsidiary companies.....	17,722,150.00	
Mortgages payable.....	15,721,950.00	40,351,600.00
(Funded debt maturing within one year—\$2,517,650.00)		
RESERVES:		
For uncollected billings.....	\$ 28,223.94	
For taxes and contingencies.....	1,866,054.13	
For abandonment of unnecessary properties and rehabilitation of theatres (charges during year 1930 amounted to \$1,020,204.87 for rehabilitation expenditures and net loss on sales of capital assets and investments in affiliated companies).....	2,007,034.13	3,901,312.20
PREFERRED STOCKS OF SUBSIDIARY COMPANIES:		
Keith-Albee-Orpheum Corporation, 7% cumulative convertible preferred stock—43,089 shares of \$100 each.....	\$ 4,308,900.00	
Orpheum Circuit, Inc., 8% cumulative convertible preferred stock—60,103 shares of \$100 each.....	6,010,300.00	10,319,200.00
CAPITAL STOCK AND SURPLUS:		
Class A capital stock, without par value (less 53,148 shares held in treasury)—2,328,250 shares outstanding, including shares reserved for stocks of subsidiary companies not yet exchanged.....	\$46,934,768.84	
Class B capital stock, without par value—500,000 shares.....	1.00	
Initial surplus.....	4,633,670.26	
Operating surplus, per statement attached.....	5,055,192.66	56,623,632.76
CONTINGENT LIABILITY:		
Radio-Keith-Orpheum Corporation is a party to a joint and several guaranty to insure the repayment of a loan of \$400,000.00 by an affiliated company.		
Commitment for repurchase of £50,500 Australian exchange for \$202,000.00.		
Class A stock options are outstanding for \$155,000 shares at \$30 or more per share.		
		<u>\$117,796,076.44</u>

Equipment showed a decline of \$3,259,204 from 1929 to 1930.

Universal's Profit

Universal and subsidiaries report a profit after all charges for the quarter ending January 31, of \$1,045,326. This profit is described as abnormal due to the adoption by the company from November 1, 1930, of the standard method of write-off of picture costs by amortizing such costs over the income-producing life of the pictures. This change was started with the pictures of the present season's releases. There was, therefore, included in the income for the quarter ending January 31, revenue on pictures of prior season's releases, the costs of which already had been completely written off.

If the company had also revalued the prior season's release at November 1, 1930, it is stated, profit for the quarter ending January 31, would have been \$90,432, and the surplus at the beginning of that quarter would have been increased by \$1,165,342.

FOX

Fox Film's 1930 gross of \$102,004,009, and a net operating profit of \$10,251,827 broke all previous records, the increase being attributed in part by "acquisition of additional properties, but much more to the fundamental stability and steady growth of the industry."

"Hardly another industry of this magnitude could be mentioned in which growth has been so nearly uniform, or in which the ratio or gross income to costs has been so nearly constant," the report said. "The explanation of this experience undoubtedly lies in the fact that the industry satisfies universal human needs scarcely less essential than food and clothing. In fact, reports appear to indicate that the present depression has affected more seriously the demand for food and clothing than it has the demand for amusement, recreation and instruction."

The \$102,004,009 gross for 52 weeks ended Dec. 27, 1930, compared with \$83,184,112 for 1929, a net of \$10,251,827 compares with \$9,469,051, but an item of non-recurring expenses brought the net profit carried to surplus down to \$9,205,434. This was equal to \$3.64 a share on 2,525,660 shares of stock outstanding compared with \$10.78 a share on 920,660 shares at the end of 1929. Net 1930 operating profit before non-recurring expenses amounted to \$4.06 per share.

The much discussed differences in methods of writing off of production costs between the method used by Touche, Niven, the corporation's accountants and that employed by Price, Waterhouse, who represented the bankers in the April refinancing program are discussed by Harley L. Clarke, president of the corporation. He says:

"If the proposed new write-off table of Price, Waterhouse were used, the difference between amortization obtained and that set up by the company, as determined and certified by Touche, Niven, would be \$894,261 for 1930, and the net would be reduced by this amount. It is to be noted, however, that the effect of the change would be simply to add to the write-off against the income during the past year and to decrease by the same amount the write-off to be deducted from the income of subsequent years."

Consolidated Detailed Statement of Profit and Loss For the Year Ending December 31, 1930

INCOME:		
Theatre admissions.....	\$50,646,182.46	
Film rentals and sales.....	16,466,344.56	
Rents, concessions and other income.....	4,245,304.00	\$ 71,357,831.02
EXPENSES:		
Artists' salaries, other salaries and film service.....	\$30,500,450.78	
Cost of film sales and service.....	10,083,634.03	
Film selling and general expenses.....	3,141,490.67	
Other operating and general expenses.....	18,749,028.37	\$ 62,474,603.85
		<u>\$ 8,883,227.17</u>

This would reduce the net to \$8,311,173. Amortization, as contained in the Touche, Niven report, amounted to \$27,305,357, compared with \$24,158,544 in 1929 and depreciation on plant and equipment, exclusive of studio property, was \$3,875,560, against \$2,678,761.

Other differences between the company's report and that prepared for the bankers were the methods of auditing depreciation and including subsidiaries. Regarding depreciation the difference between the basis used by the company and that of the bankers amounted to \$805,607 for 1930. The company's method of including assets and liabilities of subsidiaries in the balance sheet has been to carry its interest in all properties not 100 per cent owned as investments. If properties more than 85 per cent owned were included, as in the bankers' audit, the property account would be increased by \$2,500,000 and the funded debt by \$1,700,000.

In the income account the company includes all American subsidiaries controlled regardless of the percentage of ownership, while the bankers' audit includes the proportionate part of net profits of companies in which Fox's interest exceeded 50 per cent. In the case of companies owning 50 per cent or less the bankers' report included only those actually received by Fox as dividends.

Readjusting the surplus and profit and loss statement to the accounting principles of the bankers' auditors, Touche, Niven reported a reduction in earned surplus of about \$6,047,169, of which \$2,688,974 is applicable to 1930 and \$3,358,195 to prior years. After deduction of \$2,688,974 from the 1930 profit, this would leave \$6,516,461, or \$2.58 a share on the stock.

Explaining the company's stand on the two methods of amortization controversy over which de'ayed the annual report almost two months, the report said the company continued to write off its inventory during 1930 in exact harmony with the method recommended and accepted by public accountants for the sound films released in 1929.

"In spite of the substantial values of many pictures long after the 52 weeks of 'life' accorded them," the report said, "it is now the practice of Fox Film to write off completely the cost of all feature pictures at the close of 52 weeks after their domestic and foreign release dates."

The item "non-recurring expenses" in the income account also came in for an explanation in the report. This, the report said, includes a considerable number of expenses which the management has cleared up and disposed of, some of which could have been written off at the close of the preceding year. The largest item (\$382,622), the report said, consists of abandoned unprofitable theatre leases, while the remainder is made up of organization expenses, salaries in discontinued departments, fire losses, legal fees, and royalty and contract settlements of prior years.

A comparison of the company's balance sheet as of Dec. 27, 1930, with that of June 30, 1930, and that of Dec. 28, 1929, shows a steady increase in total assets, the latest figures for this item being \$201,354,475.50, compared with \$192,524,313 on June 30, and \$124,243,716 on Dec. 28, 1929.

Remarkable improvement in the net working capital position was brought about

DEDUCT:		
Depreciation of capital assets and amortization of leaseholds.....		3,343,069.21
		\$ 5,540,157.96
ADD:		
Dividends received on investments in other companies.....	\$ 386,332.51	
Commission from outside theatres.....	40,000.00	
Interest earned.....	409,938.57	
Profit on sales of investments and capital assets.....	36,197.50	
Forfeited deposits.....	94,413.36	
Sundry other income and credits.....	651,551.42	
		1,618,433.36
		\$ 7,158,591.32
DEDUCT:		
Interest and discount.....	\$ 2,357,520.14	
Sundry other deductions.....	52,861.02	
		2,410,381.16
		\$ 4,748,210.16
Deduct—Provision for Federal income tax.....		575,000.00
		\$ 4,173,210.16
Net Profit before dividends.....		787,581.75
Less—Dividends paid to public on preferred stocks of subsidiary companies.....		3,385,628.41
Net Profit for the year available for dividends on Class A Stock.....		
Operating Surplus		
Balance at January 1, 1930.....		\$ 1,669,564.25
Net Profit for the year ending December 31, 1930, as above.....		3,385,628.41
		Balance at December 31, 1930.....
		\$ 5,055,192.66

Consolidated Income Account of Radio-Keith-Orpheum Corporation For Year 1930—Compares as Follows

	1930	1929	1928
Income.....	\$71,357,831	\$51,696,860	\$42,624,964
Exp. costs, etc.....	62,474,604	46,080,872	39,506,090
Oper. profit.....	\$ 8,883,227	\$ 5,615,988	\$ 3,118,874
Dept. and amort. of lseholds., etc.....	3,343,069	2,438,684	1,914,383
Balance.....	\$ 5,540,158	\$ 3,177,304	\$ 1,204,491
Other income.....	*1,618,433	*1,564,859	2,020,623
Total income.....	\$ 7,158,591	\$ 4,742,163	\$ 3,225,114
Invest., advances, etc.....	2,357,520	66,108	446,241
Int. and disc.....	52,861	1,843,587	1,472,827
Sundry other deduct.....	575,000	58,910	359,713
Federal taxes.....	4,173,210	250,000	69,000
Profit.....	\$ 4,173,210	\$ 2,523,558	\$ 877,333
Pfd. dividends of subs.....	787,582	853,994	†923,076
Net profit.....	\$ 3,385,628	\$ 1,669,564	†\$ 45,743

*Includes \$36,197 profit on sale of investments and capital assets in 1930 and \$525,035 in 1929.
†Preferred dividends and minority interest requirements applicable to capital stocks of subsidiaries outstanding as of December 31, 1928, not to be acquired.
‡Loss.

Three-Year Comparison of R K O'S Consolidated Balance Sheet

Consolidated Balance Sheet of Radio-Keith-Orpheum Corp. and Subsidiaries as of December 31, 1928-29-30, Compares as Follows:

ASSETS			
	1930	1929	1928
*Bldg., land, impr., leaseh., gdw. and contracts.....	\$ 89,807,865	\$70,894,833	\$56,035,482
Inv. and adv. to affil. cos.....	3,963,297	5,478,623	5,467,722
Oth. invest. and deposits.....	5,253,581	3,643,564	2,376,935
Deferred charges.....	3,570,718	2,733,554	2,036,514
Cash.....	2,536,145	1,490,404	1,589,546
Call loans.....	1,491,971	900,000	924,087
Notes and accts. rec.....	1,652,494	954,789	50,549
Marketable securities.....	102,630	150,366	57,433
Accrd. int., etc.....	575,260	93,867	85,032
Adv. to outside prod.....	8,842,115	85,032	2,859,431
Inventories.....	8,842,115	4,738,055	2,859,431
Total.....	\$117,796,076	\$91,163,087	\$71,397,699
LIABILITIES			
Keith-Alb-Orph. Corp. 7% pfd. stock.....	\$ 4,308,900	\$ 5,075,700	\$ 5,755,400
Orph. Circ., Inc., 8% conv. pfd. stock.....	6,010,300	6,107,000	6,165,500
Class A stock.....	†46,934,769	30,433,752	20,301,460
‡Class B stock.....	1	1	1
Notes and accts. payable.....	3,316,871	3,204,845	3,894,175
Dividends payable.....	50,000	240,299	330,000
Due to officers.....	2,335,610	175,000	400,000
Dep. on sale of inv., etc.....	490,210	1,173,695	858,886
Accrd. taxes, int. & exp.....	407,640	486,204	859,581
Deposits.....	407,640	777,874	1,339,000
Def. accts. and deb pay.....	40,351,600	32,765,750	22,116,370
Funded debt.....	3,901,312	5,173,789	6,035,785
Reserves.....	9,688,863	5,549,178	2,173
Int. of min. stkh. in sub.....	9,688,863	5,549,178	3,339,368
Surplus.....	9,688,863	5,549,178	3,339,368
Total.....	\$117,796,076	\$91,163,087	\$71,397,699

*After depreciation and amortization. †Represented by 2,328,250 no-par shares, excluding 53,148 shares held in treasury and including shares reserved for stocks of subsidiaries not yet exchanged. ‡Represented by 500,000 no-par shares.

Condensed Consolidated Balance Sheet
Technicolor, Inc., and Subsidiaries
December 31, 1930

ASSETS	
Cash and Call Loans.....	\$ 417,572.58
Accounts Receivable (Less Allowance).....	300,757.36
Merchandise Inventories	133,827.25
	\$ 852,157.19
Other Assets	3,090.76
Land, Buildings, Machinery and Equipment.....	\$3,063,151.56
Less: Allowance for Depreciation.....	546,981.85
	2,516,169.71
Research, Development, Patents and Goodwill.....	\$3,668,961.18
	3,521,143.46
Less: Allowance for Amortization.....	147,817.72
Deferred Charges	47,000.10
	\$6,939,561.22
LIABILITIES	
Accounts Payable	\$ 55,288.67
Accrued Accounts, including Federal and State Taxes.....	136,348.41
Mortgage Payable—due February 21, 1931.....	15,000.00
	\$ 206,637.08
Customers' Deposits on Contracts for Future Delivery.....	1,218,639.42
Minority Interest in Technicolor Motion Picture Corp.....	2,520.19
Preferred Stock—80c per share Cumulative No Nominal or Par Value Authorized 100,000 shares Issued and held in treasury 17,425 shares.....	0
Common Stock—No Nominal or Par Value Authorized 600,000 shares Outstanding 517,548 shares	3,872,447.05
	\$3,872,447.05
Surplus—of which \$174,250.00 has been appropriated for the purchase of Preferred Stock in Treasury.....	1,639,317.48
	5,511,764.53
	\$6,939,561.22

Condensed Consolidated Income and Expenses
for the Year Ended December 31, 1930

INCOME	
Net Sales	\$5,925,916.00
Less: Cost of Sales (including \$68,799.62 for amortization of Research, Developments and Patents)	4,045,280.00
	\$1,880,636.00
EXPENSES	
General and Administrative.....	\$ 374,395.60
Selling	662,068.41
	1,036,464.01
Net Profit from Operations Before Provision for Income Taxes.....	\$ 844,171.99
OTHER INCOME:	
Interest Earned	\$12,499.12
Less: Interest Paid	9,651.97
	2,847.15
OTHER DEDUCTIONS:	
Bad Debts	\$46,649.77
Less: Bad Debts Recovered.....	1,917.60
	\$44,732.17
State Taxes	4,203.86
Loss on Sale of Permanent Assets.....	1,507.60
Adjustment of Accounts Receivable.....	100.20
	50,543.83
	47,696.68
Net Profit Before Provision for Income Taxes.....	\$ 796,475.31
Federal and State Income Taxes—Estimated.....	120,000.00
Net Profit for the Year (after capitalizing expenditure of \$172,438.70 deemed to be Research, Development and Patent Costs).....	\$ 676,475.31

Trans-Lux Daylight Picture Screen Corp.
Balance Sheet, December 31, 1930

ASSETS	
CURRENT:	
Cash on Hand and in Banks.....	\$106,137.94
Investment in Bonds.....	270,588.87
Notes Receivable	26,387.50
Interest Receivable	3,845.49
Accounts Receivable	
Western Union	\$ 92,586.93
Others	24,066.46
	\$116,653.39
Less: Reserve	705.67
	115,947.72
Inventories	98,526.11
	TOTAL CURRENT
	\$621,433.63
Investment in Affiliated Companies.....	150,000.00*
FIXED:	
Land	\$ 33,150.00
Building, Machinery, Equipment.....	\$ 73,002.15
Furniture and Fixtures.....	17,258.12
	\$ 90,260.27
Less: Reserve	36,008.94
	54,251.33
	87,401.33

in the year. At the end of 1929 Fox had an excess of more than \$19,000,000 in current liabilities over current assets, while as of Dec. 27, 1930, there was a net working capital of \$15,494,118. Cash on hand at the end of 1930 amounted to \$5,308,942, which, while off slightly from the June 30, 1930, figure, showed a substantial increase over the \$2,492,599 cash reported as of December 28, 1929.

During the year, the report states, the production department of the business was put under budget control for the first time, and savings of at least \$3,000,000 were expected to result therefrom in 1931.

During 1930, Fox Film declared dividends at the rate of \$4 a year a share, totaling \$10,102,240. This amount was barely covered by net operating profit before non-recurring charges, but is not covered by net after that charge. Further, it is \$3,585,778 over the income if it had been calculated on the basis suggested by the bankers' accountants.

In recent years Fox has had an even more rapid increase in theatre receipts than it has had in film rentals. The following table gives an outline of the growth of this part of the Fox business so far as it relates to American theatres:

Year	No. Theatres	Gross Receipts
1927	2	\$ 2,054,700
1928	249	33,923,783
1929	455	39,962,044
1930	532	51,414,002

This gives the number of theatres controlled by Fox Film but does not include theatres operated by Fox Theatres Corp., an affiliated company. The last column includes the receipts only from the dates of control of the various theatres and hence not necessarily the total receipts of the theatres during the year. The corporation owned or had an important interest in 1,013 theatres of which 532 are in the United States, 395 in Great Britain and 86 in Australia. (Fox Theatres properties are in addition.)

Revenues from Movietone News and the other Fox news services increased 21 per cent in 1930 over 1929, and 14 per cent during the first three months of 1931, as compared with the corresponding period of 1930.

Investments in Movietone City, the Hollywood studio, laboratory, studios of the Movietone News, and the home office in New York exceed \$14,750,000.

The total number of employees in all its departments is now 12,888.

The total cost of administration and the distribution of films has been a steadily declining percentage of film rentals, with the lowest relative costs last year in the history of your company. In 1930 the administration and distribution costs were more than 45 per cent lower in comparison with film rentals than they were in 1925," Clarke stated.

In this report there is a condensed consolidated statement of profit and loss. The first item of \$96,446,346 includes \$45,032,344 received from film sales and rentals, about two-thirds of which was from domestic sources and about one-third from foreign sources. It also includes \$51,414,002 from theatre receipts, of which there were minority interests in the case of 141 theatres. It will be observed that a minority interest in profits of \$790,057 is deducted near the center of the statement.

The other items of income are self-explanatory with the exception of "Other in-

come." This item consists of income from a great variety of sources, the largest of which is interest on bank deposits and payment discounts of bills for purchases, these two together amounting to nearly \$300,000.

In the first deduction under "Expenses" the largest item is \$44,440,870, the cost of operating the theatres, office buildings, technical laboratories, etc., of your company. The next largest item is the expense of maintaining film exchanges throughout the world.

"There is one remaining material difference between the audit as of September 27, 1930, and the present report," Clarke said. "Subsidiaries of Fox having acquired isolated and small groups of theatres at various times, inherited special accounting practices pertaining to these properties, among which was the custom in some of them of setting up depreciation on theatre equipment (not buildings) of from 15 per cent to 22.5 per cent per year. This is not only regarded as excessive for properties adequately maintained, as those operated by your company are maintained, but some of this property has already been fully depreciated, although it is yet in good condition and in use. Consequently, in its consolidated statement, your company sets up depreciation for these properties, until they are completely written off, at a rate of 10 per cent on their cost, or precisely the rate at which it sets up depreciation for other similar properties, and a rate that is common in the industry. The difference in depreciation between that on the basis used in this audit of September 27, 1930, and that in this report, as determined and certified to by Touche, Niven amounts to \$805,607.

"There are no other differences of importance between the methods used in the audit as of September 27, 1930, and those used in the preparation of this report," he said. "It is the position of your company that its statement as here presented gives an accurate and true account of its operations during the period covered by this report and of its condition at its close. In any case, the difference taken from the profit of the past year would reduce by the same amount the deductions to be taken from the profit of subsequent years."

In connection with the annual statement, Touche, Niven, company auditors, stated that "Referring to the bankers' offering circular, dated April 10, 1931, relating to the issuance by Fox of five-year six per cent gold debentures in the principal amount of \$30,000,000, we have made a supplementary examination of the books of the corporation with particular reference to the accounting principles adopted by the accountants, engaged on the special audit for the bankers, and find that the application of adjustments necessary to reflect the earnings on the basis adopted by the said accountants would involve a reduction in surplus, as at December 27, 1930, of approximately \$6,047,169, of which \$2,688,973.92 is applicable to the year (52 weeks) then ended, and \$3,358,195.08 is applicable to surplus at the beginning of the year, comprising, respectively, the following items:

	Applicable to year 1930	Applicable to prior years
Increase in the provision for amor. of prod. cost.....	\$894,260.56	\$2,327,417.43
Increase in the provision for dep. of theatre equip. of sub. co of Wesco (wholly owned sub.).....	805,606.54	1,063,629.86

INVESTED:			
In Machines on Rentals and Installations.....		\$769,322.90	
Less: Reserve		131,465.04	
		\$637,857.86	
In Other Equipment		37,050.04	674,907.90
SINKING FUND:			
Finance and Trading Corp.—Cash for redemption of notes.....			6,580.30
DEFERRED CHARGES			404,503.01
PATENTS			5,009,846.06
			\$6,954,672.22

LIABILITIES			
CURRENT:			
Accounts Payable		\$32,191.92	
Accruals		3,766.27	
TOTAL CURRENT			\$35,958.19
Five Year 6½% Sinking Fund Gold Notes 1932—Outstanding.....			6,500.00
Capital Stock			
Authorized 1,000,000 Shares (Stated value \$7.50 per Share).....		\$7,500,000.00	
Less in Treasury 210,938 Shares.....		1,582,035.00	
Outstanding 789,062 Shares.....			5,917,965.00
SURPLUS			994,249.03
			\$6,954,672.22

*NOTE: The Corporation is obligated to invest an additional \$200,000.00 in stock of Trans-Lux Movie Corporation, when, as and if called for.

Statement of Income and Profit and Loss for the Year Ending December 31, 1930

Gross Sales	\$ 52,011.41	
Less: Returns, Allowances, etc.....	6,578.08	
Net Sales		\$ 45,433.33
Cost of Sales		27,640.99
Profit on Sales		\$ 17,792.34
Rentals	\$1,614,452.64	
Less: Cost of Rentals	844,873.83	
Profit on Rentals.....		769,578.81
Profit on Sales and Rentals.....		\$787,371.15
Less Expenses:		
Selling	\$ 176,191.29	
Administration	137,805.58	
Development and Experimental.....	24,960.59	
		338,957.46
Profit from Operations.....		\$448,413.69
Other Income		33,517.82
Total Income		\$481,931.51
Deductions from Income.....		6,324.99
Net Profit		\$475,606.52

Three-Year Comparison of "U'S" Income Account

	Year end Nov. 1, '30	Year end Nov. 2, '29	Year end Nov. 3, '28
Increase from operations.....	\$25,319,119	\$29,111,380	\$27,180,352
Cost of sales and service.....	*18,460,260	18,237,061	16,170,198
Selling and branch expense.....	7,668,961	8,850,188	8,487,654
General and administration expense.....	1,805,741	1,890,128	1,666,403
Operating loss	\$ 2,615,843	†\$ 134,003	†\$ 856,097
Loss on leaseholds, etc.....	283,340		
Loss	\$ 2,899,183	†\$ 134,003	†\$ 856,097
Other income	851,362	357,355	238,548
Loss	\$ 2,047,821	†\$ 491,358	†\$ 1,094,645
Federal taxes			90,000
Net loss	\$ 2,047,821	†\$ 491,358	†\$ 1,004,645
First preferred dividends.....	175,448	186,028	191,928
Deficit	\$ 2,223,269	†\$ 305,330	†\$ 812,717

*Includes \$15,376,790 film exhaustion and expense. †Profit. ‡Surplus.

Consolidated Balance Sheet of Universal and Subsidiaries

	ASSETS			
	Nov. 1, '30	Nov. 2, '29	Nov. 3, '28	Nov. 5, '27
†Fixed assets	\$ 4,994,673	\$ 5,155,072	\$ 3,332,788	\$ 3,284,458
Investment and advances to affiliated companies	1,119,918	2,260,667	3,425,846	1,769,593
Cash	959,575	1,383,651	875,090	880,461
Market securities	1,200	1,200	1,200	1,750
Notes and accounts receivable.....	1,363,996	1,298,109	1,603,514	1,481,726
Inventories	7,563,913	7,883,904	10,008,830	10,652,985
Lease and depreciation.....	272,681	275,901	346,108	367,798
Advances to producers.....	265,506	400,723	205,234	114,095
Def. chfs., etc.....	320,838	425,295	589,087	648,943
‡Merchandise in transit.....	77,869	150,161	124,773	182,458
Good will, etc.....	137,501	137,501	1	1
Total	\$17,077,670	\$19,372,184	\$20,512,471	\$19,384,268
LIABILITIES				
	Nov. 1, '30	Nov. 2, '29	Nov. 3, '28	Nov. 5, '27
First preferred stock.....	\$ 2,174,100	\$ 2,231,100	\$ 2,386,100	\$ 2,467,600

Second preferred stock.....	2,000,000	2,000,000	2,000,000	2,000,000	Elimination of undistributed earnings of theatre cos., stocks of which are owned 50 per cent or less although effectively controlled..... 130,032.89 260,483.17 Provision for loss on investment in and advances to subs. 879,451.53 Elimination of net of misc. deb. and cred. adjustments 444,666.02 41,931.98 Reduction of income taxes by reason of foregoing adjustmts. 204,977.84 251,403.40
*Common stock and surplus.....	4,173,951	4,173,951	8,780,019	7,904,402	
*Common stock.....	1,000,000	1,000,000	55,000	55,000	
Real estate mortgages.....	.....	.....	2,373,000	2,500,000
Six per cent, notes.....	.....	.....	1,694,397	1,274,330
Notes payable.....	1,636,313	1,275,395	457,377	380,625	
Advance payments.....	288,199	387,868	1,605,377	1,605,147	
Accounts payable.....	2,236,429	1,902,440	751,463	1,027,164	
Conting. res.	616,806	623,549	319,738	170,000	
Rentals received on pictures.....	.....	.....	67,043	.....
Federal tax res. ....	.....	67,043	90,000	.....
Surplus from revaluation of studio land.....	1,354,000	1,354,000	.....	.....
Earned surplus.....	1,597,872	4,356,838	.....	.....
Total.....	\$17,077,670	\$19,372,184	\$20,512,471	\$19,384,268	

*Represented by 250,000 no-par shares. †After depreciation and amortization. ‡To foreign office.

\$2,688,973.92 \$3,358,195.08

Warner Brothers Pictures, Inc., and Subsidiary Companies

Condensed balance sheet for 13 weeks ended Feb. 28, 1931, and comparisons with quarter, ended Nov. 30, 1930, and quarter ended March 1, 1930:

ASSETS			
	Feb. 28, '31	Nov. 30, '30	Mar. 1, '30
Land, Bldgs., etc.....	\$169,027,797	\$164,614,464	\$120,054,068
Goodwill.....	8,745,076	8,435,915	8,277,666
Notes Rec., etc.....	691,612	1,017,032	528,978
Accts. Rec.....	4,191,798	3,698,722	3,030,341
Adv. to Prod.....	947,615	1,231,828	49,566
Inventories.....	22,024,417	22,275,763	25,095,237
Rts. & Scenarios.....	1,168,068	1,287,542	1,168,062
Mortgages Rec.....	526,937	555,625	735,841
Special Deposits.....	2,523,428	2,432,321	2,381,198
Invest. & Adv.....	7,443,193	7,525,203	7,183,012
Def. Charges.....	3,649,648	.....	3,948,203
Unamort. Bonds disc. and exp.....	.....	890,546	.....
Unamort. dev. exp.....	.....	337,564	.....
Prepayments.....	.....	2,245,418	.....
Totals.....	\$225,878,987	\$228,414,032	\$178,871,939

LIABILITIES			
	Feb. 28, '31	Nov. 29, '30	Mar. 1, '30
Funded Deb. & Mtge.....	\$106,225,057	\$104,140,586	\$ 72,686,739
Notes payable.....	3,006,425	3,555,000	5,947,012
Accts. payable.....	9,387,029	10,714,436	8,660,503
Purch. money oblig.....	2,207,005	1,909,614	2,727,638
Due affil. cos.....	79,199	84,330	79,368
Royalties payable.....	835,373	888,051	948,568
Deferred Income.....	408,637	425,405	.....
Fed. Tax Reserve.....	.....	260,000	1,400,000
Adv. payable.....	815,328	992,284	1,545,892
Minority interest.....	1,883,378	1,870,605	4,443,129
Remitt. from affil. cos.....	.....	.....	.....
Res. for Conting.....	2,046,062	1,268,995	.....
Capital stock.....	87,848,629	87,848,629	61,368,639
P. & L. surplus.....	9,007,220	12,504,559	16,976,576
Construc. Oblig.....	.....	1,187,000	.....
Totals.....	\$225,878,987	\$228,414,032	\$178,871,939

Comparative Consolidated Profit and Loss Account

	Quarter Ended Feb. 28, 1931	Quarter Ended Nov. 29, 1930
Net income before providing for amortization and depreciation of properties, interest and miscellaneous charges and Federal income taxes.....	\$11,021,092.19	\$13,518,966
Deduct:		
Amortization of film costs (exclusive of depreciation of studio properties).....	\$7,495,901.51	.....
Amortization and depreciation of all properties.....	2,524,327.63	9,731,217
Interest and discount expense.....	1,631,397.50	.....
Provision for investments in affiliated companies.....	50,865.74	1,899,655
Miscellaneous charges.....	48,997.75	.....
Loss on operations.....	\$ 730,397.94	11,630,872
Deduct—Other income:		
Interest and discount earned.....	95,249.51	.....
Dividends received from affiliated companies.....	147,998.19	.....
Miscellaneous income.....	22,400.00	.....
Loss before minority interests.....	265,647.70	.....
Add—Proportion of net earnings applicable to Minority Stockholders.....	\$464,750.24	.....
Net Loss for the thirteen weeks ending February 28, 1931.....	35,316.20	51,673
	\$500,066.44	*\$1,576,421

*Net income.

Surplus Account

November 29, 1930 (subject to the realization of the face value of trade accounts receivable, less reserves, and cost of inventories, less reserves, of the radio and record division).....	\$12,504,559.72
Deduct—Loss for the thirteen weeks ending February 28, 1931.....	500,066.44
	\$12,004,493.28
Deduct—Adjustments in respect of inventories and accounts receivable of radio and record division.....	\$3,073,368.53
Loss on capital assets.....	84,663.72
	\$3,158,032.25
Less—Reduction of reserve for Federal income taxes.....	260,000.00
	2,898,032.25
	\$9,106,461.03
Dividends paid on preferred stock (to and including March 1, 1931).....	99,240.49
EARNED SURPLUS—FEBRUARY, 28, 1931.....	\$9,007,220.54
NOVEMBER 29, 1930.....	\$12,504,559
MARCH 1, 1930.....	\$16,976,576

In the assets side of the balance sheet, the items listed under "Current Assets" are self-explanatory with the exception of "Inventories" which has been discussed in earlier paragraphs.

The major item included under "Investments securing 6 per cent gold notes" is the investment in Loew's were transferred to Film Securities April 15, 1931, and in connection with this financing the holdings of stock by Fox to Loew's, were transferred to Film Securities Corp., in consideration of which Fox received \$28,800,000 in cash and 462,000 shares of the Class Securities has outstanding senior to the Class A stock \$20,000,000 two-year 6 per cent Secured gold notes and 100,000 shares outstanding shares of Class A stock. Film of \$7 Dividend Cumulative Preferred stock. A stock of Film Securities, being all the The only other item under this head is the investment in theatre properties in England, amounting to \$19,030,929.

The item "Investments in respect of which proportionate shares of profits are included" consists of the investment in theatres in the United States. The item "Other Investments" consists largely of an investment in Fox Hearst Corp. and investments in foreign theatres. The item "Land, buildings, leaseholds, equipment, furniture and fixtures" includes over \$14,750,000 invested in studios, home office and laboratories, and over \$34,500,000 in theatre properties. All these values in fixed assets are after the deduction of reserves for depreciation of over \$13,900,000. The item "Deferred charges" consists of bond discount and uncompleted projects.

All items listed under "Current liabilities" are self-explanatory. The secured 6 per cent gold notes, referred to under liabilities to be refinanced, were retired on April 15, 1931, from the proceeds of the sale of \$30,000,000 five-year 6 per cent convertible gold debentures and from the funds secured as a partial consideration for the transfer of Fox's interest in Loew's, to Film Securities. The note payable of Wesco Corp. was paid from part of the proceeds of the sale of \$15,000,000 two-year 6 per cent gold notes of Wesco. The portion of the funded debt maturing in 1931 is also to be retired partially from the proceeds of the same financing. The item "Funded debt of subsidiary companies" consists of the funded debt maturing later than 1931.

The item "Appropriation from surplus" is a temporary reserve for realization of inventories, set aside from earned surplus on the advice of the auditors to reflect the possibility that unexpected economic conditions during the natural life of the films may result in their bringing in less than the normal rentals for such pictures. At the close of the period this appropriation will be returned to earned surplus, and it will in no way affect future earnings of the company.



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General Prod. Mgr.

Murray Roth
Director-in-Chief

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In State Legislatures

More than 200 bills adverse to the motion picture industry were defeated in legislatures of 44 states at sessions that convened after January 1, 1931. These bills included tax, censorship and blue law measures.

Not only were Sunday closing bills defeated but in at least five states the public's legislative representatives displayed their trend toward liberalism by adopting bills granting shows on the Sabbath. States included are New Mexico, Arkansas, Maryland (for Baltimore only, with a referendum to be held), Ohio, and Idaho. Several cities were granted home rule on the question.

Forty-four states were included in the April survey. Twenty of these legislatures adjourned without passing any adverse legislation. At the time of the survey there was no apparent danger in 11 other states. In 13 states serious matters were pending.

Bill for 15 Millions

The industry owes \$15,000,000 to Electrical Research Products as the balance for theatre and studio sound equipment. The original bill for work by Erpi in switching the industry from silent to sound is understood to have reached between \$22,000,000 and \$25,000,000. This sum does not embrace service charges, it is said, which approximate \$5,000,000 yearly. Nor does it include charges for parts.

The \$25,000,000 sum is payable on a partial payment plan covering a period of ten years, at which time the equipment reverts to the Western Electric subsidiary.

Three Year Gain in Five Companies' Stockholders

Company	No. of Stockholders		Gain in 3 years
	April, 1928	April, 1931	
Eastman Kodak	28,000	34,000	6,000
Fox	758	10,000	9,242
Paramount	9,000	21,000	12,000
RKO	1,500	21,000	19,500
Warner Bros.	10,000	32,000	16,000
Totals	49,258	118,167	62,742

Sixteen-Year Summary of Fox Films Production Costs and Gross Rentals

YEAR	Pictures	No. of		Gross Rentals	Ratio of Costs to Rentals
		Negatives	Rentals		
1914	4	\$ 53,250	\$ 3,208,201	23.9%	
1915	36	767,243	4,244,558	30.4 "	
1916	52	1,289,785	7,118,172	41.6 "	
1917	70	2,964,696	7,300,301	44.0 "	
1918	73	3,212,689	9,380,883	31.2 "	
1919	69	2,929,069	272,401	19.5 "	
1920	71	4,317,403	12,609,725	34.2 "	
1921	65	4,783,210	13,715,000	34.9 "	
1922	66	4,350,083	12,327,957	35.3 "	
1923	51	4,821,456	11,242,629	42.9 "	
1924	46	3,610,433	9,926,025	36.4 "	
1925	42	5,226,809	11,750,515	44.5 "	
1926	51	8,328,252	14,274,234	58.3 "	
1927	46	8,558,101	17,012,875	50.3 "	
1928	55	10,379,365	22,626,747	45.9 "	
1929	53	16,142,216	30,803,974	52.4 "	
Total	851	\$81,734,055	\$187,810,297	43.5%	

(In the foregoing table the column "Gross Rentals" includes all rentals from pictures released during the respective years, regardless of the fact that these rentals were received over a period of about two years. The table cannot include the pictures released in 1930 because they are still being exhibited. In fact, on the date of this report 20 pictures had not been released in foreign countries, from which 33 per cent total gross rentals are received.)



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CURRENT RELEASES

"Behind That Curtain"—Cummings—Fox

"Wings of Adventure"—Thorpe—Tiffany

"Morocco"—Von Sternberg—Paramount

"Derelict"—Lee—Paramount

"The American Tragedy"—Von Sternberg—Paramount

Production



Investment in studio properties, buildings and equipment in Hollywood alone is estimated at two hundred millions — 17,500 individuals are regularly employed — Another ten millions are being added to the physical assets of the film capital this year — Sound brings investment of 65 millions in equipment alone.

A CODE REGULATING PRODUCTION OF MOTION PICTURES

{Formulated by the Association of Motion Picture Producers, Inc., and the Motion Picture Producers & Distributors of America, Inc.}

Motion pictures recognize the high trust and confidence which have been placed in them by the people of the world and which have made motion pictures a universal form of entertainment.

They recognize their responsibility to the public because of this trust and because entertainment and art are important influences in the life of a nation.

Hence, though regarding motion pictures primarily as entertainment without any explicit purpose of teaching or propaganda, they know that the motion picture within its own field of entertainment may be directly responsible for spiritual or moral progress, for higher types of social life, and for much correct thinking.

During the rapid transition from silent to talking pictures they have realized the necessity and the opportunity of subscribing to a Code to govern the production of talking pictures and of reacknowledging this responsibility.

On their part, they ask from the public and from public leaders a sympathetic understanding of their purposes and problems and a spirit of cooperation that will allow them the freedom and opportunity necessary to bring the motion picture to a still higher level of wholesome entertainment for all the people.

General Principles

1. No picture shall be produced which will lower the standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrong-doing, evil or sin.

2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.

3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

Particular Applications

I.—CRIMES AGAINST THE LAW.

These shall never be presented in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation.

1. Murder.

a. The technique of murder must be presented in a way that will not inspire imitation.

b. Brutal killings are not to be presented in detail.

c. Revenge in modern times shall not be justified.

2. Methods of crime should not be explicitly presented:

a. Theft, robbery, safe-cracking, and dynamiting of trains, mines, buildings, etc., should not be detailed in method.

b. Arson must be subject to the same safeguards.

c. The use of firearms should be restricted to essentials.

d. Methods of smuggling should not be presented.

3. Il'egal drug traffic must never be presented.

4. The use of liquor in American life, when not required by the plot or for proper characterization, will not be shown.

II.—SEX. The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationship are the accepted or common thing.

1. Adultery, sometimes necessary plot material, must not be explicitly treated, or justified, or presented attractively.

2. Scenes of passion.

a. They should not be introduced when not essential to the plot.

b. Excessive and lustful kissing, lustful embracing, suggestive postures and gestures, are not to be shown.

c. In general, passion should be so treated that these scenes do not stimulate the lower and baser element.

3. Seduction or rape.

a. They should be never more than suggested, and only when essential for the plot, and even then never shown by explicit method.

b. They are never the proper subject for comedy.

4. Sex perversion or any inference to it is forbidden.

5. White slavery shall not be treated.

6. Miscegenation (sex relationships between the white and black races) is forbidden.

7. Sex hygiene and venereal diseases are not subjects for motion pictures.

8. Scenes of actual child birth, in fact or in silhouette, are never to be presented.

9. Children's sex organs are never to be exposed.

III.—VULGARITY. The treatment of low, disgusting, unpleasant, though not necessarily evil, subjects should be subject always to the dictate of good taste and a regard for the sensibilities of the audience.

IV.—OBSCENITY. Obscenity in word, gesture, reference, song, joke or by suggestion (even when likely to be understood only by part of the audience) is forbidden.

V.—PROFANITY. Pointed profanity (this includes the words, God, Lord, Jesus, Christ—unless used reverently—Hell, S. O. B., damn, Gawd), or every other profane or vulgar expression however used, is forbidden.

VI.—COSTUME.

1. Complete nudity is never permitted. This includes nudity in fact or in silhouette, or any lecherous or licentious notice thereof by other characters in the picture.

2. Undressing scenes should be avoided, and never used save where essential to the plot.

3. Indecent or undue exposure is forbidden.

4. Dancing costumes intended to permit undue exposure or indecent movements in the dance are forbidden.

VII.—DANCES.

1. Dances suggesting or representing sexual actions or indecent passion are forbidden.

2. Dances which emphasize indecent movements are to be regarded as obscene.

VIII.—RELIGION.

1. No film or episode may throw ridicule on any religious faith.

2. Ministers of religion in their character as ministers of religion should not be used as comic characters or as villains.

3. Ceremonies of any definite religion should be carefully and respectfully handled.

IX.—LOCATIONS. The treatment of bedrooms must be governed by good taste and delicacy.

X.—NATIONAL FEELINGS.

1. The use of the Flag shall be consistently respectful.

2. The history, institutions, prominent people and citizenry of other nations shall be represented fairly.

XI.—TITLES. Salacious, indecent, or obscene titles shall not be used.

XII.—REPELLENT SUBJECTS. The following subjects must be treated within the careful limits of good taste:

1. Actual hangings or electrocutions as legal punishments for crime.

2. Third degree methods.

3. Brutality and possibly gruesome-ness.

4. Branding of people or animals.

5. Apparent cruelty to children or animals.

6. The sale of women, or a woman selling her virtue.

7. Surgical operations.

STUDIO INVESTMENTS

Studio investment of each major company swells the represented capital at Hollywood to an estimated increase of \$110,655,000 in the past five years—Each company's share in the total of investment increase is presented together with the roster of the studio—More than one hundred stages are added as a direct result of the introduction of sound.

Two hundred millions of dollars is the estimated investment in motion picture properties, buildings and equipment in Hollywood, the capital of the film production investment in the United States, as a part of the world investment of two and a half billions in all phases of the industry and two billions in the United States.

In the past five years the industry has invested \$110,655,000 in new property, buildings and equipment, this marking the greatest half-decade of expansion in history. It is estimated that during 1931 another \$10,000,000 will be added to physical assets.

The figure of \$110,655,000 includes only studios and does not take into consideration the capital invested by subsidiary and inter-related industries.

Charles Chaplin

Charles Chaplin has invested \$50,000 in his studio over the five-year period. An additional \$25,000 went for studio equipment. It is expected that during the coming year he will erect several new stages, and it also was reported that Chaplin would build a five-stage studio on another site.

Columbia

Columbia has spent \$2,000,000 on its Gower street property, for building construction alone, and \$1,500,000 for equipment. Additions of sound stages, laboratory buildings, cutting rooms, projection room, carpenter shops, mills, and electrical machine shops have been on the program.

Fox Studio Investment

Fox Film Corporation has invested \$25,000,000 in Movietone City, and \$2,500,000 more is being spent by this organization in the current three-months period. All of Movietone City, which lies in Westwood, has been constructed in two years.

Thirty-nine buildings have been constructed, and thirty-six more will be completed by December 1, 1931.

The property includes administration building, five sound stages, scenic studio, scenario studio, bungalows, test stage, music studio, dressing rooms, cutting rooms, generator plant, school, mill, property buildings, canvas shop, blacksmith and tin shop, wardrobe, plaster shop, miniature shop, sound device building, garage, police and fire departments, vaults, cafe and other smaller buildings.

Hal Roach

Hal Roach studios spent \$150,000 for construction during the period and \$350,000 for equipment. The majority was for sound stages.

It is interesting to note that sound has been responsible for most of the major construction operations, and that the greatest activity in development has been since the advent of talking pictures in 1927.

Mack Sennett

The Mack Sennett studios have been constructed entirely during the past five years and the outlay has included \$2,000,000. There are 26 buildings on the Mack Sennett properties.

Since Pathe (now RKO Pathe) took over the De Mille studios at Culver City it has invested \$1,250,000 in expansion and improvements. There are 66 acres of land, some of which has been purchased during the last five years and represents an investment of \$95,000.

New building construction includes wardrobe, property and drapery departments, five sound stages, office building, dressing and store rooms.

Metro-Goldwyn-Mayer

Metro-Goldwyn-Mayer is said to have spent \$5,000,000 in five years, and the expansion program for this year, due to increased production, calls for the spending of at least \$2,000,000 more. Foreign version pictures are mainly responsible for the enlarged 1931 plans.

Recent additions include six sound stages, remodeling of five other stages for sound reproduction, new projection and cutting rooms, an industrial center half a mile long and other smaller buildings.

Metropolitan

Metropolitan has put \$1,000,000 into its Los Palmas avenue property. For 1931 the company planned the erection of a new administration building. Work of reconstruction of various buildings is completed or underway.

Paramount

Paramount-Publix Corporation is spending a large sum for the construction of a

four-story administration building, two sound stages, assembly plant and several projection rooms. During five years, it has invested \$20,000,000 in expansion. More than \$2,000,000 recently was expended for 2,670 acres on Ventura boulevard. This is the world's largest acreage holding devoted to film work and owned by one motion picture company.

With two new sound stages, Paramount will have twelve.

Radio Pictures

Radio Pictures has spent \$6,000,000 in construction during the period.

In addition to this, \$3,000,000 has been invested in equipment. Approximately \$1,000,000 will have been spent by the end of 1931 on the Gower street property. Construction work over the period includes administration building, makeup department and dressing room building, camera building, a cafe and six sound stages, and a film laboratory costing \$750,000.

Tec-Art

Tec-Art has spent \$200,000 in building and \$400,000 in equipment. Several additional stages and office buildings are on the program this year.

Tiffany

Tiffany took over its present studios in 1927, with ensuing expenditures of \$370,000 on new buildings and \$485,000 in equipment. The 1931 plans called for the erection of two stages, an administration building with 36 offices, and a scene dock, involving the expenditure of \$800,000.

United Artists

Seven sound stages, administration buildings, carpenter and electrical shops, wardrobe buildings and property shops and casting offices have been built at the United Artists properties during the five year period, at a cost of \$1,500,000, and another million has been invested in equipment. Constant improvements are being made.

Warner-First National

During five years Warner Brothers has spent \$17,000,000 which includes seven sound stages and technical equipment, and it is expected that millions more will be

(Continued on page 81, column 3)

INVESTMENT MADE BY STUDIOS IN FIVE YEARS, 1925-1930

Covering more than half the total investment in properties and equipment in Hollywood by the industry

Columbia Pictures Corporation.....	\$ 3,500,000
First National Productions.....	13,000,000
Fox Film Corporation.....	25,000,000
Hal Roach Studios.....	500,000
Mack Sennett, Inc.....	2,000,000
Metro-Goldwyn-Mayer.....	5,000,000
Metropolitan Sound Studios.....	1,000,000
Paramount-Famous-Lasky.....	20,000,000
Pathe Studios, Inc.....	1,250,000
Radio Pictures Studios.....	9,000,000
Tec-Art Studios.....	600,000
Tiffany Productions.....	805,000
United Artists Studio Corp.....	2,500,000
Universal Pictures Corporation.....	3,000,000
Vitagraph.....	1,500,000
Warner Brothers Pictures, Inc.....	17,000,000
Other studios.....	5,000,000

\$110,655,000

STUDIO PERSONNEL ROSTER

The total number of individuals regularly employed in production at Hollywood has been estimated as high as 25,000, but the generally accepted figure is approximately 17,500 persons. Wide variations from this total occur according to the time of the production year, with its slowing down during the summer months.

Following is a listing and classification of regularly employed personnel of leading studios, including players:

Charles Chaplin

Charles Chaplin Productions, La Brea and De Longpre Avenue, Hollywood, regularly employ 40 persons.

The studio roster follows:

Three featured players, 1 contract player not featured, 1 director, 3 cameramen, 1 publicity man, 1 auditor, 3 administrative executives, 1 bookkeeper, 3 property men, 1 grip, 1 cutter, 1 writer, 3 transportation men, 2 gatemen, 4 carpenters, 2 laborers, 1 watchman, and 8 unclassified workers.

Universal City

Universal City, Cal., employs 1,250 persons.

Included on the Laemmle payroll are 4 stars, 7 featured players, 95 contract players, 100 sound men, 9 directors, 5 associate producers, 2 comedy supervisors, 1 serial supervisor, 26 cameramen, 300 clerks and employees of the business department, 200 technical workers, 16 writers, 50 transportation men, 600 gatemen, policemen, carpenters, laborers and watchmen, and 100 other workers.

Fox Film Corporation

Fox Film Corporation, Sunset boulevard and Western Avenue and at Fox Hills, Cal., at the beginning of 1931 had 2,100 employed. The list included 60 featured players, 150 contract players, 30 sound men, 24 directors, with 31 assistants and 2 second assistants, 5 supervisors, 72 cameramen, including first, second, assistant and still, 25 publicity employees, 2 auditors, 40 bookkeepers, 25 administration executives, 25 writers, 25 technical workers, 40 transportation men, 10 gatemen, 30 policemen, 500 carpenters, 200 laborers, 150 painters, 75 plasterers, 400 electricians, 20 grips, 25 sound cablemen, 50 wardrobe men, 6 special wardrobe men, 20 property men, and 100 miscellaneous workers.

RKO Pathe

RKO Pathe Studios at Culver City employs between 500 and 750 persons, the payroll range being due to temporarily slack or rush periods.

The lineup is as follows:

Twenty-seven featured and freelance players, 12 stars, 11 directors and 6 assistant directors, 15 cameramen, and 12 assistants, 7 publicity employees, 7 administration executives, 22 in the accounting department.

Twenty-three writers, 23 soundmen, 36 property men, 16 cutters and assistants, 7 laboratory employees, 2 construction engineers, 21 art department employees and draftsmen.

Thirteen unit managers and assistants, 4 casting office employees, 20 in the designing and wardrobe departments, 116 studio electricians, 40 painters, 58 grips, 285 car-

penters and laborers, 38 in the police and fire patrol, and 62 miscellaneous in the operating department.

The remainder are bit players, extras and special workers.

Trem Carr

Trem Carr Pictures at 6048 Sunset boulevard, employs 60 persons regularly, including:

Three featured players, 5 soundmen, 3 directors, 2 supervisors, 6 cameramen, 1 publicity man, 1 auditor, 1 bookkeeper, 2 executives, 2 grips, 2 property men, 2 cutters, 3 writers, 3 transportation men, 1 gateman, 14 carpenters, 10 laborers, 1 watchman.

Educational

Educational Studios, 7250 Santa Monica boulevard, employs regularly 110 individuals.

Seven are in service of the sound department; one star is listed; there are 2 directors, 1 supervisor, 2 administrative executives, 3 bookkeepers, 1 auditor, 3 cameramen, 12 grips, 6 property men, 4 cutters, 2 projectionists, 2 artists, 8 painters, 3 mechanics, 4 transportation men, 1 gateman, 20 carpenters, 15 laborers, 2 watchmen, 1 janitor, 1 groundkeeper, 3 stenographers, 1 script clerk and 2 assistant directors.

Columbia

Columbia Pictures Corporation, 1438 Gower Street, regularly employs approximately 500 persons. Included on the list are 10 featured players, 6 stars, 4 others under contract, 50 soundmen, 6 directors, 3 supervisors, 12 cameramen, 4 publicity employees, 30 administration executives, bookkeepers and auditors, 150 technical workers, 8 writers, 10 transportation men, and from 200 to 800 manual workers as occasion arises.

Paramount West Coast Studios

The West Coast studios of Paramount Publix Corporation, 5451 Marathon street, employ 1900 on the average the year around. These include twelve stars, 50 featured players, 97 sound employees, 30 directors, 4 supervisors, 48 cameramen and assistants, 42 publicity employees, 47 accountants and clerical workers, 43 general office employees, 73 grips, 44 property men, 48 cutters, 134 stage electricians, 50 writers, 27 gatemen, police and watchmen, 199 carpenters, 167 laborers, 17 art plasterers, 25 property makers, 46 scenic department employees, 48 electrical construction men, 45 mechanics and 6 engineers, 50 in the transportation department.

Paramount New York Studio

Personal of the Paramount New York Studio averages 500 weekly. Players, directors and scenarists are exchanged with the Paramount Hollywood studio and the number varies almost from day to day. On March 18, 1931, for example, the stars assigned to the New York studio were Tallulah Bankhead, Clive Brook, Nancy Carroll, Maurice Chevalier, Claudette Colbert, Frederic March, and Smith and Dale; featured players were Miriam Hopkins, Frank Morgan, Ginger Rogers and Charlie Ruggles.

Western Electric recording equipment is used and the standard recording is on film.

Metropolitan

Metropolitan Sound Studios, at 1040 Las Palmas avenue, Hollywood, employs on an average 200 workers. The number of featured players varies with the number of pictures being made. None is on contract. The sound department employs 45; there

are 10 directors, 14 cameramen, 2 in publicity department, 35 in administration, 8 technical workers, 12 writers, and 8 in the transportation department. The other workers are employed as watchmen, laborers, carpenters, gatemen, and so on.

Hal Roach

Hal E. Roach Studios, Culver City, employs approximately 150 at all times. In the production department there are 2 supervisors, 4 directors, 4 assistant directors, 3 cameramen with 2 assistants, and 3 starred players. There are 2 starred units, "Our Gang" and "Boy Friends." There are 2 persons in the casting department, 5 in wardrobe, 12 in property, 9 in electrical, 9 in transportation, 4 painters, 4 grips, and 10 carpenters, 1 artist. In the sound department are 12, in publicity 7, in operations 16, and in film laboratory, 12.

Radio Pictures

Radio Pictures at 780 Gower street, employs on an average of 2,000 persons throughout the year. There are 5 stars, 35 featured players, 9 contract players not featured, 34 in the sound department, 14 directors, 6 associate producers, 39 cameramen, 15 in publicity department, 50 in administration department, 125 technical workers, 18 writers, 17 in transportation department, 7 gatemen, 15 police, 53 carpenters, 82 laborers, and 17 watchmen. The others are extras and unclassified workers.

UNSEEN WORKERS

Whenever Norma Shearer, Gary Cooper, Greta Garbo, Warner Baxter, or any other famous star flashes on the screen in a theatre, it is because approximately 200 persons—persons the audience never saw or even dreamed of—made it possible.

This is the odd fact based on a survey of production methods made by engineers at the various Hollywood studios. The figures show that it takes the work of approximately 200 individuals to show an actor on a screen in a theatre. They include cameramen, sound technicians, laboratory workers, assistant director and production managers, grips, electricians, property men, carpenters, assistants, cutters, set designers and dressers, makeup men—and many other callings.

The public knows that a motion picture is directed from a script or play, but doesn't know that no less than seven scripts really are used. The actors only see one—the one from which they learn their action. Even the director doesn't see some of the scripts.

First the "Treatment"

Before the play script was made, there was a "treatment" or elaborate detailed synopsis from which it was developed. This was much in the form of a fiction story. The treatments of "The Virginian," "The Secret Six," "The Front Page," and others literally could have been printed as fiction. From the treatment, the continuity as actor and director use it is developed. Then, from this continuity other scripts are made—the electrician's plot, which guides his designing of sets, the wardrobe plot and the camera plot, listing all the camera angles.

From the main script, too, is made the production schedule. Assistant director and production manager "break down" each scene, analyzing it into terms of "time to shoot," the set used, and the people, props

(Continued on page 82, column 2)

THE SYMBOL OF SHOW BUSINESS



R K O
Radio
PICTURES


Reg. U. S. Pat. Off.

OPEN BIG



OR CLOSE BEHIND THE EIGHT BALL

**Don't Look for Alibis. Look for Grosses. Be
a Showman Every Day in the Year... Build the
Full Weeks... Build the Split Weeks... If You
Don't, the Outdoor Showman Will Outsell You
Like Grant Took Richmond.**

60,000 Attended the Kentucky Derby at Top Prices and Shouted Themselves Hoarse.

70,000 Packed the Yankee Stadium to See a Ball Game Last Week.

Giants and Cubs Drew 55,000 May 9th.

Ringling Show Is Grabbing Plenty.

Outdoor Amusements Look for a Boom Year Near the Big Cities.

Nothing Wrong With the Public If You Have What They Want and Know How to Sell 'Em.

Show business is changing with all the bewildering effect of a kaleidoscope . . . Only the Showman with a punch is packing away the winning grosses.

This Flashing Era is putting a premium on brains . . . **FOR OPENINGS WERE NEVER SO IMPORTANT AS THEY ARE TODAY.**

The exhibitor who hangs out a one-sheet, changes the bulbs in his marquee, plants a reader in his daily paper with a pansy ad . . . and lets it go at that . . . will take the licking of his life.

RADIO PICTURES URGES EVERY SHOWMAN IN AMERICA TO TAKE OFF THE WRAPS AND WORK LIKE HELL.

There's no such thing as depression in show business for the man who won't be licked . . . If you sold automobiles or yachts or diamonds there'd be something to cry about.

BUT YOU ARE IN THE GRANDEST BUSINESS IN THE WORLD
. . . SELLING ENTERTAINMENT TO A PLANET FULL OF PEOPLE
WHO ARE CRAZY ABOUT AMUSEMENTS.

If you don't sell your public hard, fast and with sure-fire effect you can bet your last dime that the out-door showman will out-sell you.

Ditch the old routine . . . pull new stuff . . . write a new act and sock 'em plenty.

You've got to get openings . . . big openings . . . or close behind dat ol' devil eight ball.

WHEN YOU TIE UP WITH THE RADIO TITANS SENSATIONAL
NEW LINEUP YOU BUY THE GREATEST TICKET SELLING SUP-
SUPPORT THE SHOW WORLD HAS EVER KNOWN.

A TRIBUTE TO THE SHOWMEN OF AMERICA

RKO-RADIO pays tribute to the showmen of America who participated in its grand show smashes of last season.

Hundreds of crack showmen rose en masse and put "Cimarron" across for record-smashing results.

One for all...and all for one...establishing absolutely unprecedented harmony and co-operation all along the line!

Needless to say, these efforts will be topped by the same show people during 1931-32.

RKO-Radio appreciates deeply the spirit of team-play on the part of all resident managers and big circuit chiefs and advertising men...all working together in a community of interests the like of which show business had never known before.

The New Lineup of Titan Shows Presents Fabulous Opportunities for the Same Dynamic Showmanship



**THE SHOWMEN OF AMERICA
WILL NOT BE FOUND WANTING**

RKO DISTRIBUTING CORPORATION



Howard Estabrook

"CIMARRON" —RADIO

Screen Version and Dialogue

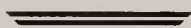
"THE WOMAN BETWEEN" —RADIO

Screen Version and Dialogue

"ARE THESE OUR CHILDREN" —RADIO

(WORKING TITLE)

Screen Version and Dialogue



"Hell's Angels"

"The Bad Man"

"Kismet"

"Street of Chance"

"The Virginian"

Radio
PICTURES

Reg. U. S. Pat. Off.

"Echec au roi"

(The Royal Bed)

"Une femme libre"

(The Woman Between)

"Nuit d' Espagne"

(The Next Corner)



H. de la FALAISE

*Associate Producer in charge
of French Production*

RADIO PICTURES

**Doris
Anderson**

Now Writing for

RKO

**Max
Steiner**

Musical Director

RKO



Reg. U. S. Pat. Off.

William A. Seiter

Director

"SUNNY" with Marilyn Miller

"THE BIG BUSINESS GIRL"

with Loretta Young

WARNER BROS.-
FIRST NATIONAL
PRODUCTIONS

HIS FIRST TWO
PRODUCTIONS
FOR RADIO PICTURES:

"TOO MANY COOKS"

with Bert Wheeler

"FULL OF NOTIONS"

with Wheeler-Woolsey



Mark Sandrich

Contract Director

Chic Sale Series

Ned Sparks Series

Broadway Headliners



Reg. U. S. Pat. Off.



Louis Brock

Producer of two-reel

comedies

for

Radio

RKO--ALWAYS A GOOD SHOW

**RADIO-
KEITH-
ORPHEUM
CORPORATION**
1560 Broadway - NEW YORK

☪ **RKO THEATRES EVERYWHERE**

FROM COAST TO COAST—THE HOMES OF

**RKO RADIO PICTURES
RKO PATHE PICTURES**

☪ **RKO VAUDEVILLE EXCHANGE**

1564 Broadway

☪ **RKO FILM BOOKING DEPT.**

1560 Broadway

☪ **RKO CLUB DEPARTMENT**

PRIVATE ENTERTAINMENT—1564 Broadway

**TUNE IN—EVERY FRIDAY NIGHT
“R K O THEATRE OF THE AIR”**

Over N. B. C. Nationwide Network
At 10:30 P. M., E. S. T.



PRODUCTION FORECASTS

Production forecasts for 1931-32 indicate that there will be an unusual amount of comedy. It will be manifest not only in short subjects to a greater extent than in other years, but will be the theme of a much larger number of feature length pictures than before. It will pervade even the heaviest dramas. Producers state that the reason for the flood of comedy is to satisfy a desire on the part of the public for amusement during a period of general economic stress.

A compilation of statistics to determine the advantages of the foreign market for talking pictures is already underway in major studios, and the struggle to retain the foreign markets established by American-produced silent pictures will be one of the outstanding developments during the year. Next to pictures for the English speaking countries, our greatest market lies in countries where Spanish is the native tongue. Next in rank are German speaking countries, and after these, countries where French is spoken.

Producers indicate that they will produce almost as many foreign versions as English. Metro-Goldwyn-Mayer, with a schedule of 52 foreign versions, leads the list and at the opening of 1931 had more than sixty foreign players under contract. English speaking players with a command of foreign languages also are being pressed into service. First National has just concluded an extensive production schedule for foreign pictures. Carl Laemmle, Universal producer, is in the fight for foreign markets and is doing French, German and Spanish versions of his important features.

Fox, Columbia, Paramount and other major companies are following in line. RKO Pathe is the only major company which has not devoted time to foreign versions other than to synchronize music to major productions.

Radio Pictures is starting production of foreign versions slowly. Paramount, with studios at Joinville, near Paris, is in the midst of experimental work. This employment of foreign talent is adding to the Hollywood payroll, is stimulating business and is making possible the employment of thousands of workmen in construction. Rentals from foreign-version sound films also are swelling Hollywood producers' assets.

Indications are that there will be less music in pictures during 1931, the wave of musical comedies and theme songs having passed. Stage technique slowly is being changed and there will be a general tendency to eliminate dialogue as much as possible, to get out into the open and away from the artificiality of sound stages, and to restore the art of pantomime to more prominence than it has had on the sound screen. With the perfection of sound recording, the limits at first imposed are being eliminated, and producers are taking their casts into the open air again.

Production policies of major companies with regard to the type of picture to be dominant in 1931-32 would seem to be divided basically into two fundamental classifications, first, those concentrating on stars rather than stories, and secondly, those who are playing up the stories themselves rather than the featured names of certain players in the star category.

Warner Bros. and First National are, in cooperation, concentrating on the star value of 66 featured names. The public wants stars and youth, says Lee Marcus, president of R K O Pathe.

Fox, on the other hand, will concentrate on stories and pictures in a diversified program. Universal will follow that trend also, making a particular effort as well to feature popular novels and plays in its schedule.

Metro-Goldwyn-Mayer promises fewer gangster, war and costume stories this year, with the emphasis placed on melodramas, adventure pictures and on themes which will have a more or less definite tieup with current events, politically and socially.

Paramount will make a further effort to interest the children, which policy is being generally taken up, and will emphasize mystery pictures rather than gangster films. An effort here, too, will be made to obtain the most popular novels and plays currently before the public. Slapstick will be emphasized in the comedy output.

A survey reveals that film exchanges will handle approximately 30,000 miles of film a day. During the year, almost 280,000,000 feet of film will be shipped abroad. Six billion linear feet of film will be consumed in the manufacture of talking pictures.

The industry will produce this year product valued at approximately \$200,000,000 and will employ 75,000 persons in production, 17,500 of whom will actually be on studio payrolls. Metro-Goldwyn-Mayer alone will employ more than 3,000. Paramount about 1,800 and Fox approximately 2,500. The annual Hollywood payroll will approximate \$1,600,000 a week, or \$85,000,000 a year. Twenty-six studios will be in operation.

Columbia will release in 1931-32, 36 features and 117 short subjects.

Fox plans 48 features.

M-G-M expects to turn out 48 features and 93 shorts, a decided increase over last year in the latter category.

Paramount will make 70 feature length films, and 132 short subjects.

Radio raises its total to 36 for the year in features, and 56 in the short classification.

RKO Pathe will produce 27 features and 139 short subjects, including the Van Beuren series which it will release, as in the past.

United Artists plans 15 feature pictures, each, of course, the vehicle of a particular star.

Universal plans 40 features, including 14 "action" films, and 134 short subjects, on which some \$18,000,000 will be expended. Warner and First National will produce 35 features each, while Vitaphone, the Warner short subject unit, which produces in New York, will release 150 subjects, for the most part in series.

Indications are that Tiffany will offer 25 feature films, and handle approximately 16 features from independent producers. The final figures for Tiffany, Educational and Sono Art-World Wide, however, were still undecided at the time of going to press, because of the triple merger under the leadership of Earle W. Hammons, president of Educational.

Darmour plans the expenditure of \$500,000 on short subjects, to be released through Radio.

The following tables show the actual production figures, for 1931-32, as com-

pared to 1930-31, for both features and short subjects.

FEATURES		
	1931-32	1930-31
Columbia	36	34
Fox	48	48
M-G-M	48	50
Paramount	70	63
Radio	36	23
R K O Pathe	27	9
*Sono Art	.....	.....
*Tiffany	.....	.....
United Artists	15	16
Universal	40	25
Warners	35	35
First National	35	35

*Final figures not decided at press time, due to merger with Educational.

SHORTS		
	1931-32	1930-31
Columbia	117	104
*Educational	.....	110
Paramount	132	157
M-G-M	93	72
Radio	56	47
R K O Pathe	139	194
*Tiffany	.....	.....
Universal	134	83
Warner (Vitaphone)	150	200

*Final figures not decided at press time, due to merger with Educational.

The following tabulations indicate the number of people employed by the studios of all companies, noting the number in each department, as well as the total figure.

TOTAL NUMBER OF STUDIO EMPLOYEES	
Executives, writers, directors, stars, featured players, players.....	2 542
Production—camera men and assistants, unit managers, casting, designing, wardrobe, property, electricians, grips, carpenters, painters	8,300
Music	484
Sound—engineers, etc.	949
Publicity	431
Operating, accounting, stenogs, etc.....	1 303
Laboratory	1,274
Construction—engineers, carpenters, electricians	2,331
TOTAL STUDIO EMPLOYEES.....	17,614
Extras—registered	17,541
Free lance players.....	3,000

TOTALS BY COMPANIES		
	Executive and Creative	Total
PARAMOUNT	170	1,791
M-G-M	225	1,716
FOX	233	1,920
WARNERS	116	1,663
FIRST NATIONAL	106	808
UNIVERSAL	126	1,687
UNITED ARTISTS	103	1,028
RADIO	184	961
PATHE	101	752
TIFFANY	82	328
METROPOLITAN	127	495
HAL ROACH	42	155
MACK SENNETT	22	85
EDUCATIONAL	12	51
JAMES CRUZE	21	91
TEC-ART	79	286
DARMOUR	22	66

INVESTMENTS

(Continued from page 71, column 3)

spent improving the Warner-First National properties at Burbank, Cal.

First National came into being March 28, 1926. It comprises at present 78 acres within the grounds proper and a fenced-in ranch of 1,100 acres. There are 54 buildings on the lot, with an aggregate floor space of 515,100 square feet.

These buildings include twelve sound stages, three administration buildings, dressing rooms, wardrobe, property and property store buildings, experimental science building, operating department building and many others.

Improvements on the property include four miles of paved street, twenty-one miles of lead-covered cable and eighteen miles of standard conduit for lighting. The cost of the studio building alone is estimated at higher than \$3,000,000. Equipment is listed at \$10,000,000.

SOUND LOCATION COSTS

"Making pictures on 'location' was rated as a welcome 'vacation,' a break in studio routine, eighteen years ago. Today, going outside a film plant means a definite increasing of the burden of hard labor. And it is all due to the insatiable public demand for 'better pictures.'"

The speaker was Cecil B. DeMille, the pioneer producer-director.

"I can make my comparison definite," stated De Mille, "by contrasting conditions in 1913, when I made 'The Squawman' initially as a silent picture; in 1918 when I made it again, still in silent form, and today, 1931, when it has been done as a talker.

"In 1913 we made all of the picture, except a few necessary interiors, on location; at a big mansion in Pasadena, in the garden of that mansion, and on an open section of rolling hills at Chatsworth, about forty miles from Hollywood.

"We carried our 25 people, cast, carpenters, cameramen, and so on, in three passenger cars. The meager amount of equipment went on a single one-ton truck.

Triple Investment in 1918

"In 1918 we had increased our staff and players to 50 people, and nearly tripled the amount of equipment. It now took several trucks to haul it. We needed the added people to carry reflectors, making sunlight shots more beautiful; and to bring an electric generator and electric lights to 'boost' photographic light values on cloudy days, and prevent delays which always cost money.

"For 'The Squawman,' talker style, 1931, I needed a staff of 72, and it took a special train of eleven cars to transport all our dunnage to our location in Arizona.

"In the first place, of course, it cost much more to take the 'troupe' to another state than it did to film the original scenes in the first 'Squawman.' But it frequently rains in California in the winter time. In 1913 a day's delay from rain meant little loss; today it is a terrific item. Therefore we chose a spot where it rains sometimes in the summer, but very, very seldom in the winter!

Sound Is the Big Factor

"Our increase in personnel was largely due to the coming of sound. It takes a number of trained men and laborers to handle the bulky sound equipment. In fact the huge portable recording trucks, weighing nine tons, which we have to have to record dialogue on location, are by far the biggest single thing.

"And then it is necessary to hold the attention of the public on a scene by heightening the dramatic action by new and clever methods of photographing. In 'The Squawman,' for example, we have a scene where Warner Baxter greets Roland Young at an automobile, and walks with him across a yard, through a door, and into the living room of a house where he sits down. In 1913 we would have had to break the continuity of this march several times. In 1931 we do it with a specially constructed 'camera crane' twenty-five feet long which can stick its long neck about with remarkable facility. But this crane, called 'Gertrude' because of its fancied resemblance to Gertrude the dinosaur, of the newspaper cartoons, weighs several tons and cost time, money and effort to transport!

"Yes, the steady demand of the public for 'better pictures' has taken all the picnic qualities out of going on 'location.'"

From this schedule actors are called, props and sets ordered, lighting checked and camera angles arranged. The production schedule is written on a series of celluloid strips which may be changed about in a frame, so that scenes in the same sets are placed together and calculated together.

Example of a Scene

Here is an example of a scene as described in the production schedule.

"Scene 94. In Jail. Medium closeup. Beery asks Jean Harlow to ensnare John Mack Brown. Cameras—one. No trucking. People—Beery and Harlow. Time of shooting, fifty feet. Props—cigar and lighter."

After the picture is filmed and cut, there is a "cutting continuity." The film is run off in the projection room, and a stenographer notes every detail and every action, making a running description of every foot of film. Often there are little changes from the script during the shooting. These are all noted in this "cutting continuity."

On the set, too, every time a scene is filmed a stenographer takes all dialogue verbatim. Often actors substitute words. Wallace Beery and some others "ad lib" lines of their own in a scene.

Enormous Clerical Work

The clerical work involved in "shooting" a picture is enormous—considering the work on the set by the script clerk, the cutting continuity, and the various props and scripts—to say nothing of preliminary treatments or outlines.

One man the audience doesn't see, who means much to the picture, is the "mixer" or sound technician sitting behind glass windows and manipulating delicate controls to modulate the voices. And there is the microphone boom man, who keeps the microphone at just the right distance from the actor. There is the electrician on the light bridge, who directs his spotlight to get a highlight on Lily Damita's hair, perhaps, or some shimmering costume.

UNSEEN WORKERS

(Continued from page 72, column 3)

and other details, so that no material needed in the scene may be overlooked.



A division of the motion picture dollar, as given herewith, has been compiled by film executives with a view to giving exhibitors and the public an idea of how the production budgets out of the money received at the box offices throughout the world are spent.

As it is estimated that the world attendance at motion picture theatres each week is 250,000,000, the item assumes even greater importance. In the United States alone, 115,000,000 is the estimated attendance at motion picture theatres each week.

Gross admissions in the United States over a period of a year are estimated at \$1,560,000,000.

The division of the motion picture dollar follows:

Players' salaries	25
Director, camera men and assistants	10
Scenarios and stories	10
Sets (manufactured)	19
Studio overhead (including management, assembling, cutting, and titling of film)	20
Costumes and gowns	03
Locations (rent of grounds and properties and transportation)	08
Raw film	05
TOTAL	100

An opinion in no way official is that the chief changes talking pictures might make in this table

would be an increase of perhaps 5 per cent in studio overhead, necessitated by use of talking equipment, and the balancing decrease in cost of locations and in cost of manufactured sets.

This opinion, however, does not take into consideration the number of millions of dollars placed in equipment, nor does it include experiment and research which is now underway.

That there has been a definite slowing down of production due to the use of sound, thus increasing generally the overhead, also is not revealed. The junking of old talent, the creation of new, the exploitation and the development of this talent, cannot be computed in definite figures.

STUDIO SLANGUAGE

A

"A" BATTERY. Battery supplying current to heat the filament of a vacuum tube.

ABERRATION. In a lens, generally refers to CHROMATIC ABERRATION. May also refer to spherical aberration, a blurring of the focus, due to the spherical shape of the lens faces.

ABSORPTION, ATMOSPHERIC. See ATMOSPHERIC ABSORPTION.

ABSORPTION COEFFICIENT. See COEFFICIENT.

A C, GIVE 'EM! See GIVE 'EM A C!

ACETATE FILM. Film whose base is composed principally of cellulose acetate.

ACHROMATIC LENS. Compound lens so devised ("corrected") as to have no chromatic aberration for two or more wave-lengths (colors), and very little aberration for all other visible wave-lengths.

ACOUSTICS. (1) Science of sound. (2) Acoustics of an enclosure: refers to hearing conditions within the enclosure, due to reflections and absorptions of sound.

A-C PICK-UP. Undesirable sound in the recording system—specifically, hum due to induction from neighboring a-c circuits.

ACTING RAYS. Rays having the property of effecting chemical changes, particularly on photographic emulsions. Generally only the rays to which ordinary emulsions are strongly sensitive are spoken of as actinic; these include green, blue, violet and ultra-violet. All visible and invisible rays are more or less actinic, however.

ADDITIVE PROCESS. Any color process in which various hues are obtained by the addition of two or more of the spectral regions comprising white light. In cinematography, such a process involves both (1) the storing of color values in the film (on successive frames, or separate portions of the same frame, or on different films) by the use of two or more color filters in photography, and (2) the reproduction of colors by the use of color filters again in projection. The film itself is generally not colored at any time; each frame or portion simply contains a black and white record of a certain limited color group. Compare SUBTRACTIVE PROCESS.

AEOLIGHT. (Aeolight.) Type of glow Discharge Tube which varies the intensity of its emitted light in accordance with small variations in the electric current flowing through it. (First syllable pronounced to rhyme with "day.")

AERIAL IMAGE. See IMAGE, AERIAL.

A. F. Abbreviation for AUDIO FREQUENCY.

AIR CONDENSER. See CONDENSER, AIR.

ALL BOTTOM. Sound in which low frequencies predominate.

ALL TOP. Sound in which high frequencies predominate.

AMPERE-HOUR. Quantity of electricity equal to that carried by a one-ampere current in one hour. Equals 3,600 coulombs.

AMPLIFICATION, POWER. See POWER AMPLIFICATION.

AMPLIFIER. A device for increasing the amplitude of electric current, voltage, and/or power of a large amount of power supplied power, through the control by the input by a local source to the output circuit. Specifically, (1) a vacuum tube used for this purpose; (2) the whole circuit of which such a tube is the essential element.

AMPLIFIER, AUDIO-FREQUENCY. See AUDIO-FREQUENCY AMPLIFIER.

AMPLIFIER, BRIDGING. See BRIDGING AMPLIFIER.

AMPLIFIER, CONDENSER TRANSMITTER. See CONDENSER TRANSMITTER AMPLIFIER.

AMPLIFIER, GAIN. See GAIN AMPLIFIER.

AMPLIFIER, PHOTOELECTRIC-CELL. See PHOTO-ELECTRIC-CELL AMPLIFIER.

AMPLIFIER, POWER. See POWER AMPLIFIER.

AMPLIFIER, PUSH-PULL. See PUSH-PULL AMPLIFIER.

AMPLIFIER RECORDING. See RECORDING AMPLIFIER.

AMPLITUDE. The maximum height, or maximum depth, of a wave, measured from its base line or middle position. One-half the distance through which each part of the medium carrying the wave will vibrate from the time a

Courtesy of Academy of Motion Picture Arts and Sciences, Hollywood, California.

crest passes to the time the next trough passes. The energy contained in a wave varies as the square of the amplitude of the wave.

ANCHOR BOLTS are used to fasten machines to their foundations.

ANGLE OF INCIDENCE. Angle between a ray and the normal (perpendicular) to a surface it strikes.

ANGLE OF REFLECTION. Angle between a reflected ray and the normal (perpendicular) to the reflecting surfaces.

ANGLE OF VIEW See VIEW, ANGLE OF.

ANGLE SHOT. A photographic view taken obliquely. See CAMERA ANGLE.

ANODE. Positive terminal of an electric device (cell or tube), at which the current (in the conventional direction) enters the device.

APERTURE. Opening in a partition; particularly, (1) the oblong opening at which each individual frame of a motion picture film is situated during exposure, printing, or projecting, as the case may be. (2) See APERTURE, LIMITING.

APERTURE, EFFECTIVE. Diameter of the imaginary aperture equal to the real diaphragm aperture multiplied by a factor to correct for the reduction in apparent size produced by the front lens. Equals the apparent diameter of the lens viewed from the position of the object against a diffusely illuminated background such as the sky.

APERTURE, LIMITING (sometimes simply "aperture"; but see APERTURE). Whatever opening in an optical system limits the maximum size of the image.

APERTURE, RELATIVE. Equals the effective aperture divided by the focal length of the lens. Thus a relative aperture of f:8 means that the focal length is eight times the effective aperture. A measure of the speed of the lens.

APERTURE PLATE. Plate of metal, containing the aperture in a projector, printer, or camera.

APOCHROMATIC LENS. Achromatic lens corrected for three colors.

APPLE (Colloq.). Audio-frequency vacuum tube.

AQUARIUM (Colloq.). Booth in which mixing is done.

ARC. Column of very hot, light-emitting gas, carrying an electric current sustaining this condition.

ARC, MIRROR or REFLECTOR. Projection arc with a concave mirror placed back of it to reflect and concentrate the light.

ARE WE PHASED? See PHASED.

ARMATURE. Device of iron or steel, around or along which are usually wound a number of coils the entire device being placed within a magnetic field so as to concentrate the magnetic flux through itself. Its purpose is to produce currents within itself (as in a generator) or to rotate or vibrate in a desired manner (as in a motor, vibrator, or galvanometer).

ARTICULATION. A measure of the intelligibility of speech.

ASH CAN (Colloq.). A large multiple arc lamp swung from overhead.

ASTIGMATISM. A lens defect which causes blurring (lengthening, broadening, or both) of images.

ATMOSPHERIC ABSORPTION. Absorption of energy (sound or light) by air.

ATTENUATION. Weakening of intensity.

AUDIO FREQUENCY. Frequency of vibration within the limits of good hearing, 20 to about 10,000 cycles per second. Abbreviated a.f.

AUDIO-FREQUENCY AMPLIFIER. Magnifies currents whose frequency of alteration lies in the audio-frequency range.

AUDION. Three-electrode vacuum tube.

AUTOMATIC SHUTTER. See SHUTTER, AUTOMATIC.

AUTOTRANSFORMER. Type of transformer in which primary and secondary coils are partly identical, instead of separate as in the usual type.

AXIS, LENS or OPTICAL. See OPTICAL AXIS.

AXIS OF PROJECTION. See PROJECTION, AXIS OF.

B

"B" BATTERY. Battery (of comparatively high voltage) supplying electromotive force for the plate circuit of a vacuum tube.

B. A. Abbreviation for BRIDGING AMPLIFIER.

BABY. A small spotlight arc or incandescent; but generally a "Klieg Lilliput," a small light more portable than regular Kliegs.

BABY TRIPOD. A small, easily portable camera tripod.

BACK FOCAL LENGTH. The distance from the back of the lens to the film in the gate while the image is in focus on the screen.

BACK-FOCUS. Distance from the principal focus of a lens (behind the lens) to its nearest face.

BACKLASH. "Play" or looseness of a screw or bolt in its fitting.

BAFFLE. A portable wall or block for the absorption or reinforcement of sound.

BAFF. Contraction of Baffle.

BAFFLE BLANKETS. Felt, muslin-covered sheets, hung about a set to absorb sound.

BAFFLE BOARD. Resonating board in a DYNAMIC CONE.

BAG, CHANGING. See CHANGING BAG.

BALSAM, CANADA. Transparent gum used in cementing lenses.

BAND-PASS FILTER. See FILTER, BAND PASS.

BAR. A pressure of one dyne per square centimeter is called a bar.

BARREL, LENS. See LENS BARREL.

BARREL, DISTORTION. Lens defect which causes the image of parallel lines to bulge outward.

BARRIER. The thin blank track between sound track and pictures.

BASE. (1) Celluloid component of film. This is the usual meaning of the word in cinematography. (2) In chemistry, a hydroxide.

BATH. Any chemical solution used in treating photographic materials.

BATTERY, "A," "B," and "C." See respective letters.

BEATS. Vibrations produced by interference between two or more wave-lengths.

BEL. Equals ten DECIBELS.

BINAURAL. Pertaining to both ears.

BLANKET, MIKE. See MICROPHONE BLANKET.

BLEEDING. Distortion of image, due to spreading of colors, in tinting or toning film.

BLIMP. Soundproofed covering built around the camera. Interchangeable term for BUNGALOW.

BLOOP. noun. Dull thud emitted in sound reproduction, due to a poorly made BLOPING PATCH.

BLOOP, verb. To prepare a BLOPING PATCH.

BLOPING PATCH. Triangular or oval black section introduced over a splice in the positive sound track, to prevent the noise which the splice would otherwise cause during reproduction. The patch effects a relatively gradual diminution in the transmitted light, followed by gradual restoration to the original value. The sound frequency due to a properly blooped patch is too low to be heard but see Bloop.

BLOPS, O. K. ON THE. See O. K. ON THE BLOPS.

BLUE GLASS. A monocle-shaped glass of special blue tint used by cinematographers to determine color values of a set, when photographing on ORTHOCHROMATIC emulsions, or to judge the lighting conditions on the set when photographing with PANCHROMATIC emulsions. (In the latter case the glass is not necessarily blue; any glass of low transmission, with which the cinematographer has had experience, will do.)

BLUE LIGHT. In certain studios, signal that monitor man is ready and standing by for a take.

BOOM, MICROPHONE. See MICROPHONE BOOM.

BOOMY. Same as ALL BOTTOM.

BOOTH, CAMERA. See CAMERA BOOTH.

BOTTOM. Low-frequency sounds.

BOUNCE. Same as BRILLIANCE, particularly with regard to the factor of reverberation.

BREAKWAY. A prop or set that has been especially prepared to fall apart or fracture easily.

BREAKER, CIRCUIT. See CIRCUIT BREAKER.

BREEZING. Said to occur when projected picture is blurred as a result of distortion of focus in camera, printer, or projector—due to uneven shrinkage of negative or positive, or to perforations of uneven pitch.

BRIDGING AMPLIFIER. Any amplifier of relatively high input impedance, so that a number of such units may be connected in multiple across a relatively low impedance circuit without materially affecting its electrical condition and without reaction on one another. Abbreviated B.A.

BRIGHT. Refers to BRILLIANCE.

BRILLIANCE. A sound record possesses brilliance if it contains plenty of high frequencies and is therefore rich in overtones, and if it is recorded in adequately reverberant surroundings.

BROAD, BROADSIDE. Type of incandescent flood lamp.

BROMIDING. As a DEVELOPER is used over and over, bromide is deposited in it by the emulsion developed. The presence of this bromide increases the INERTIA of the developed film.

BUCKLING. Jamming of film in camera, printer, or projector, usually due to intense heat, or to improper threading up.

BUG. An insect that flies across the set while the camera is operating, usually requiring that the scene be done over again.

BULL SWITCH. Electrical switch for controlling lights.

BUMPS. Low-frequency sounds, heard in reproduction, due to irregularities in the sound track.

BUNGALOW. Same as BLIMP.

BURNED UP. Over-exposed.

BUTTERFLY. Silk cloth on frame used to soften light when making exteriors. See DIFFUSER.

BUZZARD. Bad photographic take.

B. X. Same as CONDUIT.

BY-PASS CONDENSER. Condenser used to separate alternating and direct components of current.

C

"C" BATTERY. Small battery ordinarily used for supplying negative potential in the grid circuit of a three-element vacuum tube.

CABLE. Heavy, well-insulated bundle of wires for conducting electricity.

CAM. In general, a non-circular rotating piece in a mechanism. In the intermittent movement of the film in a motion picture camera, printer, or projector.

CAMERA, ANGLE. Angle of view taken by the motion picture camera. Usually refers to the horizontal angle but occasionally refers to vertical angle.

CAMERA BOOTH. Soundproof booth, containing cinematographer and his equipment. The camera is operated in this to prevent noise of camera mechanism from reaching microphone. Camera booths are not now in general use, the camera being placed in a BLIMP.

CAMERA LINES. The boundaries of the region which is in good focus for the camera lens being used.

CAMERA MARKER. MARKER (q.v.) for the camera.

CAMERA MOUNT. Any kind of camera support other than a tripod.

CAN. (1) Metal container for film. (2) Earphone used for monitoring (cf. MONITORING, (1).)

CANADA BALSAM. Transparent gum used in cementing lenses.

CANARIES. Unidentified high-frequency noises in the recording system.

CANDLE. Abbreviated form of CANDLE-POWER, (2).

CANDLE-POWER. (1) Luminous intensity of a light source, measured in luminous flux emitted per unit solid angle.

(2) Unit of candle-power, (1), equal to the luminous intensity of a certain type of standard candle burning under certain standard conditions.

CAPACITANCE. The measure of the quantity of electricity a condenser can hold. It equals the quantity stored divided by the voltage (pressure) storing it.

CAPACITY. Same as CAPACITANCE.

CAPACITY, CARRYING. Current a conductor can carry without becoming overheated.

CAT WALK. Narrow overhead bridge.

CATHODE. Negative terminal of an electric device (cell or tube), from which the current (in the conventional direction) leaves the device.

CENTER LENS. In a three-lens condenser, the middle one of the three lenses.

CENTIMETER. Unit of length in the metric system. Equal to 0.3937 inch. Abbreviated cm.

CHANGE-OVER. In projection, the act of changing from one projector to another (preferably without interrupting the continuity of projection); or, the points in the picture at which such a change is made.

CHANGING BAG. Light-tight bag, used in changing undeveloped films.

CHANNEL. A complete set of recording equipment from microphone to film or disc recording units, inclusive.

CHARACTERISTIC, CHARACTERISTIC CURVE. Graph showing the essential features of the performance of a photoelectric cell, vacuum tube, photographic emulsion, or other piece of apparatus. For a film, the curve shows how transmission, or density, varies with exposure (see EXPOSURE.)

CHOKE, CHOKE COIL. Coil of wire wound on an iron core and thus possessing high inductance.

CHROMATIC. Relating to color.

CHROMATIC ABERRATION. The production of color fringes in the image formed when white light is passed through a lens, due to the fact that the lens bends the light rays of different colors by slightly different amounts.

CHUTE, DOWN THE! Order to send sound into the amplifier room.

CINCHING UP. Tightening a roll of film by holding the center and pulling on the outer cord. This is liable to injure the film.

CINOPHOT. Pocket photometer for determining the proper exposure for film.

CIRCLE IN. Same as IRIS IN.

CIRCLE OF CONFUSION. Round image of a point of light not in focus. The circle of least confusion of a lens is the smallest circle of confusion obtainable with the lens by the best possible adjustment of focus.

CIRCLE OUT. Same as IRIS OUT.

CIRCUIT-BREAKER. Switch which opens a circuit automatically when the circuit becomes overloaded (or else, for some types of breaker, underloaded).

CLAW. Type of mechanism for intermittent movement. Cf. IN-AND-OUT MOVEMENT.

CLEAN recording channel is one which has practical no unwanted noises in its output.

CLICK YOUR HORN! See HORN, CLICK YOUR. **CLICKS, O. K. ON THE!** See O. K. ON THE CLICKS!

CLIP. Form of snap fastener for making electrical connections.

CLOSE-UP. Picture taken showing characters or objects at a short distance. Lenses for close-ups have generally a focal length greater than three inches.

cm. Abbreviation for CENTIMETER.

COCHLEA. Part of the inner ear in which the auditory nerves terminate.

COEFFICIENT OF SOUND ABSORPTION. When sound energy strikes any substance, it is partly reflected, partly transmitted, and partly absorbed (converted into heat). The percentage of energy absorbed by a given object is the object's absorption coefficient.

COLLECTING LENS. In a three-lens condenser, the lens nearest the light source.

COMMUTATOR. That part of a dynamo that changes direction of currents, so that the current flowing in the outside circuit will remain d. c.

COMMUTATOR RIPPLE. Small alternations in the emf. produced by a d-c. generator, due to the operation of the commutator. This ripple is the chief cause of arc hum.

COMPENSATOR. (1) Device for regulating speed for a film-carrying drum in certain types of sound-recording and reproducing devices. (2) Device regulating voltage supplied to a motor.

COMPO BOARD. Contraction of composition board, a common building material in studios.

COMPOUND LENS. See LENS, COMPOUND.

CONCAVE. Curved inward.

CONDENSER. (1) A device for the temporary storage of electric energy, consisting of two conductors (or else one conductor and ground) separated by an insulator, or of a number of such elements combined to act as a unit.

(2) A lens or set of lenses used to focus light upon the aperture of a motion picture projector or into an intense spot of light for use in a motion picture studio.

CONDENSER, AIR. Condenser in which the dielectric (insulator) is air.

CONDENSER, BY-PASS. See BY-PASS CONDENSER.

CONDENSER, DISC. Kind of CONDENSER, VARIABLE.

CONDENSER, PAPER. Condenser in which the dielectric (insulator) is paraffin paper.

CONDENSER, STOPPING. Condenser used to block flow of d-c. in a circuit.

CONDENSER, VARIABLE. Condenser whose capacitance can be varied at will between certain values.

CONDENSER LOUDSPEAKER. Loudspeaker in which the mechanical forces producing the sound are obtained by varying the voltage between two electrodes of a condenser forming a part of an electrical circuit.

CONDENSER MICROPHONE. Microphone which transfers sound waves into variations of electric current by acting as a variable condenser.

CONDENSER TRANSMITTER AMPLIFIER. A voltage amplifier designed to operate on tiny variations of electric current, and therefore placed directly behind the condenser microphone in a recording system. Abbreviated C.T.A.

CONDENSING LENS. Same as CONDENSER, (2).

CONDUIT. Metal tubing containing two conducting wires insulated from one another and from the tubing.

CONE, DYNAMIC. See DYNAMIC CONE.

CONTINUOUS PROJECTOR. (1) Projector in which the film travels past the aperture with constant velocity, instead of continually starting and stopping as in the intermittent projectors in general use.

(2) Also, a projector which automatically shows the same film over and over without rewinding.

CONTINUOUS WAVES are those having a constant amplitude.

CONVERGING LENS. In a three-lens condenser, the lens nearest the objective.

CONVERTER. Machine which employs mechanical rotation in changing electric energy from one form to another, as (1) from d-c. to a-c., or (2) from d-c. to d-c. of different voltage, or (3) from a-c. to d-c., or (4) from a-c. to a-c. of different number of phases, or (5) from a-c. to a-c. of different frequency.

CONVEX. Curved outward.

COOKED. Over-developed.

COOLING PLATE. Shield placed between light source and mechanism, to prevent mechanism from becoming overheated.

COOPER HEWITT (Cooper Hewitt). Common type of mercury vapor arc.

COOPS. Slang for COOPER HEWITT arcs.

COULOMB. Unit of quantity of electricity; equals the quantity of electricity flowing in one second past any point in a circuit carrying one ampere of d-c.

COUPLING. When two electric circuits are so placed or interconnected that energy may be transferred from one to the other, they are said to be coupled. The circuits need not be physically connected; their magnetic fluxes may link, as in a transformer.

c. p. Abbreviation for CANDLE-POWER.

CRATER. Depression that forms in the positive electrode of a carbon arc.

CRESCENDO. Climax of sound.

CROSS LINES. Fine lines engraved on glass, used in testing for accurate focussing of lenses.

C. T. A. Abbreviation for CONDENSER TRANSMITTER AMPLIFIER.

CUT OVER (or OVERCUT). Said to occur when the cutter on a disc recording machine jumps over from one groove to another, due to the application of excessive energy.

CUTTER. In disc sound recording, the instrument which cuts the grooves on the wax disc.

CUTTING ROOM. Room where the film is assembled or cut.

CYCLE. One complete set of the changes of a wave (or other periodic phenomenon), as from crest to trough and back to crest again. May refer to waves of sound, or alternating current, or any other waves or vibrations. Always relative to a second of time; thus "cycles" means 60 cycles per second.

CYCLE, PICTURE. See PICTURE CYCLE.

D

DAILIES. Film which, photographed one day, is developed and printed overnight and screened the next day for the benefit of the director and assistants. Synonym, RISHIES.

DAILY. Cf. **DAILIES.**

DAMPING. (1) Gradual steady decrease of wave amplitude, and consequent steady decrease of volume of sound or of electric waves.

(2) Removal of echoes or reverberation in a set by use of sound-absorbing materials.

DARK ROOM. Room in which film is developed.

db. Abbreviation for **DECIBEL.**

DEAD. (1) Of electric wires, disconnected from circuit.

(2) Of sets, enclosed by materials which absorb almost all sound from within the set.

(3) Of other apparatus, not functioning.

DECIBEL. Unit of gain and loss of energy, intensity, loudness. Equal to ten times the logarithm (to the base 10) of the ratio I/I_0 where I is final intensity and I_0 is initial intensity in a transmitting system, or (when the decibel is used as an absolute unit) I_0 is a standard intensity. Other names and abbreviations are **db**, **SU**, sensation unit, **TU**, transmission unit. Note: the logarithm of 2 is 0.3 very nearly, therefore intensity is doubled for each gain of 3 db.

DENSITOMETER. Apparatus for measuring densities, as of photographic films.

DENSITY. (1) Logarithm (to the base 10) of capacity; capacity is the reciprocal of transmission (see **TRANSMISSION**). Thus a film transmitting 100% of the light has density 0; transmitting 10%, density 1; transmitting 1%, density 2; etc. To add a density of 0.3 is to cut transmission in half.

(2) Mass of a substance divided by its volume.

DENSITY, DIFFUSE. See **DIFFUSE DENSITY.**

DENSITY, ENERGY. See **ENERGY DENSITY.**

DENSITY, SPECULAR. See **SPECULAR DENSITY.**

DEPTH OF FIELD. The range of object distances within which objects are in satisfactory sharp focus in a photograph.

DEPTH OF FOCUS. (1) Same as **DEPTH OF FIELD.** (2) The range through which a photographic plate can be moved forward and backward with respect to the lens while maintaining satisfactorily sharp focus on an object at a given distance.

DEUCE. Piece of lighting equipment for housing 2-kilowatt incandescent lamp.

DEVELOPER. Chemical solution having the property of resolving latent photographic images on exposed film into metallic form.

DEVELOPMENT. Process of chemically treating an exposed photographic emulsion to make the latent image visible. For details, see **FIRST EMULSION**, then **EXPOSURE**; also see **FIXING.**

DIAPHRAGM. Thin plate, generally metal. In a camera, the iris-like device consisting of movable curved blades which may be adjusted to control the limiting aperture. (See **APERTURE, LIMITING.**) In a microphone, the front vibrating plate.

DIELECTRIC. The insulator in a condenser.

DIFFRACTION. Bending of waves around an obstacle.

DIFFUSE DENSITY. The value of **DENSITY** obtained when transmission is measured for diffuse light—e.g., light transmitted through the negative in a contact printer.

DIFFUSER. Device of silk or gauze placed over lights to diffuse the rays. For exteriors, a frame of similar material to diffuse sunlight.

DIMMER. Rheostat to regulate intensity of incandescent lamps.

DISC CONDENSER. Kind of **CONDENSER, VARIABLE.**

DISCHARGE TUBE. A closed tube (generally glass) from which most of the air and other gas has been pumped out, and into which a small amount of inert gas is introduced. This gas is capable of conducting an electric current when voltage is applied to the tube terminals, and, in doing so, will emit light more or less in proportion to the amount of current flowing.

DISSOLVE. The gradual change of one scene into another, made by lapping the fade-in of the one on the fade-out of the other. If accomplished by double exposure or double printing on the same strip of film it is known as a lap-dissolve.

DISTORTION, BARREL. See **BARREL DISTORTION.**

DISTORTION, PILLOW. See **PILLOW DISTORTION.**

DOG LEG. Kink in the starting spiral on a disc record, due to an imperfection in the spiral-cutting mechanism.

DOLLY. Any small rolling platform. Sometimes, specifically, one large enough to carry

the camera, cameraman and director, and used to permit the camera to approach or recede from the scene being photographed.

DOUBLE EXPOSURE. Exposure of a negative film at two separate times before development. Two images will then appear combined upon the film when developed.

DOUBLE MAGAZINE. A magazine for a camera through which two negatives are to run simultaneously. In such a camera each magazine must have two compartments.

DOUBLE PRINTING. Exposure of a positive under two negatives prior to its development.

DOUSER. (1) Manually or (generally) electrically operated door, to cut off the light from the projection lamp from reaching the film.

(2) Any door to prevent light from leaving the projection booth or other lamp-house.

DOWN THE CHUTE! Send sound into amplifier room!

DROP THE HORN. To decrease the volume of sound from the loudspeaker.

DROP THE MIKE. To lower the position of the microphone.

DRUM. Huge wooden wheel on which film is spun in the drying process after development.

DRUM, RECORDING. See **RECORDING DRUM.**

DRUM DEVELOPMENT, or DRUM SYSTEM. In this method of developing, films are wound spirally on cylinders which are revolved with the lower surface dipping in troughs of developer.

DRUM MEMBRANE. Membrane closing the inner end of the trumpet formed by the outer ear.

DRUNKEN SCREW. See **SCREW, DRUNKEN.**

DUBBING. Re-recording of all or part of a sound record for the preparation of a new master record, for editorial purposes, for changing volume levels or frequency characteristic, or for changing the recording medium (as from film to disc, or disc to film). Dubbing may or may not involve **SCORING**, partial or complete.

DUPE. Negative made from a positive.

DURALUMIN. A very hard alloy of aluminum with small amounts of copper, iron, magnesium, silicon and manganese.

d v. **DOUBLE VIBRATION.** Same as **CYCLE**, for sound vibrations.

DYNAMIC CONE. Type of **LOUDSPEAKER** in which the modulated electric current passes through a coil placed in a magnetic field. The coil and an attached paper cone vibrate and thus generate sound in accordance with the modulations of the current.

DYNAMITE. An open connection box dangerous if stepped on, into which the studio lamps are plugged.

DYNAMO. Machine to convert mechanical into electrical energy.

DYNAMOTOR. Type of **CONVERTER**, (2).

DYNE. Unit of force in the metric system. Approximately 450,000 dynes equal one pound of force. 68,944 dynes per square centimeter equal one pound per square inch.

E

EAGLE. (1) An insect that flies across the set while the camera is operating, usually requiring that the scene must be done over again. (2) A perfect photographic take.

EAR MUFFS. Rubber cushions attached to the monitoring ear phones ("CANS") to shut out extraneous noises.

ECONOMIZER. Step-down transformer.

EFFICIENCY, PHOTOGRAPHIC. of a light source, is the ratio of that part of the light flux which the photographic emulsion will record, to the total light flux emitted.

ELECTRODE. Terminal of an electric device such as a cell or vacuum tube.

ELECTROLYTE. Liquid conductor of electricity, as in a battery.

ELECTRON. Unit of negative electricity, and smallest particle of matter, next to the proton. Radius, about 2×10^{-13} cm. (i.e., 0.000,000,000,000,2 cm.). Mass., $9 \cdot 10^{-28}$ gram. Negative charge, 1.6×10^{-19} coulomb.

ELECTRON TUBE. Generally, same as **VACUUM TUBE, THERMIONIC.** May also refer to **PHOTO-ELECTRIC CELL.**

ELECTROPLATING. Process of depositing a metal on another metal by making the latter the cathode of a suitable solution through which an electric current is sent. The solution must contain a salt of the metal to be deposited.

ELECTROSTATIC. Pertaining to electric charges at rest.

ELEPHANT EARS. Small Gobos.

EMULSION. The light-sensitive substance on a photographic film or plate, consisting of a gelatine containing a silver halide or nitrate. For its action, see **EXPOSURE**, and **DEVELOPMENT**, and **FIXING.**

ENERGENCY DENSITY. Quantity of energy contained in a given volume, divided by volume.

EQUIVALENT FOCUS or FOCAL LENGTH. See **FOCAL LENGTH, EQUIVALENT.**

ERG. Unit of work or energy in the metric system. Approximately 13,560,000 ergs equal one foot-pound of work.

EXCITER LAMP. Light source used in reproducing sound from film.

EXPONENTIAL HORN. See **HORN, EXPONENTIAL.**

EXPOSURE. The placing of a photograph emulsion under the action of light. Quantity of exposure varies very nearly as the product of time and light intensity. The quantity of exposure determines the amount by which the silver halide or nitrate in the emulsion will be chemically changed ("reduced") to silver when the emulsion is developed. See **EMULSION** and **DEVELOPMENT.**

EXPOSURE, DOUBLE. See **DOUBLE EXPOSURE.**

EXTENSION. Stage cable with lugs on both ends.

EXTINCTION COEFFICIENT. Same as **DENSITY**, (1).

EYE-PIECE. Lens to which the eye is applied in any optical instrument such as a telescope or microscope.

F

"F" SYSTEM. System of marking lens diaphragm stops in terms of the focal length. Thus an F:6.3 stop has a diameter equal to $1/6.3$ of the lens focal length.

FADER. Potentiometer used to control volume of sound in reproduction, also that used to control intensity of the printer light.

FARAD. Unit of capacitance. Capacitance of a condenser in which one coulomb will be stored by one volt. (The microfarad is the unit commonly employed in practice.)

FAST. Cf. **SPEED.**

FAST FEED. Mechanism used on a disc-recording machine to produce the starting spiral.

FEAR PROCESS. Method of recording and projecting wide pictures, by photographing on standard film through an optical system that turns the image through a right angle, so that the image of each frame lies along the length of the film instead of across the film. The frames can be longer than standard, thus permitting a width and height of picture greater than standard. In projection, another optical system is used to reverse the 90° rotation.

FEED REEL. Reel of film which has not yet passed the aperture.

FIELD, MAGNETIC. See **MAGNETIC FIELD.**

FIELD OF VIEW. See **VIEW, ANGLE OF.**

FIELD RHEOSTAT. See **RHEOSTAT, FIELD.**

FILAMENT. Heated wire from which electrons are emitted in a vacuum tube.

FILAMENT BATTERY. Same as "**A**" **BATTERY.**

FILAMENT RESISTANCE. Rheostat controlling current through the filament of a vacuum tube.

FILM (noun). A celluloid strip coated with a light-sensitive photographic emulsion.

FILM (verb). To reproduce a scene or series of scenes on film.

FILM GATE. Movable element which when in operating position, holds the film in proper position against the aperture plate.

FILTER. An apparatus or instrument to remove or weaken certain frequencies in a beam of sound, light, radio or alternating-current waves or mechanical vibrations. Particularly (1) colored glass or celluloid used in photography to filter out certain rays of light; or (2) a selective circuit network, designed to pass currents within a continuous band or bands of frequencies or direct current, and substantially reduces the amplitude of currents of undesired frequencies.

FILTER, BAND-PASS. A filter designed to pass currents of frequencies within a continuous band limited by an upper and a lower critical or cut-off frequency and substantially reduce the amplitude of currents of all frequencies outside of that band.

FILTER, HIGH-PASS. A filter designed to pass currents of all frequencies above a critical or cut-off frequency and substantially reduce the amplitude of currents of all frequencies below this critical frequency.

FILTER, LOW-PASS. A filter designed to pass currents of all frequencies below a critical or cut-off frequency and substantially reduce the amplitude of currents of all frequencies below this critical frequency.

FIRE-TRAP. See MAGAZINE VALVE.

FIRST PHASE. Initial interlocking of all recording machine and camera motors, so that they will be synchronized.

FIXING. After development of a photographic emulsion, it is fixed, i. e., immersed in a solution (generally HyPO) to remove the unexposed silver salt, thus making the emulsion immune to further effect from light. See EXPOSURE AND DEVELOPMENT.

FLAT. Same as TORMENTOR.

FLICKER occurs when the number of pictures shown on the screen per unit time is not sufficient to insure complete PERSISTENCE OF VISION.

FLICKER SHUTTER. See SHUTTER, FLICKER.

FLUTTER. A type of pulsation of intensity in reproduced sound. See Wow-Wows for explanation.

FLUX, LIGHT or LUMINOUS. See LUMINOUS FLUX.

FLUX, MAGNETIC. See MAGNETIC FLUX.

FOCAL LENGTH. Distance from the center of a lens to the focal point.

FOCAL LENGTH, BACK. See BACK FOCAL LENGTH.

FOCAL LENGTH, EQUIVALENT. Calculated focal length of a combination of lenses or of a thick lens. Equals the focal length of such a simple thin lens as would give an image (of a distant object) the same size as the combination or thick lens gives.

FOCAL PLANE. The plane perpendicular to the optical axis of the lens at the focus.

FOCAL POINT. Point at which a lens forms the sharpest image of a very distant object.

FOCUS (noun). The point at which a lens produces the smallest image of a point object at a given distance. Also used for FOCAL POINT or for FOCAL LENGTH.

FOCUS (verb). To adjust the position of a lens so as to secure the sharpest possible image of an object.

FOCUS, BACK. See BACK-FOCUS.

FOCUS, EQUIVALENT. See FOCAL LENGTH and FOCAL LENGTH EQUIVALENT.

FOCUS, DEPTH OF. See DEPTH OF FOCUS.

FOCUS, OUT OF. Of a camera lens; not properly focused, producing a distorted image.

FOCUS, PRINCIPAL. The focus for an object at an infinite or very great distance.

FOCUS, SOFT. Device to obtain an image not sharply defined, by (1) placing gauze on the camera lens, (2) use of a specially ground lens.

FOG. Darkening of photographic film due to its exposure to undesirable light, or due to poor emulsion or to improper development.

FOOTAGE. Film length measured in feet.

FOOT-CANDLE. Unit of illumination of surface. The average illumination of a surface, measured in foot-candles, equals the LUMINOUS FLUX (expressed in LUMENS) falling on the surface, divided by the area of the surface in square feet.

FRAME (noun). A single rectangle of the series on a motion picture film.

FRAME (verb). To bring a frame into register with the aperture during the period of rest in recording, printing, or projection.

FRAME LINE. Dividing line between two frames.

FRAME LINE NOISE. Noise in reproduction, due to the displacement of the film to the right in the projection machine, so that the beam of light for the sound track shines through part of the picture area as well, and cuts the frame lines. This noise is a type of MOTOR-BOATING.

FRAMING DEVICE. An attachment on the projector which allows the operator to FRAME the picture properly.

FREAK. Slang for FREQUENCY.

FREE PATH, MEAN. See MEAN FREE PATH.

FREQUENCY. Number of cycles (complete vibrations) per second in a wave or other regular recurring phenomena.

FREQUENCY, AUDIO. See AUDIO FREQUENCY.

FREQUENCY, NATURAL. See NATURAL FREQUENCY.

FREQUENCY, RADIO. See RADIO FREQUENCY.

FRILLING. Separation of the emulsion from the BASE at the edges.

FRINGE. Refers to overlapping of colors in color photography.

FROZEN. Of carbon electrodes, means fused together so that lifting mechanism cannot pull them apart and so strike the arc.

FRYER. A large electric lamp, usually used in connection with color photography.

FUNDAMENTAL. Lowest natural frequency of oscillation for a sounding body or for an electric circuit.

FUZZY. (1) Of sound track on visual inspection: lack of sharpness. (2) of reproduced sound: characterized by distortion, particularly of high frequencies. The distortion may have been introduced in recording, processing or reproduction.

G

GAFFER. Electrician in charge of a group of electrical workers.

GAIN. Gain of energy in an apparatus is ratio of output to input energy.

GAIN AMPLIFIER. Any amplifier which handles comparatively small amounts of energy, as in the initial stages of a sound recording system. Specifically, the first amplifier used in disc reproduction for amplifying the varying current from the magnetic pickup or the first amplifier after the photoelectric cell amplifier, for the purpose of further amplifying the varying currents, in sound-on-film reproduction.

GAIN CONTROL. Device for varying the gain of an amplifier.

GALVANOMETER. An instrument for measuring electric current strength (or for detecting a small current, and determining its direction), generally by the deflection of a needle due to the magnetic field caused by the current.

GALVANOMETER, STRING. Utilizes a conducting wire or ribbon vibrating in a strong magnetic field according to the variations of the conducted current.

GAMMA. Slope of the straight portion of the CHARACTERISTIC CURVE of a photographic emulsion; measure of the contrast of the emulsion.

GARGLE. A type of pulsation of intensity in reproduced sound. See Wow-Wows for explanation.

GATE, FILM. See FILM GATE.

GATE, SOUND. See SOUND GATE.

GENERATOR. See DYNAMO.

GENEVA MOVEMENT. Intermittent movement (produced by a cam-and-star wheel) used in most projection machines.

G. E.'S (Colloq.). Generally, same as INKIES.

GIVE 'EM A-C-I. To start synchronization of camera and recording motors.

GLASS WORK. Trick photography in which pictures on glass are used to replace parts of the setting.

GLOW LAMP. Lamp containing gas which, when the voltage across the lamp reaches a certain ("critical") value, conducts an electric current and in doing so emits light.

GOBO. Portable wall covered with sound-absorbing material. Not intended to be photographed.

GOESOVER. A shield for a camera lens to protect against top light.

GOVERNOR MOVEMENT. Mechanism which controls the automatic shutter. See SHUTTER, AUTOMATIC.

GRAINS. Refers to the tiny clusters of silver grains on a developed photographic film. See DEVELOPMENT.

GRAM. Metric unit of mass. Approximately 454 grams equals one avoirdupois pound.

GRANULARITY. Coarseness in the silver grains in a developed photographic image.

GRAPHITE (noun). Soft form of carbon. Used as a lubricant.

GRAPHITE (verb). To cover a surface uniformly with graphite (which is a conductor) so that the surface can be electroplated.

GREEN LIGHT. In certain studios, signal that stage is ready for a sound take.

GRID. In a vacuum tube, the frame of wire gauze between the filament and plate. Small changes in the electric potential of the grid circuit produce far greater changes in the electron flow from filament to plate.

GRID BATTERY. Same as "C" BATTERY.

GRID LEAK. Very high, non-inductive resistance, usually connected across a condenser in the grid circuit of a three-electrode vacuum tube, to stabilize the action of the condenser (in making the tube more efficient) by permitting excess charge to leak off.

GROUND GLASS. Glass ground or sandblasted on one side, so that it is no longer

transparent, although still translucent (i. e., transmitting light diffusely); used for a focusing screen.

GROUND NOISE. Undesirable noise appearing in reproduced sound, due to film grain, amplifier noises, etc.

H

HALATION. Blurring about a brightly-lit part of the picture, due to the lateral spreading of light in the film, or to reflection, or to improper development.

HALIDE. May mean bromide chloride iodide, or (though not generally) fluoride.

H AND D CURVE (H and D Curve). The CHARACTERISTIC CURVE of a photographic emulsion. (Hurter and Driffel Curve.)

HARD. Of a vacuum tube, thoroughly evacuated.

HARD LIGHTS. (1) Arc lights. (2) Illumination from arcs, in general. Refers to the sharp shadows cast.

HARDENER. Solution used to harden photographic emulsion.

HARMONIC. Same as PARTIAL.

HARMONIC CAM MOVEMENT. Common type of intermittent movement for motion picture cameras.

HARVEY METER (Harvey Meter). Mechanical calculator designed to give the correct exposure when set for the various conditions which effect the quantity and quality of light.

HAT, HIGH. A very low camera stand.

HEAD, SOUND. See SOUND HEAD.

HEYDE METER (Heyde Meter). Light meter for determining desirable exposure.

HIGH HAT. A very low camera stand.

HIGH LIGHT. Object, scene, or picture having low color saturation, that is containing a large proportion of white.

HIGH-PASS FILTER. See FILTER, HIGH-PASS.

HOOD, LENS. See LENS HOOD.

HOOK-UP. Diagram of an electrical circuit; or, the construction of such a circuit.

HORN. Loudspeaker of either horn or cone type.

HORN, CLICK YOUR! Tickle the playback needle (before starting a playback); to produce clicks in the horn as a test of whether or not the circuit is complete.

HORN, DROP THE. See DROP THE HORN.

HORN, EXPONENTIAL. Type of loudspeaker horn in which the cross-section area increases exponentially with the axial distance from the diaphragm, so that cross-section areas, taken at equal intervals along the axis, have a constant ratio each to the next.

HOT. Electrically charged, particularly when dangerous.

HURTER AND DRIFFIELD CURVE (Hurter and Driffel Curve). Characteristic curve of a photographic emulsion. See CHARACTERISTIC CURVE.

HYPHER. Prefix meaning excessively.

HYPO. Sodium thiosulphate, used for fixing photographic emulsion. See FIXING.

I

IMAGE. The effect produced by a definite aggregation of light rays coming directly or indirectly from an object or group of objects, and determined in form and color by two factors: the original object, and the mediums which have transmitted the light rays. A mirror forms an image of any suitably placed object; so does a lens, so does any OPTICAL SYSTEM. Images may be larger or smaller than the object; may be inverted or not; and may or may not have various distortions. The human eye can see by virtue of the fact that the eye is an optical system which forms a REAL IMAGE on the retina. (This image is actually inverted, but is re-inverted by the brain in the process of interpretation.) Compare IMAGE, REAL, and IMAGE, VIRTUAL.

IMAGE, AERIAL. Image in space formed by an optical system.

IMAGE, LATENT. See LATENT IMAGE.

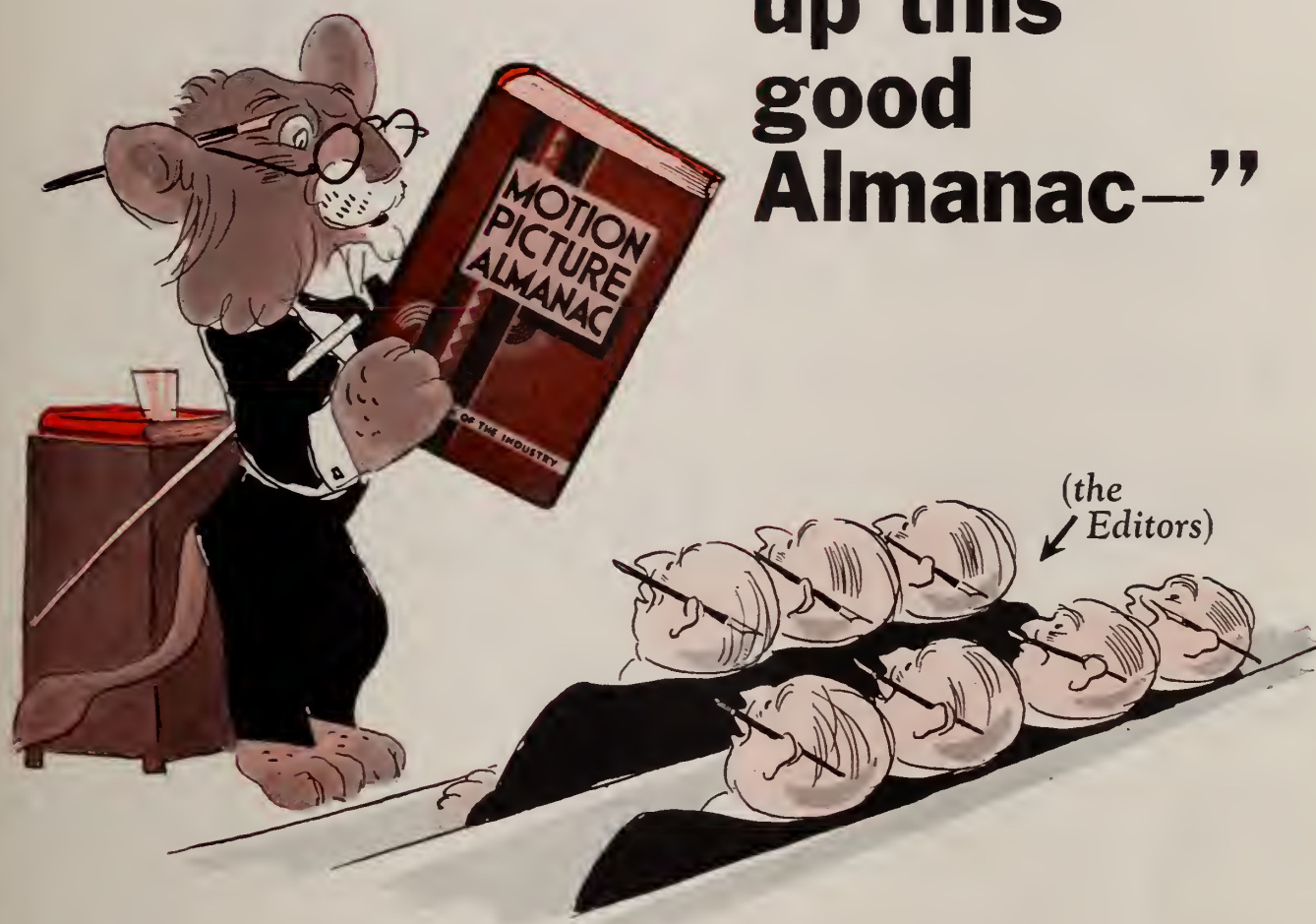
IMAGE, REAL. Image through which the light rays actually pass, such as the image formed by a lens on the ground glass or photographic film of a camera. Compare IMAGE, VIRTUAL. Real images are always inverted.

IMAGE, VIRTUAL. An image through which the light rays do not actually pass, e. g., the image formed by an ordinary plane mirror behind the mirror, the rays being reflected from the mirror in such a manner that they

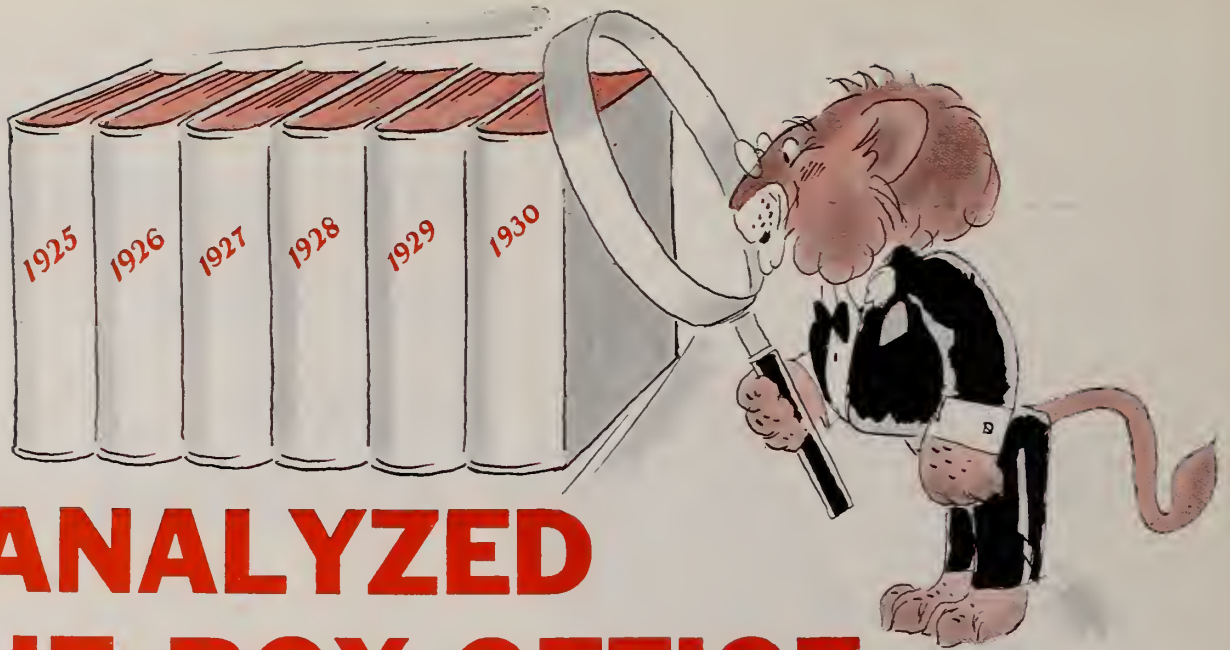
(Cont. on page 92)

“THANKS, BOYS

for getting
up this
good
Almanac—”



“—but I’ve been doing
a little research
myself—**turn over the
page and I think
you’ll be interested—”**



“I ANALYZED THE BOX-OFFICE RECORDS *for 6 years—*”

An impartial survey covering the receipts in 1,000 theatres shows that business on M-G-M pictures averaged so much better than all pictures of other companies that there is no comparison!

AND WHEN IT COMES SOLELY TO
OUTSTANDING HITS—



The Circle represents 241 outstanding pictures of the past 6 years. M-G-M had 85 of this total, or 35%.

35%

**of all the hits
in this industry
for the past 6
years are Metro-
Goldwyn-Mayer**

M-G-M in 1925

GREAT DIVIDE	
HIS SECRETARY	
LADY OF THE NIGHT	
MERRY WIDOW	
MIDSHIPMAN	
SALLY, IRENE AND MARY	
NEVER THE TWAIN SHALL MEET	
THE UNHOLY THREE	

M-G-M	8
next	6
next	5
next	4
next	2
<hr/>	
Total	25
M-G-M had	8
or	32%

M-G-M in 1926

THE TORRENT	
BEVERLY OF GRAUSTARK	
BROWN OF HARVARD	
MIKE	
ROAD TO MANDALAY	
WANING SEX	
TEMPRESS	
UPSTAGE	
TIN HATS	
FLESH AND THE DEVIL	

M-G-M	10
next	8
next	4
next	2
<hr/>	
Total	24
M-G-M had	10
or	42%

M-G-M in 1927

SCARLET LETTER	
TELL IT TO THE MARINES	
SLIDE, KELLY, SLIDE	
MR. WU	
LOVERS	
ROOKIES	
THE UNKNOWN	
TWELVE MILES OUT	
MOCKERY	
BIG PARADE	
ROAD TO ROMANCE	
BEN HUR	
SPRING FEVER	
MAN, WOMAN AND SIN	
LONDON AFTER MIDNIGHT	

M-G-M	15
Next	12
Next	5
Next	3
Next	2
<hr/>	
Total	37
M-G-M had	15
or	40%

M-G-M in 1928

LOVE	
WEST POINT	
DIVINE WOMAN	
STUDENT PRINCE	
LATEST FROM PARIS	
ACROSS TO SINGAPORE	
LAUGH CLOWN LAUGH	
OUR DANCING DAUGHTERS	
EXCESS BAGGAGE	
SHADOWS OF THE NIGHT	
MASKS OF THE DEVIL	
LADY OF CHANCE	

M-G-M	12
Next	8
Next	7
Next	4
Next	3
Next	3
Next	1
<hr/>	
Total	38
M-G-M had	12
or	31%

M-G-M in 1929

FLYING FLEET	
ALIAS JIMMY VALENTINE	
WILD ORCHIDS	
BELLAMY TRIAL	
THE DUKE STEPS OUT	
THE PAGAN	
WHERE EAST IS EAST	
BROADWAY MELODY	
TRIAL OF MARY DUGAN	
LAST OF MRS. CHEYNEY	
SINGLE STANDARD	
OUR MODERN MAIDENS	
SPEEDWAY	
MARIANNE	
UNTAMED	
HOLLYWOOD REVUE	
NAVY BLUES	
DYNAMITE	
DEVIL MAY CARE	
THEIR OWN DESIRE	

M-G-M	20
Next	15
Next	6
Next	5
Next	4
Next	2
Next	1
Next	1
Next	1
<hr/>	
Total	55
M-G-M had	20
or	36%

M-G-M IN 1930-31

ANNA CHRISTIE	
MONTANA MOON	
DIVORCEE	
ROGUE SONG	
CAUGHT SHORT	
BIG HOUSE	
THE UNHOLY THREE	
OUR BLUSHING BRIDES	
ROMANCE	
LET US BE GAY	
CALL OF THE FLESH	
GOOD NEWS	
MIN AND BILL	
PAID	
REDUCING	
INSPIRATION	
IT'S A WISE CHILD	
DANCE FOOLS DANCE	
STRANGERS MAY KISS	
TRADER HORN	

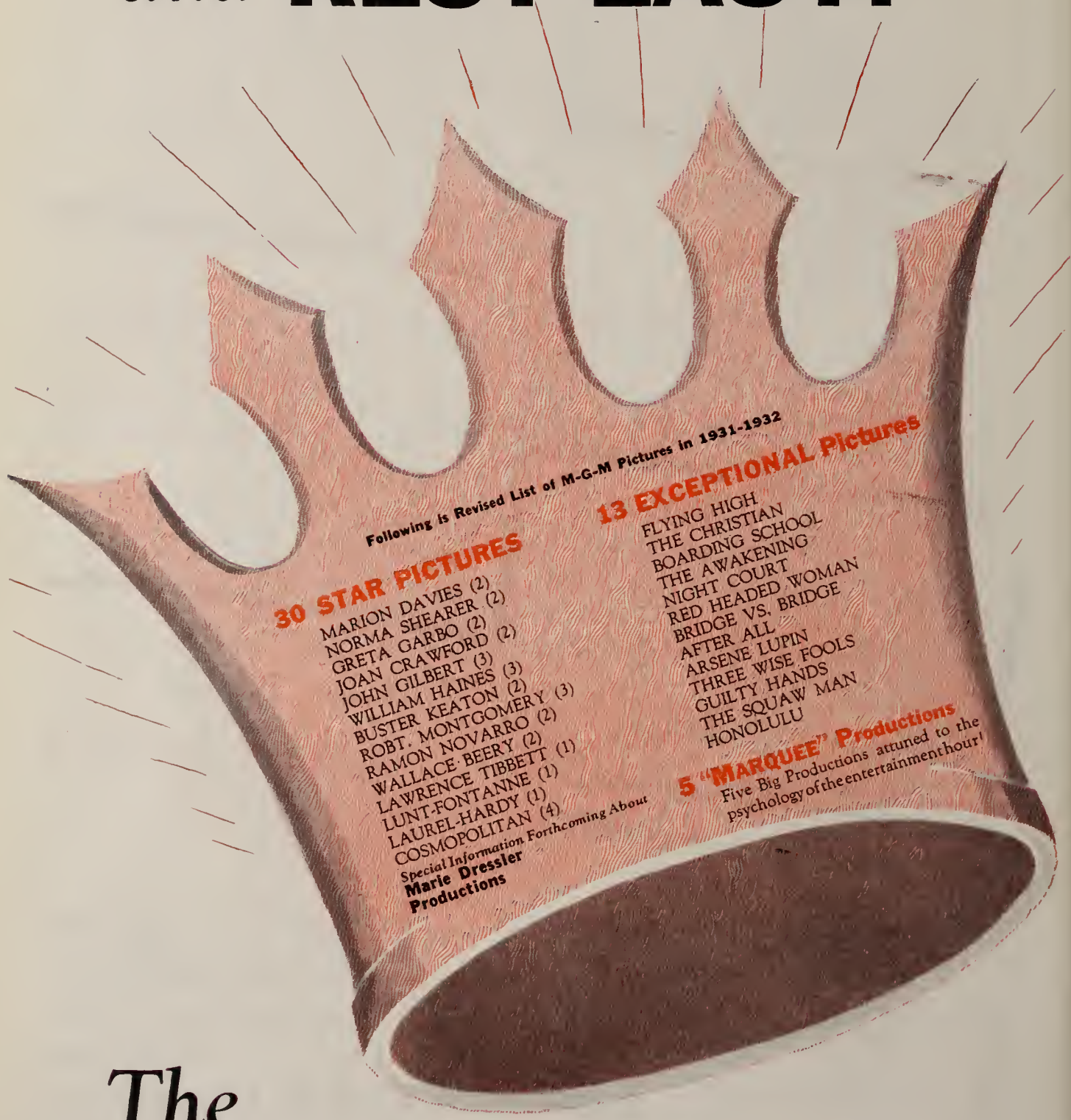
M-G-M	20
next	13
"	6
"	5
"	4
"	4
"	3
"	3
"	2
"	1
"	1
<hr/>	
Total	62
M-G-M had	20
or	32%

THIS SEASON'S NOT OVER YET—

Wallace Beery in "The Secret Six" and Robert Montgomery in "Shipmates" are among the **BIG HITS** released since the above was compiled—

—AND NOW

WEAR IT in 1931-32 and REST EASY!



Following is Revised List of M-G-M Pictures in 1931-1932

30 STAR PICTURES

- MARION DAVIES (2)
- NORMA SHEARER (2)
- GRETA GARBO (2)
- JOAN CRAWFORD (2)
- JOHN GILBERT (3)
- WILLIAM HAINES (3)
- BUSTER KEATON (2)
- ROBT. MONTGOMERY (3)
- RAMON NOVARRO (2)
- WALLACE BEERY (2)
- LAWRENCE TIBBETT (1)
- LUNT-FONTANNE (1)
- LAUREL-HARDY (1)
- COSMOPOLITAN (4)

Special Information Forthcoming About
Marie Dressler Productions

13 EXCEPTIONAL PICTURES

- FLYING HIGH
- THE CHRISTIAN BOARDING SCHOOL
- THE AWAKENING
- NIGHT COURT
- RED HEADED WOMAN
- BRIDGE VS. BRIDGE
- AFTER ALL
- ARSENE LUPIN
- THREE WISE FOOLS
- GUILTY HANDS
- THE SQUAW MAN
- HONOLULU

5 "MARQUEE" Productions

Five Big Productions attuned to the psychology of the entertainment hour!

The CROWNING GLORY— of Metro-Goldwyn-Mayer —1931-1932 (May 7th)

Metro-Goldwyn-Mayer ★ Metro-Goldwyn-Mayer ★ Metro-Goldwyn-Mayer ★ Metro-Goldwyn-Mayer

Metro-Goldwyn-Mayer
★
Metro-Goldwyn-Mayer
★
Metro-Goldwyn-Mayer
★
Metro-Goldwyn-Mayer



GENE MARKEY

Metro-Goldwyn-Mayer



Edgar Allan Woolf
with M-G-M

“A TAILOR MADE MAN”
(for Wm. Haines)

“THE GREAT LOVER”
(for Adolph Menjou)

Additional dialogue for “Parlor, Bedroom and Bath”

Bess Meredyth

Metro-Goldwyn-Mayer

Metro-Goldwyn-Mayer
★
Metro-Goldwyn-Mayer
★
Metro-Goldwyn-Mayer

★
Metro-Goldwyn-Mayer
★
Metro-Goldwyn-Mayer
★
Metro-Goldwyn-Mayer



Metro-Goldwyn-Mayer ★ Metro-Goldwyn-Mayer ★ Metro-Goldwyn-Mayer ★ Metro-Goldwyn-Mayer ★

(Continued from page 86)

appear to the eye to come from behind the mirror. Such an image cannot be shown on a ground-glass screen as can a real image (cf. IMAGE, REAL), nor can it by itself produce photographic action. (You can photograph the virtual image formed by a mirror, but you have to use an additional optical system—you cannot simply put the film behind the mirror where the virtual image is.) Virtual images are never inverted.

IMBIBITION. Absorption of dye by gelatine on a film, in color printing.

IMPEDANCE. (1) Effective opposition of a circuit to current, due to the resistance and reactance of the circuit. Equals voltage divided by current. In a d-c. circuit, impedance equals resistance. (2) Similarly, a load or opposition to the transmission of mechanical or sound energy.

IN-AND-OUT MOVEMENT. That part of the intermittent movement in a motion picture camera which moves the claws in and out of the film perforations.

INCIDENCE, ANGLE OF. See ANGLE OF INCIDENCE.

INDEX OF REFRACTION. See REFRACTION, INDEX OF.

INDUCTANCE. (1) Magnetic flux of any part of an electric circuit, divided by the current producing the flux. A measure of the magnetic opposition to any growth or decay of current. Inductance is of two kinds: self-inductance, due to the current in the circuit itself, and mutual inductance, due to currents in other nearby circuits. See also REACTANCE, INDUCTIVE.
(2) A choke coil, or other device possessing high inductance.

INDUCTION. Phenomenon of changes of electric current in a circuit due to changes in the magnetic flux cutting the circuit. See INDUCTANCE.

INDUCTION COIL. A type of TRANSFORMER, STEP-UP.

INDUCTOR. (1) Any electrical apparatus, or part of one, which acts inductively (see INDUCTION) on another or the same circuit.
(2) Step-down transformer.

INERTIA. (1) Measure of sensitivity (see SENSITIVITY) of a photographic emulsion. The value of exposure at which the straight part of the characteristic curve would, if prolonged, cut the axis of exposure.
(2) Measure of opposition to mechanical movement of a mass.

INFRA-RED rays are invisible rays beyond the red end of the spectrum. Their photographic action is negligibly small. All hot bodies give off large quantities of infra-red rays, which in turn produce heat when absorbed by other bodies.

INKIES. Incandescent lamps.

INTENSITY. (1) Energy crossing a given area in a given time, divided by the product of area and time.
(2) Sometimes used for electric current (quantity per unit time).
(3) For light: intensity of illumination is defined as (1) referred to light energy; but for "luminous intensity" of a source, see LUMINOUS INTENSITY.

INTERFERENCE. Meeting of waves in such a manner as to reinforce or to lessen or cancel one another's effects.

INVERSION. All real images, such as are produced by a photographic lens, are inverted upside-down and right to left.

IONIZATION. Phenomenon which enables a gas to conduct electricity.

IRIS (*noun*). An adjustable lens diaphragm.

IRIS (*verb*). Same as IRIS-OUT.

IRIS-IN. To open a diaphragm, somewhere before or behind the photographic lens in a camera, gradually until the full area of the recording frame is exposed. The diaphragm used for this is not the regular lens diaphragm, which has a very rapid movement, but an additional one.

IRIS-OUT. To obliterate the image formed in a camera, by reversing the "irising-in" process. See IRIS-IN.

J

JACK. Hole terminating an electrical circuit, into which a plug may be inserted to continue the circuit. Can be seen on almost any telephone switchboard.

JELLY. Colored gelatine screen placed before electric lamps to change their color values.

JENNY. An electric generator of portable character used on the set.

JOCKEY WALL. Same as WILD WALL.

JUICE. Electric current.

JUICE GANG. Electricians operating lights.

JUICER. An electrician.

K

kc. Abbreviation for KILOCYCLE.

KEYHOLE. Camera mat shaped like a keyhole.

KICK 'EM. Order to electricians to jar arc lights previous to shooting.

KILOCYCLE. Equals one thousand CYCLES. Abbreviation, *kc.*

KILOWATT. Equals one thousand watts. Abbreviated *kw.*

KINETIC THEORY. Theory of the motions of the molecules of which matter is composed.

KLIEG LIGHT. Same as BROAD.

NOB TWISTER. Uncomplimentary slang for MONITOR MAN.

kw. Abbreviation for KILOWATT.

L

LABORATORY. Usually means place where films are developed and finished.

LACQUER. Varnish, either colored or transparent, with which nearly all camera parts are coated for protection and finish.

LAMBERT. Unit of brightness. Equals the average brightness of a surface which emits or reflects one lumen per square centimeter of surface.

LAMINATED. Formed of a number of thin sheets.

LAP-DISSOLVE. See DISSOLVE.

LARYNX. Organ of voice, situated at upper part of windpipe. Consists of a box across which are stretched the vocal cords which, by vibration, produce sound.

LATENT IMAGE. An invisible image, on a photographic emulsion, which exists due to the chemical reaction produced in the emulsion by exposure to light.

LATITUDE. Range of exposure obtained by projecting the straight-line portion of the H and D curve onto the exposure axis. A measure of the range of exposure for which the value of gamma is valid.

LEADER. That part of the print from the beginning to the first frame of picture.

LEAK, GRID. See GRID LEAK.

LENS, CENTER. See CENTER LENS.

LENS, COLLECTING. See COLLECTING LENS.

LENS, COMPOUND. Combination of a number of simple lenses.

LENS, CONVERGING. See CONVERGING LENS.

LENS, OBJECTIVE. See OBJECTIVE LENS.

LENS, PROJECTION. See PROJECTION LENS.

LENS, RECTILINEAR. See RECTILINEAR LENS.

LENS, SIMPLE. Lens consisting of but a single piece of glass or other transparent medium.

LENS, TELEPHOTO. See TELEPHOTO LENS.

LENS, WIDE-ANGLE. Short-focus lens which takes in a wide field of view, from 70° to 100°. See VIEW, ANGLE OF.

LENS, AXIS. Same as OPTICAL AXIS, for a lens.

LENS BARREL. Metal tube in which a lens is mounted.

LENS BOARD. That part of the camera on which the lens is mounted.

LENS HOOD. Tube or box designed to protect the lens from light not wanted in the image, such as strong side lights or direct sunlight.

LENS MOUNT. In many cameras the lens is also the focusing device.

LEVEL. Refers to loudness. See also SENSATION LEVEL.

LIGHT FLUX. See LUMINOUS FLUX.

LIGHT-VALVE. An apparatus for transforming small variations in an electric current into variations in the width of a beam of light transmitted by the apparatus.

LINE OF FORCE. See MAGNETIC FIELD.

LINEAR. Two quantities are said to have a linear relation when multiplying one by a given factor automatically multiplies the other by the same factor. Thus, there is a linear relation between the distance a car travels and the number of times its wheels revolve.

LIVE STAGE. (1) Stage enclosed by materials which do not absorb much of the sound from within the stage.
(2) Stage in use or held for use, and usually so marked.

LOAD. The amount of electric power being drawn from the generators or mains.

LOADED. Of sound or camera magazines: filled with film.

LOADING COIL. Type of inductance coil.

LOCK 'EM UP. Generally a command to close up camera booths with cameras and men inside so noise will not affect microphones.

LOGARITHM. If *x* raised to the *y*-th power equals *z*, then the logarithm of *z*, to the base *x*, is *y*.

LOGARITHMIC INVOLUTE. A kind of spiral curve, as on a phonograph record.

LOGARITHMIC RELATION. If multiplying one quantity by a given factor automatically multiplies another quantity by the logarithm of that factor, the relation between the two quantities is logarithmic.

LONG-SHOT. A scene photographed, utilizing the entire angle of the view of the camera lens, with the lens focused for objects at practically infinite distance. Long-shots include scenes which are general in their character—scenes of wide scope; the general assemble; the full room with all characters included; full length exterior scenes; landscapes with characters included; etc. For long-shots, lenses of short focus—from two inches to about one inch—are generally used.

LOOPS are left between the two sprockets, in photography, printing, or projection, to permit the part of the film which is being exposed to have the necessary intermittent motion.

LOSS. (1) Any piece of apparatus which decreases the energy output of the circuit in which it is placed.
(2) Ratio of output to input energy, in such a case.

LOST. (Colloq.) Not functioning.

LOUDSPEAKER. Device which, receiving an amplified varying electric current, transforms the current variations into mechanical vibrations, thus setting up sound waves.

LOW-PASS FILTER. See FILTER, LOW-PASS.

LUG. Metal wire terminal.

LUMEN. Unit of luminous flux. A source, whose luminous intensity in all directions is one candlepower, emits 4 π lumens.

LUMINOSITY CURVE. For any light source, a curve showing the variation of emitted light with wave-length (color) along the spectrum.

LUMINOUS FLUX. Equals amount of luminous energy flowing per unit time. Luminous energy represents light energy evaluated according to the luminous sensation produced in the human eye.

LUMINOUS INTENSITY. The luminous intensity of a light source in any direction, is the luminous flux per steradian (unit solid angle) in that direction.

M

m. Abbreviation for METERS.

MAG. Playback horn.

MAGAZINE. Camera or projector camera compartment (necessarily light-tight in a camera) holding the roll of unexposed film; also the compartment holding the roll of exposed film.

MAGAZINE VALVE, or MAGAZINE VALVE FIRE-TRAP. Narrow opening, formed by two rollers, through which film passes in or out of projector magazines. The opening is so tight that no air can pass; hence the valve prevents flames from entering the magazine in case of fire.

MAGNASCOPe (Magnascope). An extra lens attachment to enlarge the image thrown from the projector.

MAGNET, PERMANENT. Magnet that retains its magnetism; contrasted with electromagnet.

MAGNETIC FIELD. Region of magnetic influence surrounding a magnetic pole, and traversed by magnetic "lines of force," so that a magnetic needle (if free to move) will take up a definite position along a line of force.

MAGNETIC FLUX. "Lines of magnetic force" flowing from a magnet, proportional to its magnetic pole strength.

MARKER. Device for making the negative, either photographically or mechanically, for locating points of synchronism between pictures and sound.

MASKS. Opaque or semi-transparent plates of various sizes or shapes, used in cameras or projectors to limit the effective area of the picture. Example, KEYHOLE. A mask may also be used to cover the sound track when desired.

MASTER NEGATIVE. Same as MATRIX.

MASTER POSITIVE. Same as MOTHER.

(Continued on page 94, column 1)

SOUND IN PRODUCTION

The introduction of sound into motion pictures so far has caused the investment of approximately \$65,000,000 in equipment and untold millions in other expenditures.

It has changed the style of production, the style of product, has caused the construction of more than 100 sound stages, the installation of equipment valued at millions of dollars, the elimination of old talent and the introduction of new talent, and the addition of approximately 5,000 employees in the studios.

Sound holds the stage in 1931, with the exception of one major picture, Charles Chaplin's "City Lights" (which embodies sound effects and music, though no dialogue.)

On January 1, 1931, there was in no major studio any production of any major silent picture.

During 1930 it was estimated that 99 per cent of all pictures produced were made in sound or were all talking.

Types Used by Studios

At the present time, Electrical Research Products, Inc. (Erpi), manufacturing subsidiary of Western Electric, producing sound recording apparatus of the variable density type, has equipped the following major studios:

- Paramount-Publix
- United Artists
- Warner Brothers
- First National
- Fox Pictures Corporation
- Metropolitan Sound Studios
- Universal Pictures Corporation

Radio Corporation of America with Photophone, built on the principle of variable area, has equipped:

- Columbia Pictures Corporation
- Radio Pictures
- Pathe
- Tiffany

About twenty-five independent producers of sound apparatus are seeking recognition on the market and their products are being used mainly by small independent producers. A survey reveals proportionately more sales of sound reproducing apparatus to exhibitors by independent manufacturers than of sound recording apparatus to producers.

Films recorded by either Western Electric or RCA equipment are interchangeable, and can be used by any exhibitor.

The variable density principle involves the shading of the sound track with dark lines. The variable area principle is utilized by widening or narrowing the sound track to vary the light impulse, which, in turn, is turned into sound.

Estimates have been given that the costs of making a picture under the all-talking regime at the present time is from five to seven times the cost of making an all-silent picture. No definite figures have been given by any major studio to afford a comparison.

The increased cost of production involves the installation of new equipment as overhead, the employment of new talent and the loss of value of some of the old box office names, the employment of addi-

tional writers, purchase of new kinds of equipment, loss of time through experimentation, and the use of more film.

Outdoor Film Tendency

The 1931 tendency toward outdoor pictures is evident, and has come with the perfection of microphones, attachments and accessories, and the realization by technicians that outdoor work may be done successfully. At the end of 1930 "The Great Meadow," "The Big Trail," "Cimarron" and "Billy the Kid" were examples of the development from sound stage technique.

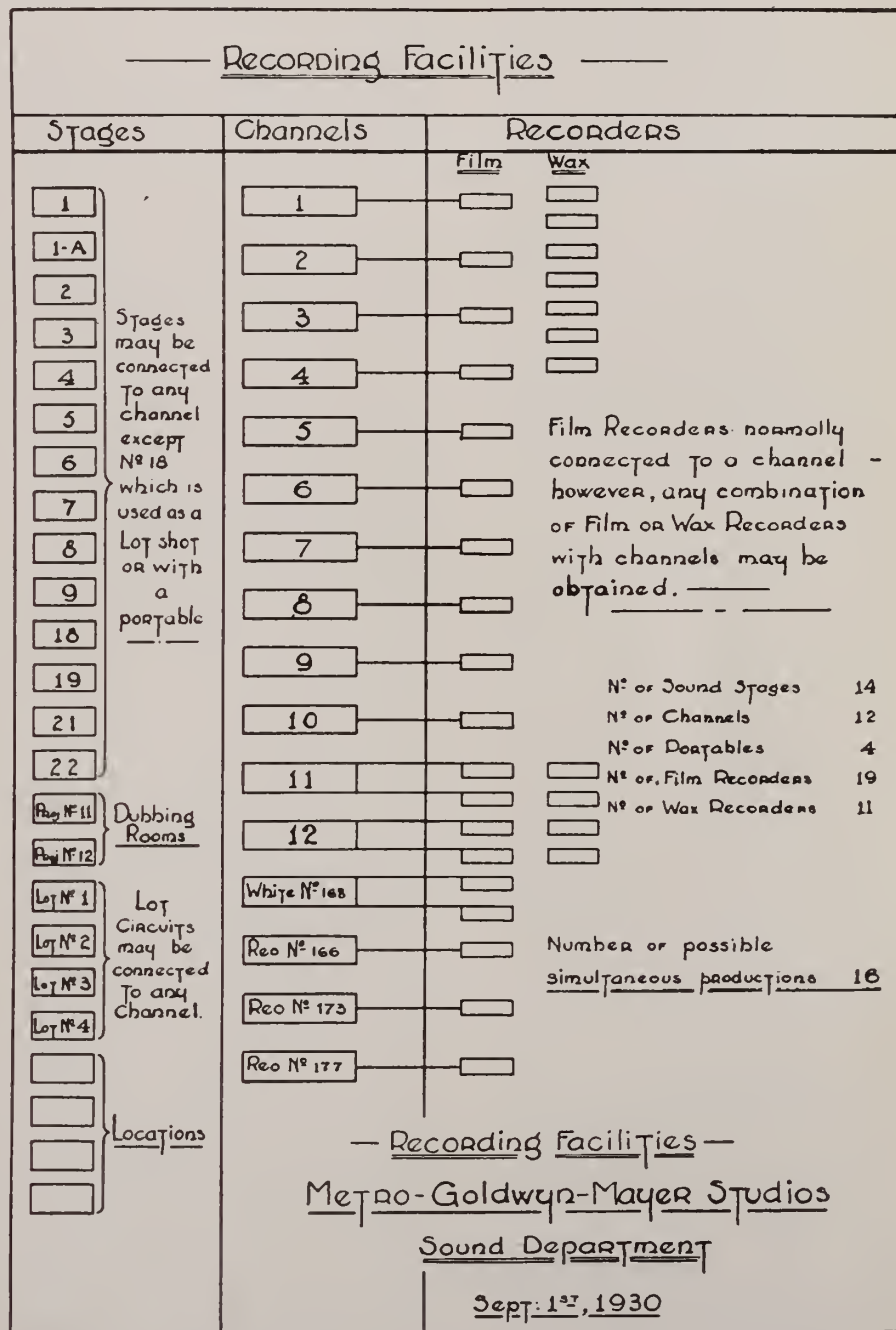
At the present time a survey reveals that 60 per cent of all exhibitors are using the sound track method of projection, while 40 per cent are using the disc.

Until late in 1930, Warner Brothers and First National were producing all pictures on disc only, but by the beginning of 1931 a switch to doth disc and sound track was underway.

The change from disc to sound track is laid chiefly to the claim that the disc is cumbersome and hard to handle. It was also pointed out that more operations are necessary to get the sound onto disc than to get it onto the sound track.

Directors are swinging away from music in films, and will continue to do so during 1931, the survey indicates. There also is a tendency to swing from dialogue to silence in many sequences. During the

(Continued on page 97, column 3)



This reproduction of a blueprint covering the sound department at Metro-Goldwyn-Mayer studios shows how it is possible for this organization to shoot sixteen pictures simultaneously at the plant at Culver City, Cal.

(Continued from page 92, column 3)

MAT. Same as MASK.

MATRIX. Impression obtained by electroplating of wax disc containing original sound record.

MEAN FREE PATH. Average distance which a wave (or particle) travels before encountering any object.

MEGOHM. Equals one million ohms.

MEMBRANE, DRUM. See DRUM MEMBRANE.

METER. (1) Unit of length in the metric system; equals 100 centimeters or 39.37 inches. Abbreviated m.

(2) Measuring instrument (e.g., voltmeter, frequency meter).

METER, HARVEY. See HARVEY METER.

METER, HEYDE. See HEYDE METER.

mfd. Abbreviation for MICROFARAD.

MICROFARAD. Equals one one-millionth of a FARAD. Abbreviated mfd.

MICROPHONE. Device for converting sound waves into variations in an electric current. See also CONDENSER MICROPHONE.

MICROPHONE BOOM. Crane-like device for supporting and manipulating microphone.

MICROWATT. One one-millionth of a watt.

MIKE. Slang for MICROPHONE.

MIKE, SCRATCH THE. To rub the finger over the metal screen in front of the microphone, in order to enable the mixer to find which line the mike is connected to.

MIKE, SLICE THE. See SLICE THE MIKE.

MIKE STEW. Undesired sounds heard by mixer.

MIL. One one-thousandth of an inch.

MIL, CIRCULAR. Area of a circle one mil in diameter.

MILLI. Prefix meaning one one-thousandth.

MILLIMETER. Equals 1/10 centimeter, 1/1,000 meter, or .039,37 inch. Abbreviated mm or m/m.

MIRROR ARC. See ARC, MIRROR.

MIX. To operate the MIXER (1).

MIXER. (1) In recording, the apparatus which terminates the circuits from all microphones, and contains controls so that the recording apparatus will receive proper intensities from the various microphones.

(2) The operator of MIXER, (1).

mm. Abbreviation for MILLIMETERS.

MODULATE. To cause to vary from a normal value.

MONAURAL. Involving only one ear.

MONITORING. Listening, by means of monitoring horn or receivers, to sound being recorded for purposes of control of volume and quality.

MONITORING LOUDSPEAKER. Loudspeaker for MONITORING, (1).

MONITOR MAN. Same as MIXER, (2).

MONOCHROMATIC. Single-colored.

MOTHER. Impression of MATRIX obtained by electroplating.

MOTOR. Almost always refers to an electric motor.

MOTOR REGULATOR. Adjustable rheostat used to vary motor speed.

MOTORBOATING. Of a recording system, producing sounds like a motor-boat exhaust, due to low-frequency oscillations in an amplifier circuit.

MOTOR-GENERATOR. Motor and generator connected together. The motor, driven by an electrical circuit, drives the generator for another circuit using a different voltage.

MOVEMENT, IN-AND-OUT. See IN-AND-OUT MOVEMENT.

MOVIOLA. Mounted peep-sight projection machine, in which the picture is seen through a small glass window and the sound is heard by means of ear-phones. Used by film cutters to expedite their work.

MOVIE-TONE (Movietone). (1) A method of variable density sound recording utilizing a slit of constant width and an Aeolight. (2) (movietone). Any variable density method of sound-on-film recording.

MOVING PERIOD. That portion of the picture cycle (in recording or in projection) during which the film at the aperture is in motion, expressed in degrees of revolution of the controlling flywheel ($360^\circ=1$ cycle).

M. Q. Abbreviation for metol quinol, active ingredient of a commonly used developer.

MULTICOLOR (Multicolor). A type of subtractive process for obtaining color films. Two

negative films are used, or else a SANDWICH FILM negative; the front one records the blue and green components of the scene; a dye permits only the orange and red components to pass to the back negative, which is panchromatic. The negatives are developed and printed in the normal manner on two sides of the same film. The two prints are then chemically converted respectively, blue-green and orange-red, in such a manner as to approximate the original colors; the print is then varnished for protection.

MULTIPHASE. Same as POLYPHASE.

MUTUAL INDUCTANCE. See INDUCTANCE.

N

NATURAL FREQUENCY, NATURAL PERIOD. A FREQUENCY and PERIOD at which a certain body (or a certain electric circuit) vibrates most readily.

NEGATIVE. (1) Film developed after exposure in the camera. On the negative, dark and light are reversed from the objects photographed.

(2) By analogy, a disc record in which the groove waves appear on relief, instead of indented as in the final record.

NEON ARC. Resembles NEON LAMP hut is a long tube utilizing high voltage and high current.

NEON LAMP. Small bulb containing no matter except a little neon gas and two electrodes. When current is passed through this, the tube glows with a red light. It is very sensitive to small changes in current, and varies its brightness accordingly.

NIGGER. Black panel suspended from a boom or bar and used to shield the lens from certain high lights. A type of Gobo.

NITRATE FILM. Film whose BASE is composed mainly of cellulose nitrate.

NO BOTTOM. Sound deficient in low frequencies.

NO TOP. Sound deficient in high frequencies.

NON-LINEAR RESPONSE. See LINEAR.

O

OBJECTIVE. In a system of lenses, the lens nearest the object being viewed or photographed. In projection, the lens nearest the screen.

OBSERVATION PORT. Opening in the wall of the projection room through which the projectionist observes the screen.

OFF THE LINE! Throw switches to disconnect all recording machine motors.

O. K. ON THE BLOPS. Sound-on-film reproducing system is complete.

O. K. ON THE CLICKS. Sound-on-disc reproducing system is complete.

ON THE LINE! Switch all recording machine motors into circuit.

ONE BELL. At certain studios, signal for silence at beginning of a take.

OPACITY. Reciprocal of TRANSMISSION (i.e., equals unity divided by transmission).

OPTICAL AXIS. Straight line through the centers of the light source, lenses, diaphragm, etc., of an optical system, to which their planes are in general perpendicular.

OPTICAL PRINTER. See PRINTER, OPTICAL.

OPTICAL SCRATCH. Defect on sound track, occurring as a line parallel to the edges of the film, due to a particle of dust or mechanical imperfection in the slit through which light was sent to the sound track.

OPTICAL SYSTEM. Any apparatus which transmits and alters rays of light.

ORDER WIRE. Interconnecting telephone network for one channel.

ORDINAL RESPONSE, or ORDINAL RELATION. Said to occur when increasing one quantity automatically increases another, and decreasing the one automatically decreases the other. An ordinal relation is not necessarily linear.

ORTHOCHROMATIC EMULSION or FILM is sensitive to yellow and green as well as blue and violet, but not appreciably sensitive to red.

ORTHOCHROMATIC PHOTOGRAPHY. Photography in which colored objects are rendered in monotone according to their true visual brightness.

OSCAR. Slang for OSCILLATIONS.

OSCILLATING CIRCUIT. Electric circuit which offers very little opposition to the establishment of an oscillating current of the frequency to which the circuit is tuned.

OSCILLATIONS. Waves, particularly of high-frequency alternating current.

OSCILLOGRAM. The record produced by an OSCILLOGRAPH.

OSCILLOGRAPH. The device used for recording vibrations.

OUTSIDE LINES. The area beyond the camera's visual angle.

OVERALL. Involving all factors which enter into a process.

OVERCUT. See CUT OVER.

OVERDONE. Badly overdeveloped.

OVERSHOOTING OF SOUND. See SOUND OVERSHOOTING.

OVERTONE. Any vibration of higher frequency than the fundamental. Generally one whose frequency equals the fundamental frequency multiplied by an integer (whole number).

PAM or PAN. Contraction of PANORAMA.

PANCHROMATIC EMULSION or FILM is sensitive to all visible colors.

PANEL. Heavy sheet of insulating material on which electrical apparatus is mounted.

PANORAM. Same as PANORAMA HEAD.

PANORAMA. Rotation of a motion picture camera in the horizontal plane, without changing the position of the tripod.

PANORAMA HEAD. Revolving device on camera tripod, to permit taking of panoramas.

PAPER CONDENSER. See CONDENSER, PAPER.

PARTIAL. Same as OVERTONE, in the usual sense of the latter.

PATCH-BAY. Relay rack in which the circuits from all recording positions (either on the stage or outside) terminate. Any trunk may be connected with any other through the equipment of the patch-bay.

PEC or P. E. C. Contraction of PHOTOELECTRIC CELL.

PERIOD. Time occupied by one cycle of a wave. The reciprocal of frequency.

PERIOD, NATURAL. See NATURAL PERIOD.

PERIOD, MOVING. See MOVING PERIOD.

PERIOD, PROJECTION. See PROJECTION PERIOD.

PERIOD, STATIONARY. See STATIONARY PERIOD.

PERMEABILITY. A quantity measuring the susceptibility of a substance (generally containing iron) to magnetization.

PERSISTENCE OF VISION. Property of the human eye which causes an impression of an image to persist for a short time after the light causing the image has ceased.

PHASE. Degree to which a whole wave or vibration is displaced from a standard position.

PHASE, IN. Coinciding in vibration or rotation.

PHASE, FIRST. See FIRST PHASE.

PHASE, SINGLE. Generated and distributed a c involving only two wires and a single voltage wave.

PHASE, THREE. Generated and distributed a c involving three or four wires, employing three currents whose waves are not in the same phase.

PHASE, TWO. Same as three-phase, but involves only two currents.

PHASED. Ready to start in synchronism—said of motors for driving sound—and picture-recording equipment.

PHOT. Metric unit of illumination. Equals intensity of illumination on a surface in lumens, divided by area of the surface in sq cm.

PHOTOACTIVE. Sensitive to light, as photographically or photoelectrically (cf. PHOTOELECTRIC EFFECT).

PHOTOCELL. Contraction of PHOTOELECTRIC CELL.

PHOTOELECTRIC CELL, PHOTOELECTRIC EFFECT. Certain chemical elements emit electrons when exposed to light of certain wave-lengths (colors), the number of electrons emitted depending on the intensity of the light. This effect enables us to transform light into electricity, since electrons in motion constitute an electric current. In a photoelectric cell, a piece of such an element is used as a cathode; the freed electrons flow to a plate (the anode) and a current flows in the external circuit. These cells do not contain air, which would chemically attack the sensitive element. Abbreviation, PEC.

PHOTOELECTRIC-CELL AMPLIFIER. Amplifier which first amplifies the small current from a photoelectric cell.

PHOTOELECTRONS. Electrons liberated by light when the photoelectric effect takes place.

PHOTOGRAPHIC EFFICIENCY. See EFFICIENCY, PHOTOGRAPHIC.

PHOTOMETER. Any device for measuring light intensity.

PHOTOPHONE (Photophone). A variable area method of recording sound on film; also the method of reproducing the sound.

PICK-UP, A-C. See A-C PICK-UP.

PICK-UP, SOUND. See SOUND PICK-UP.

PICTURE CYCLE. Entire series of mechanical operations which takes place between the positioning of one frame of film and the positioning of the next frame.

PILLOW DISTORTION. Lens fault which causes the images of parallel lines to curve inward toward one another.

PIPE IT DOWN! Same as DOWN THE CHUTE.

PITCH. (1) That property of sound which is determined by the frequency of the sound waves. SEE FREQUENCY.
(2) Distance from the center of one perforation on a film to the next; or from one thread of a screw to the next; or from one curve of a spiral to the next.

PLATE. The anode of a vacuum tube or photoelectric cell.

PLATE BATTERY. Same as "B" BATTERY.

PLAYBACK. (1) Reproduction of a sound taken from the wax disc for critical purposes.
(2) Special, extremely light reproducer, for use on the original wax record before the disc is electroplated.

PLUG. Terminal of an electric wire, made for insertion into jacks.

PLUG 'EM IN! Take the second step in preparing cameras and recording machines for synchronization.

POLARIZING VOLTAGE. Voltage determining the direction of current in a circuit.

POLYPHASE. Includes TWO-PHASE, THREE-PHASE, and higher numbers of phases, in a-c circuits.

PORT, OBSERVATION. See OBSERVATION PORT.

POSITIVE. (1) Film onto which light is sent through the negative, in order to print densities corresponding substantially to dark and light on the original objects. (CF. NEGATIVE.)
(2) By analogy, a disc record in which the grooves are indented (as in the final record instead of raised).

POST-SCORING. Addition of music and/or dialogue to a picture which has already been photographed.

POTENTIAL. Level of electric pressure.

POTENTIOMETER. Device controlling or measuring the electromotive force (voltage) across one or more circuits, by placing each of these in parallel with a variable part of a fixed resistance.

POWER. Rate of doing work or producing energy. Equals work or energy divided by time taken to produce it.

POWER AMPLIFICATION (of an amplifier). The ratio of the alternating-current power produced in the output circuit to the alternating-current power supplied to the input circuit.

POWER AMPLIFIER. (1) An amplifier capable of handling large amounts of electrical energy.
(2) Specifically any of the amplifiers used to magnify the currents obtained from the gain amplifier.

POWER STAGE. The final stage of amplification.

POWER TUBE. A high-output vacuum tube.

PRE-SCORING. Preparation of a sound record to correspond with a scene not yet photographed.

PRINT (noun). The POSITIVE after exposure and development.

PRINT (verb). To produce a POSITIVE film.

PRINTER. Machine for the exposure of PRINTS.

PRINTER, CONTACT. In this type of PRINTER the positive and negative are in direct contact as each frame is exposed.

PRINTER, OPTICAL. In this type of PRINTER the light transmitted by the negative passes through an optical system before reaching the positive it affects. (Compare PRINTER, CONTACT.) Such a printer permits various effects such as changes in apparent speed of recorded motions, or variations in size of image.

PRINTER LIGHT. In PRINTING, the source lamp.

PRINTING. Process of making a positive from a negative.

PRINTING, DOUBLE. See DOUBLE PRINTING.

PROBUS PAINT has a high resistance to chemical action, and is therefore much used for painting tanks and trays used in photographic development.

PROCESSING. Generally means all treatment of a film subsequent to exposure.

PROJECTION, AXIS OF. Straight line from center of aperture to center of image on screen.

PROJECTION BOOTH. Booth containing projection equipment. See discussion under PROJECTION ROOM.

PROJECTION DISTANCE. Distance from projection lens to screen.

PROJECTION LENS. In projection, the objective lens.

PROJECTION PERIODS. Total fraction of the picture cycle during which the picture is being projected. Cf. MOVING PERIOD, STATIONARY PERIOD.

PROJECTION ROOM. There is some confusion in the use of this term. It is common studio practice to refer to the small viewing rooms or theatres on the lot where dailies are shown as projection rooms. Projectionists, however, use the term to apply specifically to the room in which the projection equipment is located. The word projection booth is virtually obsolete.

PROJECTOR. Machine used to project motion pictures.

PROJECTOR, CONTINUOUS. See CONTINUOUS PROJECTOR.

PUSH-PULL AMPLIFIER. An amplifying apparatus, employing two amplifier tubes, designed to obtain greater amplification with less distortion.

Q

QUALITY. That characteristic of sounds produced by some particular instrument or voice, by which they are distinguished from sounds of the same loudness and fundamental pitch, produced by other instruments or voices.

QUARTZ lenses transmit ultra-violet light (to which most glass is opaque) and therefore have high speed; but the images are soft, so that such lenses are unsuitable for obtaining sharp detail.

R

RACK. Frame upon which film is wound for tank development.

RADIO FREQUENCY. Any frequency above about 10,000 cycles per second.

RAINBOW NEGATIVE. An ORTHOCHROMATIC (more sensitive to green than normal orthochromatic negative), dyed red. Used as the front negative in MULTICOLOR photography.

RAISE. Opposite of DROP.

RATTLE, LOUDSPEAKER, is something heard in reproduction due to the vibration of an element within the loudspeaker unit, usually occurring when the sound volume is large.

RAW. Of positive or negative film, means unexposed.

REACTANCE. An electric circuit opposes a varying current not only by virtue of resistance, but also by virtue of its tendency to oppose the variation in the current. Reactance is a measure of this latter tendency. It involves no loss of energy, but simply causes a displacement in time between variation in voltage and variation in current. Reactance is of two sorts: inductive reactance, due to inductance; and capacitive reactance, due to changes of electric charge in any condensers which are in the circuit. The greater the frequency of a c the greater the inductive reactance of the circuit, and the less the capacitive reactance.

REACTOR. High-inductance coil. See INDUCTANCE.

REAL IMAGE. See IMAGE, REAL.

RECORDER. (1) Apparatus for recording sound.
(2) Essential element of such an apparatus.
(3) Sometimes used for RECORIST.

RECORDING AMPLIFIER. The POWER AMPLIFIER used to operate the sound-recording device (wax cutter, Aeolight, light-valve, or Photophone galvanometer, as the case may be).

RECORDING DRUM. Drum over which the film runs as it is exposed in the recorder.

RECORDIST. Person engaged in recording sound.

RECTIFIER. Apparatus to change alternating to pulsating direct current.

RECTILINEAR LENS. Lens which produces undistorted images of parallel lines.

RED LIGHT. (1) (Red Bull's Eye.) In certain studios, signal that everything is ready for the action to commence.
(2) (Refer to small red light on the same panel as (1).) Signal that the recorder is ready.

REDUCE. In chemistry, refers to a chemical action such as the change of silver bromide to silver.

REDUCER. Solution for reducing the density of a photographic image.

REDUCTION FACTOR. Factor less than unity.

REEL. (1) Flanged metal spool on which film is wound.
(2) Unit of motion picture length, about 1,000 feet of film.
(3) Short play about one reel (2) in length.

REEL, FEED. See FEED REEL.

REEL, SPIRAL. Developing rack which holds the film in a spiral.

REEL, TAKE-UP. See TAKE-UP REEL.

REFLECTING POWER of a surface, is the ratio of reflected to incident intensity of light.

REFLECTION, ANGLE OF. See ANGLE OF REFLECTION.

REFLECTOR ARC. See ARC, REFLECTOR.

REFRACTION. Bending of a wave of sound or light when it passes from one medium to another of different density.

REFRACTION, INDEX OF, of a given material, is the ratio of the speed of light in a vacuum (or, for practical purposes, in air) to the speed of light in that medium. The index determines the amount of bending which light rays will undergo when entering or leaving the material. The greater the index (above 1), the steeper will an entering light ray be bent toward the perpendicular; on leaving, the ray resumes its original direction.

REGULATOR, MOTOR. See MOTOR REGULATOR.

RELAY. Device by means of which electric power in one circuit controls electric power (generally greater) in another circuit.

RELOAD. To replace an exhausted camera magazine or sound magazine with a full one.

RELUCTANCE. Opposition to magnetic flux.

RERECORD. To make one sound record from another, electrically. Cf. DUBBING.

RESOLVING POWER. Ability to distinguish detail.

RESONANCE POINT. Same as NATURAL FREQUENCY or NATURAL PERIOD, as the case may be.

RESONATOR. Body or circuit characterized by resonance, particularly one which has a variety of resonant frequencies.

RETORT. Same as MAGAZINE.

RESONANCE. Response of a vibrating body, or of an electric circuit to vibrations impressed upon it, particularly to those which have the same frequency as a NATURAL FREQUENCY of the body or circuit. Vibrations at such a frequency tend to have a greater amplitude than vibrations at any other frequency; consequently the body or circuit re-radiates a comparatively large amount of energy at that frequency, and re-enforces any waves (sound or electrical, as the case may be) of that frequency which reach it.

REVERBERATION. Persistence of sound in an enclosed space, due to reflection from the walls.

REVERBERATION, TIME OF. Time required for a reverberating sound to die away to one one-millionth of the intensity of the original sound.

REWIND. To reverse the winding of a film, usually so that the end to be first projected shall lie on the outside of the roll.

REWINDER. Machine for rewinding.

RHEOSTAT. Instrument placed in an electric circuit to supply a resistance (generally a definite known resistance) variable at will.

RHEOSTAT, FIELD, controls the field current of a generator or motor, consequently controls the magnetic field acting, and thus regulates the output of the machine.

RIBBON. Refers to the loop of tape in a LIGHT-VALVE.

RIFLE. One-bulb lamp with corrugated mirror reflector.

RING, TUBE. See TUBE RING.

ROTARY. An arc lamp in which carbon electrodes are revolved and kept at the desired distance apart by means of an auxiliary motor.

rmp. Abbreviation for revolutions per minute.

rps. Abbreviation for revolutions per second.

RUNAWAY. Abnormal speed of a motor at

starting, due to some abnormal condition in its circuit.

RUNOUT. That part of the print from the last frame of the picture to the end.

RUSHES. Same as **DAILIES**.

RUSTLE, VALVE. See **VALVE RUSTLE**.

S

SAFETY FILM has a base of acetate which is slow-burning, and so is less inflammable than ordinary nitrate film.

SANDWICH FILM. Either positive or negative film having two sensitive emulsions on one side of its transparent base, the two emulsions being separated by a sub-stratum of a transparent, or dyed, gelatin. Used in **MULTICOLOR** printing.

SATURATION OF COLOR. Ratio of white to **MONOCHROMATIC LIGHT** in a mixture which appears identical with the color in question.

SCALE. Portion of the density axis which corresponds to the straight portion of the H and D curve. A measure of the range of densities for which the constant value of gamma is valid.

SCOOP. Hanging or suspended **BROAD**.

SCORING. Preparation of a sound record (usually musical) separately from the picture which is to accompany it. See **POST-SCORING**, **PRE-SCORING**.

SCRATCH. **OPTICAL** or **SHADOW.** See **OPTICAL SCRATCH**.

SCRATCH FILTER. A choke coil and condenser used to filter out very high frequency sounds or ground noises—usually the needle scratch in wax reproduction.

SCRATCH THE MIKE. See **MIKE**, **SCRATCH THE**.

SCREEN GRID TUBE. A modified type of vacuum tube with high amplification. A fourth electrode—the screen grid—is used to reduce the electrostatic effect between grid and plate.

SCREW, DRUNKEN. Irregular tongue or groove, on the cam of the intermittent camera movement, which forces the claws in and out of the perforations in the film, to draw the film past the gate.

SENSATIONAL LEVEL. Refers to loudness of sound, in decibels, compared to the intensity of sound of the same pitch which would be just barely audible in quiet surroundings.

SENSATIONAL UNIT. Same as **DECIBEL**.

SENSIBILITY. Ability to detect small differences in energy.

SENSITIVITY. Ability to detect small amounts of energy.

SENSITOMETRY. Measurement of response of light-sensitive substances (photographic emulsions, the eye, etc.) to radiation.

SHADOW SCRATCH. Same as **OPTICAL SCRATCH**.

SHOULDER. Over-exposure region of the characteristic curve of a photographic emulsion.

SHREDDED WHEAT. Film which has been badly cut due to having buckled and run off the sprockets.

SHUTTER. Generally means **SHUTTER, FLICKER**.

SHUTTER, AUTOMATIC. In a projector, a fire prevention device which falls into place between light source and film whenever the motor stops.

SHUTTER, FLICKER. Moving (usually rotating) device, which intercepts the beam of light in a motion picture camera, printer, or projector, once during each picture cycle. A different device from **SHUTTER, AUTOMATIC**.

SILK (noun). (1) Piece of soft silk placed over a light to soften it.

(2) A **WIND-GAG**.

SILK (verb). To put the silk in place.

SIMPLE LENS. See **LENS, SIMPLE**.

SINE WAVE. Simplest natural shape of wave, as pictured on page —.

SING. Undesirable high-frequency oscillations in the recording circuit.

SINK. Synchronization.

SLICE THE MIKE. To place the microphone at an angle to the source of sound (instead of directly facing it).

SLOW. Cf. **SPEED**.

SOAK. To soak batteries is to charge them heavily.

SOFT. (1) Of a vacuum tube, containing a little residual gas.

(2) Of a focus, see **FOCUS, SOFT**.

SOUND GATE. Gate, similar to that used in picture projectors, through which the sound track is pulled past the reproducing light beam in gate-type machines.

SOUND HEAD. Compartment on the projector which contains sound-reproducing systems and mechanism for guiding and driving film.

SOUND OVERSHOOTING. In variable area recording, this refers to the condition where the peaks in the sound track extend beyond the limits of the track and are therefore cut off during reproduction. In variable density recording, this refers to excessively dense areas on the track. In either case, the quality of reproduced sound is affected.

SOUND PICK-UP. Device or system for reproducing sound. In disc reproduction, an electromagnetic device which transforms the waves in the grooves of the disc into variations of electric current. In film reproduction, an optical-electrical system contained in the sound head.

SOUND TRACK. A narrow band, along a film (on the left side of the picture) which carries the sound record.

SOUNDING BOARD. Board whose forced vibrations increase the intensity of sound from any vibrating body attached to the board.

SOUP. Slang for **DEVELOPER**.

SPARK GAP. Short break in an electric circuit, forming an air condenser. If the voltage across it becomes sufficiently high, a spark discharge will take place across it.

SPEAKER. Contraction for **LOUDSPEAKER**.

SPECIFIC GRAVITY of a substance is the ratio of the weight of a given volume of that substance to the weight of an equal volume of water.

SPECTROGRAM. Photographic representation of energy distribution along a spectrum.

SPECTROPHOTOMETRY. Science of measuring the distribution of energy along the spectrum.

SPECTROSCOPE. Instrument for analyzing light into its component colors.

SPECTRUM. Any arrangement of waves in the order of their frequencies. For light waves, the order of the spectrum, beginning with the highest frequencies, is: ultra-violet, violet, indigo, blue, green, yellow, orange, red, infra-red. If these were taken in the order of wave-lengths, beginning with the highest, the order would be reversed from that just given.

SPECULAR DENSITY. The value of density obtained when transmission is measured for highly collimated (and therefore mostly parallel) light—as in optical printing or in projection.

SPEED. (1) Of an emulsion: measure of the emulsion's sensibility to light. (See **SENSIBILITY**, Inversely proportional to **INERTIA**.) (2) Of a lens: measure of the amount of light the lens can collect. Proportional to the square of the **EFFECTIVE APERTURE**.

SPIDER. Portable electric switch and contact.

SPIRAL REEL. See **REEL, SPIRAL**.

SPLICE. To join the ends of film by cementing.

SPLICE BUMP. Same as **BLOOP**.

SPOOR-BERGGREN. In this **WIDE FILM** system the film width is 63.5 mm.

SPOT. (1) Illuminated area on the cooling plate of a projector.

(2) Contraction for **SPOTLIGHT**.

SPOTLIGHT. Lighting unit which projects a concentrated spot of light.

SPROCK. Slang for **SPROCKET HUM**.

SPROCKET. Toothed cylinder engaging the perforations in the film.

SPROCKET HUM or SPROCKET NOISE. 96-cycle note produced when the film runs through the pickup mechanism out of line so that the exciting light beam for the sound track passes through one edge of the sprocket holes.

STAMPER. Impression of **MOTHER**, obtained by electroplating. Used in a hydraulic press to stamp out the final playing records.

STANDARD FILM has a width of 35 mm.

STARTING BOX. Rheostat used to control current supplied to a motor during starting, to prevent damage to the motor winding.

STATIONARY PERIOD. That portion of the picture cycle during which the film at the aperture is stationary, expressed in degrees of revolution of the controlling flywheel ($360^\circ = 1$ cycle).

STEP PRINTER. Machine which prints a positive, a frame at a time.

STEP-DOWN and STEP-UP TRANSFORMERS. See **TRANSFORMER**.

STEREOSCOPIC. Giving the illusion of looking into depth, as the two eyes perceive in actuality.

STEW. Undesired sounds (usually produced by defective equipment) particularly those heard in reproduction.

STILL. Ordinary photograph, as distinguished from a motion picture.

STILL MAN. The photographer who makes the stills.

STINEMANN (Stinemann). System (named after inventor) of developing motion picture film in portable laboratory apparatus.

STOCK. Unexposed photographic film.

STOP. Lens diaphragm opening.

STOPPING CONDENSER. See **CONDENSER, STOPPING**.

STORAGE BATTERY. A battery which can be re-charged (i.e., have its electromotive force restored) by running a current through it in the direction opposite to its electromotive force.

STRAIGHT-LINE PORTION. Refers to that of an H and D **CURVE**.

STRETCH. To introduce additional frames, during printing, in order to slow up the reproduction of the motions pictured.

STRING. (1) Ribbon of a light-valve.

(2) Suspension of a photophone galvanometer.

STRING GALVANOMETER. See **GALVANOMETER, STRING**.

STYLUS. Sharp cutting point.

SU. See **DECIBEL**.

SUBSTANDARD FILM has width less than the standard 35 mm.

SUBTRACTIVE PROCESS. Color process in which various hues are obtained by the absorption, in varying degree, of one or more of the spectral colors comprising white light. In cinematography such a process utilizes colored prints. Compare **ADDITIVE PROCESS**.

SUN ARC. Type of **SUN LAMP**. An arc using high intensity elements. Generally made in mirror diameters of 24, 36 and 60 inches and consuming a current of about 150 amperes.

SUN LAMPS. A large lamp (**SUN ARC** or **SUN SPOT**) reflecting its light by means of a parabolic mirror.

SUN SPOT. Incandescent type of **SUN LAMP**. Power sizes are 2,000, 5,000, and 10,000 watts; generally made in mirror diameters of 18, 24 and 36 inches.

SYNCHRONIZE. To make synchronous; in particular, to add new sound effects or dialogue in synchronism with a picture which has previously been photographed with sound.

SYNCHRONOUS. Simultaneous; corresponding in time. In particular refers to accompaniment of a picture of action by the proper sound corresponding to the action.

SYNCHRONOUS MOTOR. Type of motor whose speed is governed by the standard frequency of the alternating current supplied to it.

SYSTEM "F." See **"F" SYSTEM**.

SYSTEM "U." See **"U" SYSTEM**.

SYSTEM, UNIFORM. See **UNIFORM SYSTEM**.

T

TACHOMETER. Instrument for measuring speed of rotation, as of a motor.

TACK. Slang for **TACHOMETER**.

TAKE (verb). To photograph or record a scene.

TAKE (noun). (1) Process of recording part of a motion picture, without pause. Refers to the period from the moment when the camera and sound recorder start operating to the moment when they stop.

(2) The corresponding portion of film, or of sound record.

TAKE-UP. Mechanism by means of which a film is wound upon a reel after passing the aperture (in photography, printing, or projection); also, to wind it thus.

TAKE-UP REEL. Reel on which film is taken-up.

TANK. (1) Portable **CAMERA BOOTH**.

(2) Large container in which films are developed.

TANK SYSTEM. Development in a **TANK** (2) for a time calculated according to the temperature.

TEASER. Same as **TORMENTOR**.

TECHNICOLOR (Technicolor). A subtractive color process in which an optical system throws two or more separate images on two or more successive frames of the same film, these being photographed simultaneously through different color filters (as red and green). The alternating frames are printed separately; the prints are dyed, and then are treated in such a manner that correctly colored images are transferred by **IMBIBITION** to another (single) positive print.

TELEPHOTO LENS. Long-focus lens which

gives the effect of a close-up although the camera is at a distance. Cf. TELESCOPIC LENS.

TEST. Operation of determining quality or quantity. Specifically: (1) A try-out with camera and/or sound to determine a player's fitness or suitability for a part; or (2) a piece of film made to test the condition of exposure and/or development, or else to determine how a given scene will photograph.

THERMIONIC VACUUM TUBE. See VACUUM TUBE, THERMIONIC.

THIN. Having a thin or transparent silver image—said of a negative or positive.

THREADING-UP. Operation of starting the film through the camera, printer, or projector, as the case may be.

THREE-WIRE SYSTEM of distributing electricity. For alternating current, such a system will be two or three-phase. For direct current, the voltage between one wire and the second ("middle") is approximately equal to that between the third and middle wires; and the middle wire is generally connected to ground.

THROW. Same as PROJECTION DISTANCE.

TILT. To rotate a motion picture camera parallel to the direction of film motion and in a vertical plane through the optical axis.

TIMBRE. Same as QUALITY.

TIME OF REVERBRATION. See REVERBRATION.

TINTING. Coloring of film in whole or part, formerly usually accomplished by dyeing the gelatine side. Now usually done by printing on film with a colored base.

TOE. Underexposure region of the characteristic curve of a photographic emulsion.

TOPE. Musical sound of definite frequency.

TONING. Coloring a film by chemical action on the silver image.

TOP. High-frequency sounds.

TORMENTORS. On sound stages: Large movable panels covered with various materials for controlling acoustics, and so placed in a set that they will not be photographed.

TRACK, SHOW TIE. To remove the sound track mask, in projection, so as to permit an image of the track to appear on the screen besides the pictures.

TRACK, SOUND. See SOUND TRACK.

TRAILER. Piece of blank film attached to the end of a picture series.

TRANSFORMER. Apparatus used in an a-c. circuit to raise (STEP-UP) or lower (STEP-DOWN) to voltage. Consists (in its simplest form) of two coils of wire and a laminated iron core, all insulated from one another. Current in the primary coil sets up magnetic flux around the core; the variations in this flux, due to the variations in the primary current, set up a similarly alternating current in the secondary coil. In general, the voltage across each coil is proportional to the number of turns on the coil; the current in each coil is inversely proportional to the voltage.

TRANSMISSION. Ratio of intensity of light or sound transmitted by a substance, to the amount of intensity originally falling on it.

TRANSMISSION UNIT. See DECIBEL.

TRANSMITTER. Same as MICROPHONE.

TRI-COLOR RATIO. Ratio between inertias of an emulsion for violet and blue, green and yellow, and red.

TRIODE. Three-element electrode vacuum tube.

TU. See DECIBEL.

TUBBY reproduced sound predominates in low frequencies, and sounds as though it originated inside of a tub or barrel.

TUBE RING. Undesirable ringing noise in the recording system, due to vibration of an amplifier tube.

TUNING. Process of adjusting frequency of vibration to secure maximum response, as in a radio.

TURN 'EM OVER. Order to get cameras and recorder into synchronous action.

TURNTABLE. Rotating device on which disc records are mounted.

TWINS. Double arc lamp used in lighting set.

TWO BELLS. At certain studios, signal that preceding take may be broken, and silence is no longer necessary.

U

"U" SYSTEM. See UNIFORM SYSTEM.

ULTRA-VIOLET light rays are invisible rays beyond the violet end of the spectrum. They act strongly on photographic emulsions in the same way as visible light does.

UNDER-MODULATED. Of a sound record; not utilizing enough of the possible recording range of volume.

UNIFORM SYSTEM. System of marking lens diaphragm stops in numbers corresponding though not directly) to their relative speeds. An increase of 1 in the U. S. number corresponds to a 50% decrease of speed, i.e., a doubling of exposure to give the same photographic result. An aperture of F.4 (see "F" SYSTEM) corresponds to 1 in the U. S. system.

UNMODULATED TRACK. That part of a variable density sound track on which no density variations due to sound modulations have been impressed.

V

VACUUM. A space from which nearly all matter has been removed.

VACUUM TUBE, THERMIONIC. Evacuated tube containing a wire filament, a metal plate, and often other electrodes. An electric current is passed into the tube and through the wire filament; the filament becomes hot and electrons are hoiled out of it. A positive voltage being applied to the plate, the electrons flow across the vacuum onto the plate, and thus set an electric current in the outside circuit connected to the plate. In tubes for most purposes there is a third element known as a GRID.

VALVE. Device to regulate flow (as of water, or of a beam of light).

VALVE, LIGHT. See LIGHT VALVE.

VALVE, MAGAZINE. See MAGAZINE VALVE.

VALVE AMPLIFIER. Three-electrode vacuum tube amplifier.

VALVE RUSTLE. Rustling noise heard in reproduction, due to clashing of the light-valve ribbons in the course of recording.

VARIABLE AREA RECORDING. Method of sound recording in which the sound track is dark on one side and transparent on the other, the irregular boundary line between dark and light sides representing the loudness and frequency of the recording sound.

VARIABLE CONDENSER. See CONDENSER, VARIABLE.

VARIABLE DENSITY RECORDING. Method of sound recording in which the sound is recorded as a number of parallel lines perpendicular to the edge of the sound track and extending across its full width. The distance between lines is determined by the frequency of the recorded sound; the density of the lines is determined by the loudness.

VELOCITY CONSTANT. Measure of speed with which an emulsion develops.

V. I. Abbreviation for VOLUME INDICATOR.

VIBRATOR. A vibrating body. In particular, a device used in the RCA Photophone system of sound recording.

VIEW, ANGLE OF. Angle, under which the diameter of the circular area covered sharply by a lens appears from the center of the lens.

VIEWING ROOM. One of the several small theatres on the lot principally used for the showing of DAILIES.

VIOLET RAYS. Sometimes used, incorrectly, for ULTRA-VIOLET RAYS.

VIRTUAL IMAGE. See IMAGE, VIRTUAL.

VITAPHONE (Vitaphone). The Warner Brothers system of disc recording and reproduction of sound.

VOLUME. Same as loudness of sound.

VOLUME INDICATOR. Device for measuring the loudness of sound. Abbreviated V. I.

W

WATT. Unit of power (see POWER). Power employed to do ten million ergs of work in one second. Power produced by a one-ampere current falling through a potential difference of one volt. 746 watts equals one horsepower.

WAVE, CONTINUOUS. See CONTINUOUS WAVES.

WAVE-FRONT. Crest of an advancing wave.

WAVE-LENGTH. Distance between crests along a wave.

WAX STEW. Undesired sound heard on wax record.

WEAK. Of a film, same as THIN.

WHERE IS THE.....? Applied to a recording or variable instrument, means "What is the reading of the....."

WHISKERS. A type of pulsation of intensity in reproduced sound. See Wow-Wows for explanation.

WHISTLE BOX. A movable device, usually

only a choke coil, for electrically filtering out the hum in arcs and lamps for sound studios.

WHITE LIGHT. In certain studios, signal that re-recording operator is ready.

WIDE FILM has a width greater than the standard 35 mm.

WIDE-ANGLE LENS. See LENS, WIDE-ANGLE.

WIND WALL. A movable wall, covered with sound-absorbing material, and suitable to be photographed.

WIND-GAG. Silk cloth placed over a microphone to prevent disturbance by wind pressure.

WIRE GAUGE. Diameter of a wire, in one of various systems arranged for convenient designation.

WOW-WOWS. A type of pulsation of intensity in reproduced sound, due fundamentally to change of speed of the sound track during either recording or reproduction. While this change of speed produces a change of pitch, the latter, when the fluctuation is rapid is generally not perceptible but the phenomena of interference of sound waves in the theater cause this change of pitch to produce a rapid periodic change of intensity. Wow-wows correspond to a variation in speed of, say, up to six cycles per second; FLUTTER, to a variation of about six to thirty cycles; GARGLE, 30 to 200 cycles; and WHISKERS, over 200 cycles.

X

X-BACK. Negative film coated on the back with gelatine, to eliminate frictional electricity, which causes marks on the film.

SOUND

(Continued from page 93, column 3)

first few months of the sound era, there was a tendency to crowd as many words as possible into production and to forget the old art of pantomime.

At present, there is a reversal. Directors are removing as many words as possible and are endeavoring to restore pantomime, registering with the public through the eye primarily, rather than the ear.

Production heads describe shooting sound pictures as "more work, slower progress, with much time wasted." However, with the establishment of technical routine, work is being speeded, losses are being cut and, at the same time, attention can be centered on innovation and improvement.

Following is the division of the cost of making one sound picture that called for a total expenditure of approximately \$375,000, with 26 shooting days and 70 hours of retakes:

Direction	\$26,000.00
Production manager and assistants.....	1,733.32
Assistant director and clerks.....	2,435.42
Cameramen and assistants.....	7,122.71
Editors and cutters.....	6,558.38
Cast—Stock company (contract).....	24,994.70
Cast—Picture talent (outside).....	26,204.90
Cast—Music (orchestras)	13,639.77
Cast—Extras, salaries and casting bureau fees	15,259.42
Story, book, continuity, treatments, script, gags, musical compositions.....	40,411.89
Sets—Designing, construction, alteration, effects, etc.	34,426.71
Sets—Striking, rentals, props.....	978.81
Props	3,782.80
Wardrobe	13,309.80
Lighting	3,734.72
Automobiles, trucks	1,364.17
Travel, meals, lodging.....	1,818.89
Restaurant meals for extras.....	1,434.70
Location expense	1.88
Negative raw stock (218,535 feet).....	8,724.70
Negative laboratory	1,071.42
Positive raw stock (181,590 feet, 313,173 feet) sound	4,947.63
Reprints (162,615 feet, 40,680 feet) sound	2,032.95
Positive used as negative (279,590 feet).....	2,795.95
Positive, laboratory expense.....	25,292.92
Technicolor	3,986.29
Titles—writing, raw stock, printing.....	6,009.90
Publicity—salaries and expenses.....	1,025.57
Workmen's compensation (based on payroll)	1,497.10
Special (process) shots.....	1,791.46
Miscellaneous	32,484.94
*General overhead	39,500.00
Recording sound	19,326.47

*General overhead is figured as \$1,250 a day for 26 days and \$100 an hour for 70 hours.

United Artists Releases For 1929, 1930 up to and including May, 1932

- † "COQUETTE"
- x "ALIBI" (‡)
- ★ "BULLDOG DRUMMOND"
- x "THREE LIVE GHOSTS"
- x "THE TRESPASSER"
- † "TAMING OF THE SHREW"
- x "THE LOCKED DOOR"
- x "CONDEMNED"
- x "NEW YORK NIGHTS"
- † "LUMMOX"
- x "PUTTIN' ON THE RITZ" (‡)
- x "BE YOURSELF"
- x "HELL HARBOR"
- x "THE BAD ONE"
- x "ONE ROMANTIC NIGHT"
- x "RAFFLES"
- x "EYES OF THE WORLD"
- x "THE LOTTERY BRIDE"
- † "WHOOPEE" (‡)
- x "DU BARRY, *Woman of Passion*"
- x "WHAT A WIDOW"
- ★ "LINCOLN" (‡)
- ★ "HELL'S ANGELS"
- x "THE BAT WHISPERS"
- x "ONE HEAVENLY NIGHT"
- x "REACHING FOR THE MOON"
- x "THE DEVIL TO PAY"
- x "KIKI"
- x "CITY LIGHTS" (‡)
- ★ "THE FRONT PAGE" (‡)
- † "INDISCREET"

- ★ Film Daily Best Pictures of the Year
- † Honorable Mention
- x Other United Artists Pictures which made good in a Big Way
- ‡ Rated as "Four Star" attractions by the Leading Critics



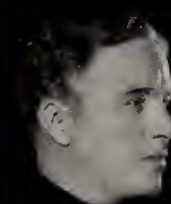
Mary Pickford



Ina Claire



Gloria Swanson



Charlie Chaplin



Douglas Fairbanks



Ronald Colman



Chester Morris



Jean Harlow



Eddie Cantor



Al Jolson



Paul Muni



Joseph M. Schenck



Samuel Goldwyn



Roland West



D. W. Griffith



Herman Shumlin



Howard Hughes



George Fitzmaurice



Frank Lloyd



Leo McCarey



John Ford



King Vidor

1931

1932

Years of great promise — Years of great achievements and sensible progress.

We firmly believe that the coming seasons of 1931-1932 will see many new records established in picture production and theatre profits.

The objective that United Artists' producers have set as their goal for these seasons forecasts the most ambitious program of "Public Appeal" entertainment ever attempted by this leading company.

Approximately fourteen productions will be released during that period, with stories of sure-fire box-office strength, most of them produced by Samuel Goldwyn, who will be in charge of production for United Artists, in addition to producing Samuel Goldwyn Pictures.

Follow the lead of the country's leading showmen and set in UNITED ARTISTS PICTURES as the "backbone service of your year's programs".

UNITED ARTISTS





**D. W.
GRIFFITH**

United Artists

LEWIS MILESTONE

Director

“The Front Page”



Best
by
TEST

ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

The Academy of Motion Picture Arts and Sciences unites into one body—for the welfare of the industry as a whole—artists and craftsmen participating in all branches of motion picture production. The Academy serves and represents the cultural, technical and professional aspects of motion pictures. It now includes six hundred leading actors, directors, producers, technicians and writers.

The story of the Academy during the past year is one of greatly increased activity, influence and effective service. In the brief life of the institution, four years since its organization, May 11, 1927, its progress has developed in direct response to definite demands made upon it.

Within the industry the Academy provides a common meeting ground for the conciliation of internal differences, for friendly interchange of ideas and for the solution of problems to the general benefit. It is both a forum for the specialized crafts within the industry and the instrument of their harmonious relationship.

The organization is charged with maintaining equitable employment relations between the producing companies and all actors, except extras, not under long-term contract. The Academy Minimum Contract for Artists, several times revised to meet changing conditions, is in its third year as the standard contract of the Hollywood studios.

To better administer the operations of the Actors Adjustment Committee and to expedite the consideration of inquiries, complaints, and general information for the benefit of actors and producers, the board of directors of the Academy established a department for this purpose and appointed William Conklin as the Academy's representative. The department has functioned with excellent results.

In addition to the special arrangement for actors and marking a most significant development in relations between employer and employee, complaints regarding disputes or injustices may be filed by any person or company in the motion picture production industry against any other, whether members of the Academy or not. Matters of dispute which cannot be adjusted informally are referred to the executive committee of the branch concerned, with an appeal allowable to the Conciliation Committee.

The Conciliation Committee of the Academy has continued to function in a manner that reflects great credit on the Committee and on the Academy. It has been called the supreme court of the production industry and its decisions have come to be held

in great respect. As time has gone on the cases brought before the Conciliation Committee have lessened in number for the reason that certain disputed points which have been settled no longer come up for adjudication.

Although the Academy majors on conciliation and technical matters, art and technique developments, etc., a reasonable proportion of time has also been given to developing helpful and friendly contacts between the public and the Academy, promoting understanding between the creative artists of the screen and the theatre-goer, through the dissemination of facts and information.

The cultural course in "Introduction to the Photoplay," sponsored by the Academy in 1929, proved so definite a success at the University of Southern California that the course was repeated during the spring of 1930, and has been made a permanent part of the curriculum. Leaders in the various branches of the industry served as lecturers for the course, with the co-operation of the Academy Committee on College Affairs. The late Milton Sills, as chairman of this committee, gave generously and effectively of his energy in forwarding the Academy's college program.

The different branches of the Academy—Actors, Directors, Producers, Technicians and Writers—have continued to function under their respective executive committees as occasions have arisen.

An important development within the Directors Branch has been the formation of an Assistant Directors Section. Active first assistant directors of high standing are admitted to this section and a share in the privileges of Academy membership.

A series of symposium meetings has been sponsored by the Art and Technique Committee and important negotiations proceeded from the activities of the Writers Special Committee.

Awards of Merit are bestowed each year by the Academy for the purpose of recognizing distinguished achievements in the arts and sciences of motion pictures as judged by the workers themselves, and to encourage advancement in such arts and sciences.

Awards for the year ending July 31, 1931, will be conferred at a dinner of the Academy membership in November. Voting on all Awards will be by nomination from branch voting with a final balloting of the entire Academy membership, except for the scientific or technical award, which will be decided by a board of expert judges, according to rules to be recommended by the Technicians Branch.

When the final balloting of the Academy results within three votes of a tie on any Award, two Awards will be conferred, the first a gold trophy statuette and the second a bronze trophy.

The Awards for 1929-1930 were bestowed November 5, 1930, at a banquet attended by 600 members and guests.

Determined by ballot of the Academy membership, based on feature pictures released in Los Angeles during the year ending July 31, 1930, the awards were as follows:

PERFORMANCE BY ACTRESS: Norma Shearer for "The Divorcee."

PERFORMANCE BY ACTOR: George Arliss for "Disraeli."

ACHIEVEMENT BY DIRECTOR: Lewis Milestone for "All Quiet on the Western Front."

OUTSTANDING PRODUCTION: "All Quiet on the Western Front," Universal Studios.

CINEMATOGRAPHIC ACHIEVEMENT: "With Byrd at the South Pole," William Van Der Veer and Joseph T. Rucker, jointly.

ART DIRECTION ACHIEVEMENT: "King of Jazz," Herman Rosse.

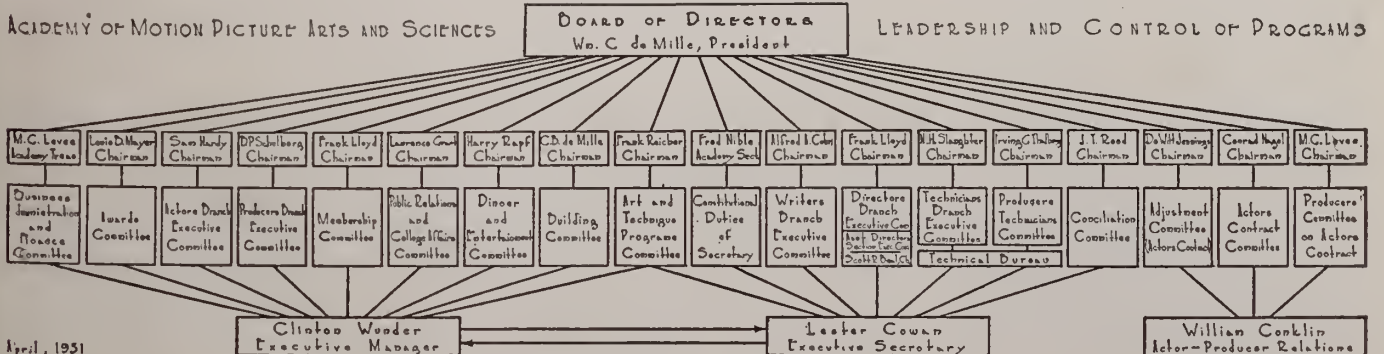
SOUND RECORDING ACHIEVEMENT: "The Big House," Award to the Sound Department of Metro-Goldwyn-Mayer Studios.

WRITING ACHIEVEMENT: "The Big House," Frances Marion.

Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., was a guest speaker. There was also an address through the medium of a talking picture of Thomas A. Edison, who, with George Eastman, has been elected to honorary membership in the Academy.

Awards conferred the previous year for the period ended August 1, 1929, were to the following: WARNER BAXTER for acting in the picture "In Old Arizona"; MARY PICKFORD for acting in "Coquette"; FRANK LLOYD for directing "Weary River," "The Divine Lady" and "Drag"; CEDRIC GIBBONS for art direction of "The Bridge of San Luis Rey"; CLYDE DE VINNA for cinematography of "White Shadows in the South Seas." HANS KRALY for writing "The Patriot"; Metro-Goldwyn-Mayer for the outstanding production of the year, "The Broadway Melody."

Awards for two years ago, or the year ended August 1, 1928, were JANET GAYNOR and EMIL JANNINGS for acting; FRANK BORZAGE and LEWIS MILESTONE for direction; BENJAMIN GLAZER, JOSEPH FARNHAM, and BEN HECHT for writing; CHARLES ROSHER and KARL STRUSS for cinematography; WILLIAM C. MENZIES for art direction, and ROY POMEROY for engineering effects. "WINGS" and "SUNRISE" were declared to be the most



outstanding pictures of 1928 and special prizes were awarded to WARNER BROTHERS for "The Jazz Singer" and to CHARLES CHAPLIN for "The Circus."

TECHNICAL BUREAU

The Technical Bureau of the Academy is devoted to advancing the technical perfection of the motion picture. The Bureau handles such specific technical projects of a practical nature as will benefit from cooperative research and investigation. These projects are in general based upon surveys of current practice and development, coupled with an analysis of results obtained by present and proposed methods.

The Bureau recognizes that technical progress requires that the technicians in studio, laboratory, exchange and theatre be brought to understand the viewpoint and the work of one another. It therefore aims to develop this mutual understanding as a basis for carrying out the specific technical projects which contribute to better show in the theatre. Policies are determined by the Producers-Technicians Committee, of which Irving G. Thalberg has been chairman during the past year.

The Bureau is managed by Lester Cowan, executive secretary of the Academy.

Six major problems have been taken up in 1930:

Standardization of release prints.

Silencing of arcs.

Silencing of cameras.

Acoustic properties of set materials.

Release print quality.

Screen illumination and print density.

Additional problems of industry-wide importance will be handled during the coming year.

In addition to the periodic reports of technical committees, and the publication of papers by studio engineers, the bureau supplies special reports on current developments affecting the industry, and interchanges non-competitive information among the studios, thus saving duplication of research.

Among the outstanding activities of the bureau during the past year has been the standardization of makeup of release prints and theatre practice for changeover from reel to reel, resulting in simplified handling of prints and reduction of print mutilation, and annual savings of many thousands of dollars to the industry.

An industry-wide technical coordination of studios, laboratories, theatre circuits, projectionists, and service organizations has been created for the establishment of the Release Print Standard.

Every production studio in Hollywood is now using the Standard for pictures cut after the Standard went into effect. All major circuits have organized affiliated theatres.

An educational campaign designed to reach every person handling prints facilitated the introduction and use of the Standard. More than 30,000 instruction booklets and 25,000 instruction cards were distributed.

Salient features of the new standard are: Standard nomenclature for different types of prints, as well as for the units comprising each reel.

Standard inscription for identification.

Standard synchronizing marks.

Standard methods for changeover from reel to reel.

The Projection Advisory Council, national organization of projectionists, is participating in all aspects of the establishment of the Standard. Among other groups cooperating are the Film Boards of Trade, the American Projection Society, Electrical Research Products, Inc., and RCA Photophone, Inc. The

Standard was arrived at after months of survey, study of practices, production of test materials, and experimentation with various methods.

The participation of the motion picture industry has been pledged over a period of years to the program of the U. S. Army Signal Corps for the production of talking pictures for army training purposes. The Hollywood studios will train selected Signal Corps officers in the technique of picture making. These officers eventually will superintend a sound department which the army plans to set up as an extension of its present instructional motion picture studios at Washington.

The first officer assigned to study in Hollywood was Captain F. W. Hoorn, Signal Corps, who arrived in October to begin a nine months' course with the aid of the Technical Bureau.

The program is under the personal supervision of General George S. Gibbs, Chief Signal Officer of the Army.

The major publishing activity of the Academy during the past year was the compilation of an authoritative book on the technical processes of sound recording and reproduction. This was published in May, 1931, through the McGraw-Hill Book Company.

When sound came to Hollywood, it brought a fundamental change in the job of every man in the industry. The motion picture the public sees is the work of a number of closely inter-related crafts in studio, photographic laboratory, and theatre. The need of internal cooperation in each studio was never greater than in the first year of sound; yet the possibilities and limitations of the new equipment and technique were a mystery to the regular employees, who thus found their hands tied for effective cooperation with one another and with the sound experts.

To meet this situation, the industry took action through the Academy of Motion Picture Arts and Sciences, the joint association of technicians, directors, actors, writers and producers. The initial step was the creation of the Academy School in Fundamentals of Sound for studio employees; and to this school a number of outstanding sound experts contributed their services as instructors. Classes were held in the various studios to which a selected group of 900 employees were admitted.

For the benefit of the students, and of the hundreds more in the studios whom the school could not accommodate, the lectures were published by the Academy as individual papers in the Academy Technical Digest series. (These were printed periodically in *Exhibitors Herald* and *Exhibitors Herald-World*, on release.) It was the feeling of the Academy board of directors, however, that this material should be collated in more permanent form and made available to all creative workers and technicians in studios, laboratories, and theatres as a common textbook to promote the mutual understanding and coordination which is vital to the growth of the industry. The lecturers, meeting to discuss the plan of publication, decided upon a policy of expansion and revision to render the book complete and authoritative in subjects and in detail.

The Academy has collaborated with the publishers in assuring presentation of the chapters in clear and graphic form. More than two hundred diagrams, charts and photographs of studio operations illustrate the four hundred pages which will make up the volume.

Following is an outline of subjects discussed in "Recording Sound for Motion Pictures":

FOREWORD, by William C. de Mille, President of the Academy of Motion Picture Arts and Sciences.

PREFACE, by Carl Dreher, Director of the Sound Department, RKO Studios.

THE ANCESTRY OF SOUND PICTURES, by H. G. Knox, Vice-President in Charge of Engineering, Electrical Research Products, Inc.

THE NATURE OF SOUND, by Prof. A. W. Nye, Professor of Physics, University of Southern California.

SOUND RECORDING EQUIPMENT

INTRODUCTION TO RECORDING, by Lester T. Cowan, Manager of Technical Bureau, Academy of Motion Picture Arts and Sciences.

RECORDING SOUND ON DISC, by Col. Nugent H. Slaughter, Chief Engineer in Charge of Recording for Warner Brothers Vitaphone Productions.

SOUND RECORDING BY RCA PHOTOPHONE SYSTEM, by Ralph H. Townsend, Supervising Engineer, RCA Photophone, West Coast Studios.

SOUND RECORDING BY FOX MOVIE TONE SYSTEM, by E. H. Hansen, Chief Engineer, Sound Department, Fox Movie Tone Studios.

SOUND RECORDING BY THE LIGHT-VALVE SYSTEM, by Dr. Donald MacKenzie, Consulting Engineer, Electrical Research Products, Inc.

TRANSMISSION CIRCUITS—THEORY AND OPERATION, by John K. Hilliard, Research Engineer, United Artists Studio.

ACCESSORY AND SPECIAL EQUIPMENT, by L. E. Clark, Technical Director of Sound, Pathe Studios.

DUBBING, by Kenneth F. Morgan, Recording Manager, Electric Research Products, Inc.

THE FILM RECORD

THE FILM AS A RECORDING MEDIUM, by Emery Huse, Manager, West Coast Division, Motion Picture Film Department, Eastman Kodak Company.

PHOTOGRAPHIC REQUIREMENTS OF VARIABLE-DENSITY RECORDING, by Wesley C. Miller, Chief Engineer, Sound Department, Metro-Goldwyn-Mayer Studios.

LABORATORY TECHNIQUE FOR SOUND PICTURES, by Frank E. Garbutt, Laboratory Manager, RKO Studios.

CUTTING AND ASSEMBLING THE SOUND PICTURE, by I. James Wilkinson, Technical Supervisor, Paramount-Publix Corporation, New York, and Earl W. Reis, Release Supervisor, Metro-Goldwyn-Mayer Studios.

STUDIO ACOUSTICS AND TECHNIQUE

THE ILLUSION OF REALITY IN SOUND PICTURES, by Wesley C. Miller, Chief Engineer, Sound Department, Metro-Goldwyn-Mayer Studios.

INTRODUCTION TO ACOUSTICS OF THEATRE AND SOUND, by Dr. Vern O. Knudsen, Associate Professor of Physics, University of California at Los Angeles. Vice-President, Acoustical Society of America.

SOUND STAGES, by Ralph H. Townsend, Supervising Engineer, RCA Photophone West Coast Studios, and A. P. Hill, Acoustic Consulting Superintendent, Electrical Research Products, Inc.

TECHNIQUE OF RECORDING CONTROL FOR SOUND PICTURES, by J. P. Maxfield, Consulting Engineer, Electrical Research Products, Inc.

SOUND RECORDING PRACTICE, by Albert W. DeSart, Technical Director of Sound, Paramount-Publix Hollywood Studios.

SOUND PERSONNEL AND ORGANIZATION, by Carl Dreher, Director of Sound Department, RKO Studios.

SOUND REPRODUCTION

THE WESTERN ELECTRIC REPRODUCING SYSTEM, by S. K. Wolf, Acoustic Consulting Manager, Electrical Research Products, Inc.

THEATRE REPRODUCTION BY THE RCA PHOTOPHONE SYSTEM, by John O. Aalberg, Reproduction Supervisor, RKO Studios.

PRACTICAL ASPECTS OF THEATRE ACOUSTICS, by F. L. Hopper, Acoustic Consulting Engineer, Electric Research Products, Inc.

PRACTICE AND PROBLEMS OF SOUND PROJECTION, by R. H. McCullough, Supervisor of Projection and Electrical Equipment, Fox West Coast Theatres.

APPENDIX

A GLOSSARY OF MOTION PICTURE TERMS.

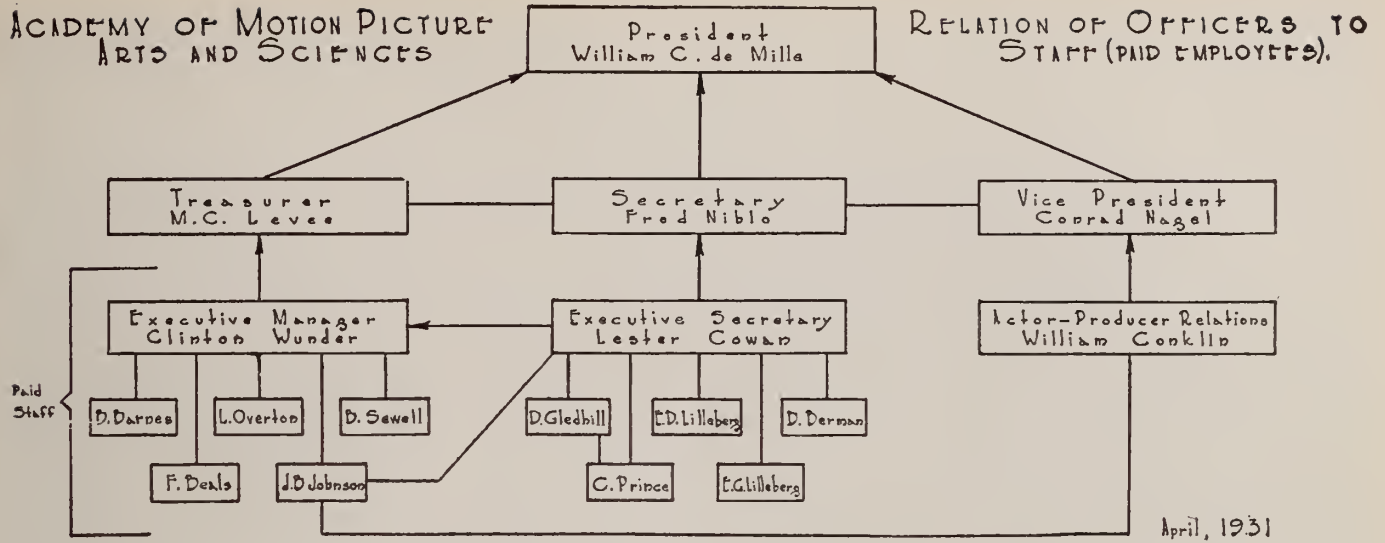
ACADEMY CONTRACT

The Minimum Contract for Artists administered by the Academy has continued in successful and harmonious operation the past year.

The terms have been further clarified by a minor change and several interpretations. By formal action of the actors and producers the provisions of the twelve-hour minimum rest period between calls have been continued in the contract for the remaining four years covered by the basic agreement.

The actors and producers stand side by side in a cooperative effort to enforce not only the letter but the spirit of the contract and guarantee fair dealing and equitable terms to the acting profession and the production companies of Hollywood.

When the basic agreement of the producers and artists went into effect Feb. 13, 1930, it was understood and agreed that the Minimum Contract for Artists, which became the recognized contract beginning March 1, 1930, should continue in operation for one year without change.



It was further agreed that if at least two-thirds of the members of the Artists Committee, comprising twenty-one players of the Actors Branch of the Academy, voted to amend this contract by substituting in lieu of paragraph 12 the provisions for a fifty-four (54) hour cumulative week, such an amendment would take effect beginning March 1, 1931.

On Jan. 14, 1931, a meeting of members of the Actors Branch was held in the Academy Lounge, Roosevelt hotel. One hundred and seventeen were present. Sam Hardy, chairman of the Actors Branch Executive Committee, presided, there being also present the other four members of the Executive Committee: Conrad Nagel, Richard Tucker, George Irving and Lois Wilson.

The following resolution was moved, seconded and unanimously carried:

That it is the sense of this meeting that the provisions of the twelve-hour rest period in the Minimum Contract be continued from and after March 1, 1931, according to the terms of the Basic Agreement.

On Feb. 2, 1931, a meeting of the Actor-Producer Conference Committee on Minimum Contract was held at the Academy offices. President William C. de Milla presided. There were also present for the producers: Irving Thalberg, M. C. Levee, William LeBaron, Sol Wurtzel and Fred Beeton. For the actors: Vice President Conrad Nagel, Lawrence Grant, Mitchell Lewis, DeWitt C. Jennings, Frank Reicher, Monte Blue, Richard Tucker, Jean Hersholt, Sam Hardy, Lloyd Hughes, Reginald Denny, Hallam Cooley, Antonio Moreno, Lois Wilson, Mae Murray, Frank Woods, Lester Cowan, Assistant Secretary George W. Cohen, attorney, and William Conklin, actor-producer relations, were also present.

The resolution of the Actors Branch was reported and a general discussion followed in which were considered possible changes and amendments to be made in the Minimum Contract.

The point was raised that employment conditions of players receiving \$65 a week or less are regulated by the Industrial Welfare Commission and the practice of using the Minimum Contract for them tended to conflict with the state labor laws and thus create confusion. Studios were instructed not to use the Minimum Contract for these players.

To take care of occasional emergency situations and strengthen the protection of the

12-hour rest period for the actor, the following resolution was passed:

RESOLVED: That it shall be the duty of the producers to report to the Academy, within 24 hours after the fact has occurred, each and every occasion on which an artist has been recalled for work within a period of less than twelve hours after the time of his dismissal for the day and that such report shall state the reason for recalling the artist to work within the lesser period than said twelve hours.

The action of the Actors Executive Committee in making the Actors Contract Committee a permanent advisory board for consultation on matters pertaining to the contract was reported.

A formal opinion with regard to the provisions of subdivision (a) of Paragraph (5) of the Minimum Contract was asked by the producer representatives who explained the possible bearing of these provisions in the contract upon the economics of foreign picture production. The following resolution was offered by representatives of the actors and unanimously carried:

RESOLVED: That it is the sense of this meeting that the provisions of subdivision (a) of Paragraph (5) of the Minimum Contract be so construed as to permit the producer to manufacture foreign language versions under the provisions of that subdivision.

By the terms of the Basic Agreement, authority to revise the Minimum Contract is vested in a committee of five members of the Actors Branch and five members of the Producers Branch. As all but one member of this committee were among those present Feb. 2, the clarification of the clause on payment for retakes was discussed informally. On Feb. 23, the following revision was drawn up and put into legal effect:

"The third sentence of paragraph 2 of said Minimum Contract shall be and the same is hereby stricken from said Minimum Contract. In lieu and instead of thereof, there shall be inserted in said Minimum Contract, as the third sentence of paragraph 2 thereof, the following: 'Services in connection with retakes, added scenes, 'transparencies,' trick shots, 'trailers,' and/or changes, if such services are commenced within six (6) months after the expiration of the term hereof, shall be at the same rate of compensation as herein set forth, except that compensation for such services shall be paid for the days on which the artist is actually so employed, and except also that

the 'Conditions Governing the Employment of Players Employed on a Daily Basis at a Salary in Excess of \$15.00 per Day' as approved by the Academy of Motion Picture Arts and Sciences, shall apply to the computation of time in connection with such services. It is agreed, however, that if prior to the commencement of the rendition of such services, the producer shall have agreed in writing to guarantee the artist at least one (1) week's work or one (1) week's compensation in connection with such retakes, added scenes, 'transparencies,' trick shots, 'trailers' and/or changes, then and in that event, the artist's services in connection therewith shall be upon the same terms and upon the same rate of compensation as elsewhere in this contract set forth, such compensation to be paid from the time when the artist's services are first rendered in connection with such retakes, added scenes, 'transparencies,' trick shots, 'trailers' and/or changes, until the completion of the artists' services in connection therewith."

The foregoing amendment became effective March 1, 1931.

Following is the text of the Minimum Contract for Artists, each company printing blanks for itself in its own form:

MINIMUM CONTRACT FOR ARTISTS
CONTINUOUS EMPLOYMENT—WEEKLY BASIS—
WEEKLY SALARY—ONE WEEK MINI-
MUM EMPLOYMENT
Effective March 1, 1930

THIS AGREEMENT made this.....day of..... 193..... between..... Corporation (hereinafter called "producer") and..... (hereinafter called "artist").

WITNESSETH:

1. The producer hereby engages the artist to render services as such in the role of..... in a photoplay the working title of which is now "....." at a salary of..... Dollars (\$.....) per week. The artist accepts said engagement upon the terms herein specified.
2. The term of employment hereunder shall begin on or about the..... day of..... 193....., and shall continue thereafter until the completion of the photographing and/or recodation of said role. If after the expiration of the term hereof the producer should desire the services of the artist in making retakes, or in making added scenes, or in making any "transparencies" or trick shots, or in making "trailers," or in making any change or changes in said photoplay, or in making any foreign version or versions of said photoplay, then and in either of said events, the artist agrees to render such services in connection therewith as and when the producer may request, unless the artist is otherwise employed, but if otherwise employed the artist will cooperate to the fullest extent in the making of such retakes, added scenes, "transparencies," trick shots, "trailers," changes, and/or foreign versions. Services in connection with retakes, added scenes, "transparencies," trick shots, "trailers," and/or changes, if such services are commenced within six (6) months after the expiration of the term hereof, shall be at the same rate of compensation as herein

set forth, except that compensation for such services shall be paid only for the days on which the artist is actually employed, and except also that the "Conditions Governing Employment of Players Employed on a Daily Basis at a Salary in Excess of \$15.00 per day" as approved by the Academy of Motion Picture Arts and Sciences, shall apply to the computation of time in connection with such services. (See introductory discussion for change made later.—Ed.) It is agreed, however, that if prior to the commencement of the rendition of such services, the producer shall have agreed in writing to guarantee the artist at least one (1) week's work or one (1) week's compensation in connection with such retakes, added scenes, "transparencies," trick shots, "trailers" and/or changes, then and in that event, the artist's services in connection therewith shall be upon the same terms and upon the same rate of compensation as elsewhere in this contract set forth, such compensation to be paid from the time when the artist's services are first rendered in connection with such retakes, added scenes, "transparencies," trick shots, "trailers" and/or changes, until the completion of the artist's services in connection therewith. The phrase "on or about" as hereinabove used shall allow a latitude of forty-eight (48) hours (exclusive of Sundays and holidays) either prior to or after the date hereinabove specified as the commencement of the term hereof; it being agreed that the exact date for the commencement of the term hereof is to be specified by the producer and is to be not earlier than forty-eight (48) hours before the date hereinabove specified, nor later than forty-eight (48) hours after the date hereinabove specified (exclusive of Sundays and holidays). The term "role" as used in this agreement shall be deemed to refer to said role as now written and/or as it may from time to time hereafter be written and/or lengthened and/or shortened by the producer in the exercise of its sole discretion and judgment.

3. The artist agrees to be prompt in appearing for work as required by the producer, to perform services hereunder in a conscientious and painstaking manner and in accordance with the reasonable instructions of the producer, and to abide by the reasonable studio rules and regulations of the producer. The producer shall have the exclusive right to the services of the artist during the term hereof, and the artist agrees that during the term hereof the artist will not render any services of any kind to or for any person, firm, or corporation other than the producer without first obtaining the express written consent of the producer.

4. The term "photoplay" as used in this agreement shall be deemed to include motion pictures produced and/or exhibited with sound and voice recording, reproducing and/or transmitting devices, radio devices, and all other improvements and devices which are now or may hereafter be used in connection with the production and/or exhibition and/or transmission of any present or future kind of motion picture production. The producer shall have the right to photograph and/or otherwise produce, reproduce, transmit, exhibit, distribute, and exploit in connection with the said photoplay any and all of the artist's acts, poses, plays and appearances of any and all kinds hereunder, and shall further have the right to record, reproduce, transmit, exhibit, distribute, and exploit in connection with said photoplay the artist's voice, and all instrumental, musical, and other sound effects produced by the artist in connection with such acts, poses, plays and appearances. The producer shall likewise have the right to use and give publicity to the artist's name and likeness, photographic or otherwise, and to recordings and reproductions of the artist's voice and all instrumental, musical, and other sound effects produced by the artist hereunder, in connection with the advertising and exploitation of said photoplay. The rights in this paragraph granted to the producer shall inure to the benefit not only of the producer, but also to the benefit of all persons who may hereafter acquire from the producer any right to distribute, transmit, exhibit, advertise, or exploit said photoplay.

5. The producer agrees that it will not "dub" or use a "double" in lieu of the artist, except under the following circumstances: (a) when necessary to expeditiously meet the requirements of foreign exhibition; (See introductory discussion for amendment.—Ed.) (b) when necessary to expeditiously meet censorship requirements, both foreign and domestic; (c) when, in the opinion of the producer, the failure to use a "double" for the performance of hazardous acts might result in physical injury to the artist; (d) when the artist is not available; and (e) when the artist fails or is unable to meet certain requirements of the role, such as singing or the rendition of instrumental music or other similar services requiring special talent or ability other than that possessed by the artist. The artist does hereby agree that under either or any of the conditions hereinabove in subdivisions (a) to (e), both inclusive, of this paragraph 5 set forth, the producer shall have the right to "double" and/or "dub" not only the acts, poses, plays and appearances of the artist, but also the voice of the artist, and all instrumental, musical, and other sound effects to be produced by the artist, to such extent as may be required by the producer.

6. Where the services of the artist are required to be performed outside of the City of Los Angeles or its environs, the producer shall transport the artist and the reasonable personal baggage of the artist, and pay all necessary traveling expenses of the artist, including reasonable charges for board and lodging.

7. If the production of said photoplay be necessarily prevented, suspended, or postponed during the course of production, by reason of fire, accident,

strike, riot, act of God, or of the public enemy, or by any executive or judicial order, no salary need be paid the artist for the first week's prevention, suspension, or postponement. If the production of said photoplay be prevented, suspended, or postponed by reason of the illness of any other member of the cast or of the director, full salary shall be paid the artist for the first week's prevention, suspension, or postponement. It shall be the duty of the producer during the first week of any prevention, suspension, or postponement to notify the artist in writing whether the producer will entirely discontinue the production or further suspend or postpone it, and in the latter event the producer shall pay the artist half salary during such further suspended or postponed period. At the end of five (5) weeks from the date on which the producer has stopped production the artist may terminate this employment if the artist so elects, unless the producer continues thereafter to pay the artist full weekly compensation. If the production of said photoplay is prevented, suspended, or postponed for any reason hereinabove in this paragraph provided, then and in that event the producer may terminate this employment at any time after the commencement of such prevention, suspension, or postponement. If the producer elect to terminate this employment by reason of the illness of any other members of the cast or of the director, then the producer shall be obligated to pay the artist such balance, if any, as is then unpaid for services theretofore rendered by the artist, and also one week's compensation, upon the payment of which the producer shall be discharged of and from all liability whatsoever hereunder. If such termination be based on the happening of any other cause hereinabove in this paragraph set forth, then the producer shall be obligated to pay the artist only such balance, if any, as is then unpaid for services theretofore rendered by the artist, and upon the payment of such unpaid balance, if any, the producer shall be discharged of and from all liability whatsoever hereunder. The producer need pay no salary during any period that the artist is incapacitated, by illness or otherwise, from performing the required services hereunder, and in the event of such illness or incapacity the producer, at its option, may terminate this employment without further liability.

8. The producer agrees to furnish all modern wardrobe and wearing apparel reasonably necessary for the portrayal of said role; it being agreed, however, that should so-called "character" or "period" costumes be required the producer shall supply the same. Any loss of or damage to costumes, wardrobe, and other property furnished by the artist necessarily arising through the performance of the artist's services, or through lack of due care on the part of the producer, shall be paid for by the producer to the artist. All costumes, wardrobe and other property furnished by the producer shall belong to the producer and be returned promptly to it, and any loss of or damage thereto arising through lack of due care on the part of the artist, or not necessarily arising through the performance of the artist's services, shall be paid for by the artist to the producer. Any loss of or damage to wardrobe, for which either party hereto may be liable, shall be computed on the basis of depreciation schedules to be furnished from time to time by the American Appraisal Company.

9. The producer may terminate the artist's employment at any time, either prior to the commencement of production of said photoplay or during the course of production; provided, however, that if the producer elect to terminate the artist's employment hereunder more than thirty (30) days prior to the starting date hereinabove in paragraph 2 specified, then and in that event the producer shall be free from all liability of every kind whatsoever; but provided further that if the producer elect to terminate the artist's employment hereunder at any time within thirty (30) days prior to said starting date, or at any time thereafter, or during the course of production of said photoplay, the producer shall be obligated to pay the artist such balance, if any, as is then unpaid for services theretofore rendered by the artist, and also one week's compensation, upon the payment of which the producer shall be discharged of and from all liability whatsoever hereunder, subject, however, to the provisions of paragraphs 7 and 11 hereof.

10. If during the first or last week of the artist's employment hereunder the artist shall have actually appeared before the camera or been on call less than six (6) full days, then the artist's salary for such week shall be prorated, and for this purpose one day's salary shall be one-sixth (1/6) of the weekly rate. If the services of the artist at the commencement of the term hereof are to be rendered at a place which can be reached from the producer's studio within twenty-four (24) hours of travel by ordinary means of transportation, then and in that event compensation shall not begin to accrue to the artist until the artist's first appearance before the camera at such place or until the artist is first put on call at such place; provided, however, that in any event compensation must commence to accrue to the artist not later than forty-eight (48) hours after such place has been reached; and compensation shall accrue to the artist during the time reasonably required to return the artist to Los Angeles. If the services of the artist at the commencement of the term hereof are to be rendered at a place which cannot be reached from the producer's studio within twenty-four (24) hours of travel by ordinary means of transportation, then and in that event compensation shall not commence to accrue to the artist during such travel period and prior to the

artist's first appearance before the camera at such place, or prior to the time when the artist is first put on call at such place; provided, however, that in any event compensation must commence to accrue to the artist not later than forty-eight (48) hours after shall

such place has been reached; and compensation shall not accrue to the artist during the time reasonably required to return the artist to Los Angeles. A week shall be deemed to start at 12:01 a.m. on..... and end at 12 o'clock midnight of the succeeding..... If, during any week the artist shall have actually appeared before the camera or been on call each day, the artist shall receive one day's additional compensation for the services rendered by the artist on Sunday, and for this purpose, also, one day's salary shall be one-sixth (1/6) of the weekly rate. Compensation to the artist hereunder shall be payable on..... for services rendered up to and including the preceding.....

11. The producer guarantees that it will furnish the artist not less than..... (.....) weeks' employment hereunder; and if the foregoing blank is not filled in, then the producer shall be deemed to have agreed to guarantee to the artist that it will furnish the artist not less than one (1) week's employment hereunder. The guarantee in this paragraph 11 set forth shall be subject, of course, to the rights of suspension and termination hereinabove in paragraph 7 granted to the producer. The producer agrees, that upon request of the artist, it will advise the artist, if and when able to do so, of the estimated date on which, in the opinion of the producer, the artist's employment hereunder will terminate, it being understood, of course, that such estimated date of termination shall not be binding on the producer, but that the producer in good faith and to the best of its ability will endeavor to advise the artist of such estimated date of termination as far in advance of the actual date of termination as the producer may be able to estimate the same.

12. If the artist shall be dismissed for the day, the artist shall not thereafter be recalled for work within a period of less than twelve (12) hours after the time of such dismissal for the day. (See introductory discussion for amendment.—Ed.).

13. If this agreement is not executed by the producer and available for delivery to the artist at the producer's studio, or if the same is not executed by the producer and mailed to the artist, on or before the close of business on the next succeeding business day after this agreement has been executed by the artist, then this agreement, at the option of the artist, shall be null and void. Should the artist elect to exercise the right of termination under the provisions of this paragraph 13, the artist must do so by written notice to be served upon the producer before twelve (12) o'clock, noon, of the second business day after the execution hereof by the artist.

14. All notices which the producer is required or may desire to give to the artist may be given either by mailing the same addressed to the artist at....., Los Angeles, California, or such notice may be given to the artist personally, either orally or in writing.

15. THE ARTIST MUST KEEP THE PRODUCER'S CASTING OFFICE OR THE ASSISTANT DIRECTOR OF SAID PHOTOPLAY ADVISED AS TO WHERE THE ARTIST MAY BE REACHED BY TELEPHONE WITHOUT UNREASONABLE DELAY.

16. Should any dispute or controversy arise between the parties hereto with reference to this contract or the employment herein provided for, such dispute or controversy shall be referred for determination to a committee consisting of five foundation members of the Actors' Branch of the Academy of Motion Picture Arts and Sciences, which committee is to be selected by the Executive Committee of the Actors' Branch of said Academy of Motion Picture Arts and Sciences. Either party to such arbitration may appeal from the decision rendered by such committee, and in such event the dispute or controversy between the parties hereto shall be determined by the Conciliation Committee of said Academy of Motion Picture Arts and Sciences. Any arbitration hereunder shall be conducted in accordance with the by-laws of said Academy of Motion Picture Arts and Sciences, and in accordance with such rules as may from time to time be formulated by said Academy of Motion Picture Arts and Sciences.

IN WITNESS WHEREOF, the parties hereto have executed this agreement the day and year first above written.

By.....

(ARTIST)

THIS MINIMUM CONTRACT TO BE ADMINISTERED THROUGH THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES HAS BEEN ESTABLISHED BY A BASIC AGREEMENT SIGNED BY A LARGE MAJORITY OF REPRESENTATIVE ARTISTS IN LOS ANGELES AND BY THE COMPANY MEMBERS OF THE ASSOCIATION OF MOTION PICTURE PRODUCERS, INC., TO BE EFFECTIVE FOR A PERIOD OF FIVE YEARS FROM MARCH 1, 1930, SUBJECT TO REVISIONS AS PROVIDED IN SAID BASIC AGREEMENT.

PRODUCTION AND STUDIO EXECUTIVES

AOLER, WILLIAM FISHER: b. Oil City, Pa., July 28, 1886; h. 6 feet 2 inches; grey hair and blue eyes; w. 205 pounds; p. Clara Ellsworth and Charles Edwin Adler, non-professionals; e. Maywood, Ill., high school and the Lewis Institute of Technology; m. Jane Abbey, non-professional; hy. porcelain collecting, specializing in Oriental china. Twenty-six years in the motion picture business. Became vice-president and chief engineer for Colorart Synchronone Corp., Ltd.

ALGIER, SIDNEY H.: Production manager and director; b. Shamokin, Pa., December 5, 1889; h. 5 feet 6 1/2 inches; brown hair and eyes; w. 160 pounds; p. Elise and Allan Alger, non-professionals; e. Brookline high school; m. Wava Roberts, professional; hy. golf and all outdoor sports. Stage experience covered a period of about 10 years during which time he appeared in light opera; "The Princess Chic," in 1914; two seasons with "Babes in Toyland"; in the musical comedy, "The Tourists," in 1906; from 1907 to 1908 in "The Alaskan"; in 1909 "A Night for a Day"; in burlesque from 1910 to 1911 and in vaudeville, 1911-14. Entered pictures in 1915 and played second comedy parts to Tubo Miller in short reel subjects, writing them himself, editing and cutting same. Later he became assistant director and then production manager, which vocation he has been following to date. Also has co-directed and directed 17 productions. With Liberty Productions.

ASHCRAFT, JAMES M.: Theatre manager; b. St. Georges, Del., July 22, 1879; h. 5 feet 10 inches; gray hair and eyes; w. 170 pounds; p. Mary Louisa Ashcraft; e. Philadelphia. Advance agent and company manager for various dramatic and musical shows; at various times publicity representative for D. W. Griffith, Inc., United Artists Corporation, Warner Bros.; for two years personal representative of D. W. Griffith; on July 8, 1929, he was appointed director of publicity for Sono-Art Productions; now a theatre manager in Philadelphia.

BACHMAN, J. G.: Producer; b. Russia, May 1, 1891; married and has three children, Lawrence, Dorothy and Lucille; e. New York City. Was formerly a certified public accountant. Entered picture business in 1916, produced or supervised for Paramount: "The Last Command," "Easy Come, Easy Go," "Sporting Goods," "Sawdust Paradise," "Warming Up," "Moran of the Marines," "Docks of New York," "Interference," "Sins of the Fathers," "Redskin" and others. Forming own company to produce pictures with Maude Adams.

BAILEY, G. REX: Casting director, RKO Radio Pictures; b. Baileys, Tenn., December 7, 1901; p. the late W. R. Bailey and Cora A. Bailey; m. Alice; high school at Greeneville, Tenn., and three years at Tusculum College at Greeneville; m. Fay Evans; no children. Started in motion pictures as an extra. Obtained a position with Central Casting Corporation in 1926. Went to RKO as assistant casting director in September, 1927, and was promoted to casting director in February, 1928.

BAKER, C. GRAHAM: h. Evansville, Ind.; h. 5 feet 6 inches; reddish-brown hair and blue eyes; w. 150 pounds; e. Boys high school, Brooklyn; m. non-professional; hy. tennis. Screen experience as writer and director. Did scenarios for "The Little Minister" in 1925; "Broken Hearts of Hollywood," "My Official Wife," "Millionaires" and "Just Suppose" in 1926; "Finger Prints," "White Flannels," "Irish Hearts," "Girl from Chicago," "Slightly Used," "Husbands for Rent," "Third Degree," "Matinee Ladies" and "Heart of Maryland" in 1927; and "The Singing Fool," "Conquest," "Alimony Annie," "The Kew Mtn.," "Fancy Baggage" and "The Air Circus" in 1928. "Sunny Boy," "Glad Rag Doll" and "Honky Tonk." Became co-executive in charge of production at First National studios.

BARAVALE, VICTOR: Music director; b. Italy; came to America when he was 7 years old and at the age of 9 was requested to give a concert at the Academy of Music; this appearance was followed by a period of instruction in the Damrosch Conservatory. At 16 he was concert maestro for the Shuberts, and later became conductor. Has been conductor and musical director for Charles B. Dillinzham, the Shuberts and Ziegfeld on such productions as "Sally," "Whoopee," "Rio Rita," "Ziegfeld's Follies," and "Maytime." "Rio Rita," "Hit the Deck," "Street Girl" etc. Selected to head the entire musical department for Radio Pictures and personally has directed and conducted all musical numbers for "Rio Rita," "Hit the Deck," "Street Girl," "The Cuckoos," "Dixiana."

BERMAN, PANORO S.: Vice president in charge of productions, RKO Radio Pictures, Hollywood; b. Pittsburgh, Pa., March 28, 1905; h. 5 feet 7 inches; brown hair and eyes; w. 145 pounds; p. Julie and the late Harry M. Berman, general manager of Universal and FBO; e. DeWitt Clinton high school and elsewhere in New York; m. Viola V. Newman, non-professional; hy. golf and tennis. Spent five years with FBO as assistant director for Tod Browning, Ralph Ince, Al Santell and Mal St. Clair; also film editor for FBO film and title editor at Columbia Studios. Chief film editor of RKO Productions, and at present assistant to William Le Baron.

BERN, PAUL: Producer, Metro-Goldwyn-Mayer Pictures Corporation, Culver City, Cal.; b. Germany, December 3, 1889; e. New York City public schools and Academy of Dramatic Arts; not married. Was stage manager and director of theatrical productions from 1911 to 1915. Wrote "The Marriage Circle," "The Christian," "Name the Man," "The Beloved Rogue," "The Dove," and others. Directed "Open All Night," "The Dressmaker from Paris," "The Flower of Night," is now a producer with MGM and has made "The Rogue Song," "The Divorcee," "Let Us Be Gay," "It's a Wise Child" and "The Southerner."

BISCHOFF, SAMUEL: Production supervisor, Columbia Pictures Corporation, Hollywood; h. Hartford, Conn., August 11, 1890; h. 5 feet 7 1/2 inches; black hair and brown eyes; w. 155 pounds; p. Morris Bischoff, non-professional; e. Hartford high, Hartford, Conn., and Boston University; Boston, Mass.; m. Harriet Wisel, non-professional; hy. golf. Produced 38 comedies in

1923-24 for Grand Asber, 36 comedies in 1924-25 for Bischoff, Inc., six features in 1926 for Bischoff Productions, four features in 1927 for Gotham Productions, four features in 1927 for Bischoff Productions. Has been in the capacity of production supervisor since 1928 for Columbia Pictures. Production supervisor Universal Pictures.

BLOCK, RALPH: Associate producer, Fox Film Corporation, Hollywood; b. Cherokee, Iowa, June 21, 1889; p. Doris Chraplewski and Siegfried Block, non-professionals; e. University of Michigan, Ann Arbor, Mich.; m. Mary Greenacre, non-professional. Stage experience on advisory board, New York Theatre Guild, 1921 to 1923, inclusive. He was production editor for Paramount in 1923, managing editor in 1924-5-6, and supervising editor in 1927. Then became associate producer for Pathe in 1928 and 1929, and now is with Fox Film Corporation.

BOASBERG, AL: Producer, with RCA Phonophone and Louis Brock, of the series of 12 two-reel Radiant Pictures for 1929. Became associate producer of RKO Radio Pictures in 1930.

BOYCE-SMITH, JOHN: Vice president and treasurer of Tec-Art Studios, Hollywood; b. New York City, August 15, 1881; b. 5 feet 8 inches; brown hair and blue eyes; w. 135 pounds; p. Mary Fisher Kilpatrick and John Boyce-Smith, non-professionals; e. Collegiate school, New York City, Columbia University, college and law; m. Harriet Mather Hilsley, non-professional; hy. golf, tennis and riding. Vice president and treasurer of Inspiration Pictures, Inc., and one of the organizers of the company in 1920. Produced "Tolable David," "Fury," "Classmates," "White Sister," "Iamona," "Resurrection" and "Hell Harbor." Since 1927 has been vice president and treasurer of Tec-Art studios. Director and treasurer of the Breakfast Club of Los Angeles, and treasurer of Theta Delta Chi Club of New York City.

BRISKIN, SAMUEL J.: Assistant general manager, Columbia Pictures Corporation, Los Angeles, Cal.; b. Russia, February 8, 1896; e. grade and high schools, New York City, College of the City of New York; m. Sarah Myers; has two sons, Gerald and Barnett. Five years with C. B. C. Film Sales Corporation, two years with Banner Productions, Inc., five years with Columbia Pictures Corporation.

BROUGHTON, CLIFF: West Coast representative of George W. Weeks of Sono Art-World Wide Pictures; b. Walnut, Iowa, July 20, 1897; h. 5 feet 11 1/2 inches; brown hair and blue eyes; w. 168 pounds; p. Jennie Packard and Thomas Henry Broughton, non-professionals; e. Walnut high school; m. Lena Mae, non-professional; hy. hunting and tennis. Manager for Mrs. Wallace Reid Productions from 1923 to 1928 and produced the following: "The Red Kimono," "The Earth Woman," "The Satin Woman" and "Linda," and in 1928 produced "The Road to Ruin," also supervised the Ruth Roland picture, "Love and the Law." In September, 1929, he became associated with Mrs. Wallace Reid in the production of one of the first 100 per cent talking pictures produced at Metropolitan Studio, "The Dude Wrangler," using Western Electric system. November 10th he was named vice president in charge of production of United Sound Producers, Inc. In 1930 he produced "The Rogue of the Rio Grande" at Metropolitan Studio for Sono Art-World Wide Pictures, Inc. Joined Sono Art as associate producer. In 1931 was appointed West Coast representative of George W. Weeks, executive vice president and general manager of Sono Art-World Wide.

BURR, C. C.: Independent producer, Hollywood; b. Brooklyn, N. Y., January 30, 1891; h. 5 feet 8 1/2 inches; black hair and gray eyes; w. 185 pounds; p. Anna Louise and Richard Baden Burr, non-professionals; e. Hackensack high, Bethlehem Prep, Nazareth Hall, University of Pennsylvania; m. Clemence Amy Burr, non-professional; has four sons; hy. polo and pictures. Entered the University of Pennsylvania (class of 1911) after attending several preparatory schools, then became a newspaper reporter and worked on publicity for the New York Times. Later went to New York Edison Company and McCall Company, and then returned to the Times.

Paramount Pictures was just starting and Zukor was making feature films, Zukor and Hodgkinson paired and brought in Jesse Lasky and Cecil DeMille, and later took in Bosworth Film Company. Burr became a member of the company in the latter part of 1913, and after five years became assistant general manager, holding that post for two years, when he left and started making his own pictures, having had the idea to make the Sewell Ford's Torchy stories. He saw Johnny Hines and used him as actor for the role. His first film was sold to the Strand theatre in N. Y., and it opened there February 3, 1920. A contract was arranged with E. W. Hammons, who was about to start a distributing company for short subjects later to be known as Educational, Burr waited six months for Hammons to get started rather than release through existing companies. The Torchy comedies continued for three years until the star was placed in long features.

Burr then produced all star comedies featuring Charlie Murray and Raymond McKee, Hodgkinson-Pathe release. He made four features yearly in addition to the Hines features. "Rescue Wives," "Truth for Sale," and "I Am the Law" were Burr's outstanding money-makers. He selected many girls for the Torchy comedies who became celebrated stars. The leading women in the first Torchies, in the order named, were Billie Dove, Jacqueline Logan, Dorothy Mackaill, Jobyna Ralston, Norma Shearer, Dolores Costello, Clara Bow and others. He took Johnny Hines, then an obscure young comedian, built him via the two-reel route to stardom with First National and kept him there three years, 1925 to 1928. C. C. Burr is one of the leading independent producers still established and operating after ten years of independent production.

CAMPBELL, FREDERICK S.: Camera department head, Pathe Studios, Culver City, Cal.; b. Charlotte, Canada, in 1896; p. Alexander Sutherland Campbell and Annie Elizabeth Pickard Campbell; e. public schools, business college and preparatory school; not married. Has been a camera enthusiast from early boyhood, but was obliged to take up other occupations at an early age due to the death of his father. Served in an executive capacity in a large wholesale metal house in Boston for more than nine years, and likewise a large Boston publishing institution for six years before going to California to enter the motion picture industry. Entered Pathe's camera department in 1927 (then De Mille) and has remained there since.

CARDONA, RENE: Vice president and in charge of production of Hispania Talking Films Corporation, Ltd., of Hollywood; h. Havana, Cuba, October 8, 1906; h. 6 feet; brown hair and dark blue eyes; w. 165 pounds; p. Herminia Andre de Cardona and Miguel Cardona, non-professionals; not married; hy. hunting, auto racing and tennis. Stage experience with Compania de Santa Cruz, and appeared in "The Iron Ring," as juvenile lead. Screen experience as follows: "Our Dancing Daughters," "Metro-Goldwyn-Mayer talking Broadway Lady," for Pathe as technical director and second lead; "The Dead Line," for Paramount as juvenile, "Gentlemen Prefer Blondes," for Paramount as the Prince of Wales, "The Wife of the Toreador," one of the first talking pictures made by Fox with Raquel Meller, the juvenile lead. Appeared as the star in "Havana Shadows," at Tec Art Studios, made in two versions, English and Spanish.

CARR, TREM: President of Trem Carr Pictures and vice president of Syndicate Pictures Corporation; b. Trenton, Ill., November 6, 1891; p. W. T. Carr; e. University of Illinois; m. Margaret Carr, his daughter, Carmen. Producing for Tiffany Productions, Inc., and for Syndicate Pictures Corporation.

CEBALLOS, LARRY: Producer; r. n. Hilarion Ceballos; b. Iquique, Chile, South America, October 21, 1887; h. 5 feet 4 inches; black hair and brown eyes; w. 140 pounds; p. Sarah Fergus Ceballos and Teodoro R. Ceballos, professional; m. Dorothy Smith, professional; hy. golfing, tennis, fishing, yacht and hunting. Made his first public appearance at the age of 2 years in Kiralfy's spectacle "Nero," with the Barnum & Bailey Circus at the Olympia in London, England, in 1889. Appeared with his father's show as a full-fledged actor in 1895, in Caracas, Venezuela, South America, together with his sister Rosalie, doing a tightrope act. Returned to North America in 1897. In 1900 appeared with his family with Barnum & Bailey Circus in Hamburg, Germany, and toured Europe with that organization until 1902. In 1904 appeared in Klaw Erlanger's Drury Lane pantomime, "Humpty Dumpty" at the New Amsterdam theatre, New York, remaining until 1906. From 1907 to 1910 was in Ned Wayburn's "Phantastic Phantoms"; 1910, Lew Field's "Midnight Sons"; 1911, Lew Field's "Hen Pecks"; 1912, "Passing Show of 1912"; 1913, Jesse L. Lasky's "Clowns"; 1914, Lasky's "Peaches"; 1915, Albert De Corval, "Shell Out," Comedy theatre, London; 1916, Cochran's "Half Past Eight," Comedy theatre, London; 1917, John Cort's "Masked Model"; 1918, in conjunction with John Murray Anderson and Morris Green, directed floor shows at Palais Royale and Rector's cafes in New York City; 1919, directed dances for Andre Corval, "Bronx," "Buzz Buzz," "Wild Geesee" and "Just Fancy," London, England, "The Red Mill," at the Empire theatre, London; "The Little Whopper," for Grossmith and Lorrillard, also in London; 1920, returned to America and produced for Jones & Green "Jim Jam Jems"; entered into a partnership with Lew Cantor and produced big vaudeville acts until 1923; then directed dances for John Murray Anderson's "Jack and Jill," Globe theatre, New York; Jones & Green's "Hitchie Koo," with Raymond Hitchcock; "Greenwich Village Follies," Winter Garden, New York, and "Sitting Pretty" with the Dolly Sisters; 1924, Al Jolson in "Big Boy," Winter Garden; "Greenwich Village Follies," Winter Garden; "Moonlight" at Loncaer theatre, directing dances; "Yuccas" for the Shuberts, Broadhurst theatre; 1925, "Mercenary Mary," for Clayton & Waller, London Hippodrome, London; "Greenwich Village Follies" at the Shannon theatre, New York; "Sweetheart Time" for Rufus LeMaire, Imperial theatre, New York; 1926, "The Merry Widow," for the Shuberts, Imperial Theatre, New York; J. P. McEvoy's "Americans" for Richard Herndon, Belmont theatre, New York; Carter De Haven's "Music Box Revue," Music Box theatre, Hollywood; 1927, "Oh Kay," with Elsie Janis, Mayan theatre, Los Angeles; "The Girl from Cook's," for J. L. Sacks, Gayety theatre, London. Produced ideas for anchor and Marco for three months in 1928. On April 1 signed a three year contract with Warner Bros. to produce the Larry Ceballos Reuvs at Warner Bros Hollywood theatre. Produced reuvs for one year, then produced ensemble numbers for Warner Bros. and First National Vitaphone Pictures, with the exception of three months in 1929, when he produced dances for "Fifty Million Frenchmen" at Lyric theatre, New York City. Screen experience: Produced the dances for the following pictures for Warner Bros.-First National Vitaphone productions: "On With the Show," "Gold Diggers of Broadway," "Show of Shows," "Sally," "Hold Everything," "No, No, Nanette," "Bright Lights," and many others. Most recent was "Man in the Sky," by Jerome Kern and Otto Harbach.

CHADWICK, I. E.: Producer; b. London, February

Key of Abbreviations

- b. born
- div. divorce
- e. educated
- h. height
- hy. hobby
- m. married
- p. parents
- r. n. real name
- w. weight

15, 1884; e. Brooklyn, N. Y., schools, Cornell and St. Lawrence University, receiving A.B. and LL.B. degrees; has one son, Lee. Entered picture business in 1910 as counsel to picture companies. Has produced "Fire Patrol," "Wizard of Oz," "Paint and Powder," "Ladybird." At present not actively engaged in picture business.

CHAPLIN, CHARLES: President, Charles Chaplin Film Corporation, producer and star; b. London, England, April 16, 1889; p. Charles and Hannah Chaplin, professionals; e. public schools of London and provinces; divorced Mildred Harris and Lita Grey; has two sons, Charles, Jr. and Sidney. At an early age began his career as a member of a juvenile troupe (Six Lancaster Lads). Played Billy the page boy in "Sherlock Holmes" with William Gillette. Afterwards became a vaudeville headliner in Great Britain and the United States. Went into pictures in November, 1913, with Keystone, then Essanay, Mutual, First National and others. In 1918 constructed his own studios in Hollywood. Is an owner-member of United Artists Distributing Corporation and independent producer of silent comedies. Among his recent outstanding pictures are "The Gold Rush" and "The Circus," and the latest is "City Lights," a pantomimic musical comedy with synchronized music and sound, but no dialogue.

CHRISTIE, AL: President, Christie Film Company; b. London, Ont.; h. 6 feet 1 inch; blue eyes, medium brown hair; w. 175 pounds; e. public schools of London, Ont.; m. to Shirley Collins. Formerly stage manager and director with theatrical companies in New York and Hollywood. Entered pictures in 1909, when during a summer layoff from stage, he was engaged to direct for David Horsley's Nestor Comedies at Bayonne, N. J.; now producing features for Columbia release and shorts for Educational release.

CHRISTIE, CHARLES H.: Vice president and general manager of Christie Film Co. and president of Christie Realty Corporation; b. London, Ont. Was engaged in mercantile business in London and also advertising and traffic work with the Grand Trunk Railway. Entered picture business in 1915; followed brother, Al, to California, and in January, 1916, the two organized the independent Christie Film Company.

CLEARY, MAURICE G.: Producer; b. Everett, Wash., September 5, 1895; e. Andrews Academy, Yale, University of Wisconsin; m. May Mayo. Formerly in banking business with Merrill Lynch Company, New York City; entered pictures in 1923 through Douglas Fairbanks; produced "Fog" and "Wolves" for British and Dominion Film Corporation in Hollywood.

COHAN, PHILIP: Supervisor of music department, Paramount, New York, studio; b. Meriden, Conn., April 17, 1905; h. 5 feet 10 inches; brown eyes and black hair; w. 150 pounds; e. Meriden high school, University of Pennsylvania; hy. golf, swimming. Has lived in Meriden, Philadelphia, New York. Started with Paramount upon completion of college course in 1928. Paramount selecting men from several Eastern colleges to train, placing them in the musical department at the advent of sound pictures due to experience in college orchestras.

COHEN, MAX: Director and process technician, Universal Pictures Corporation, Universal City, Cal.; b. Pittsburgh, Pa., November 20, 1889; p. Joseph and Rebecca Cohen; e. public school and Carnegie Tech art school; m. Selma Hoffman of Cincinnati, Ohio. Has a son and daughter, Lester, 13, and Harriet, 15. Has been in vaudeville and motion pictures as actor, artist and technician; was with the Kalem and Lubin companies; has been with Universal eleven years as manager of the art title department, trick photography, special effects, prologues, openings, and so forth.

COHN, HARRY: Vice president in charge of production, Columbia Pictures Corporation; b. New York City, July 23, 1891; h. 5 feet 10 inches; dark brown hair and eyes; w. 155 pounds; e. New York City public schools; hy. making motion pictures for Columbia. One-third owner in the business with his brother, Jack Cohn, and Joe Brandt. Has demonstrated his production genius with such pictures as "Blood Ship," "Suh-martine," "Flight," "Ladies of Leisure," "The Criminal Code" and "Tollable David."

COHN, MARTIN G.: Supervising film editor, Tiffany Productions, Hollywood; b. New York City, May 5, 1893; p. Goodman and James Cohn; e. New York public schools and College of the City of New York; m. Anna Messing; has two children. Joined Great Northern Film Company in 1911 and six months later was editing 500-foot subjects as weekly releases, also 1,000-foot subjects as monthly releases. Was one of the first to edit a subject of more than one reel in length, this being released through Motion Picture Sales Company at 111 East 14th street, New York. Since then he has been in various fields of the industry but always has returned to the editing of pictures. Has edited such subjects as "Wild Geese," "The Cat and the Canary," "The Lost Zepplin" and "Journeys' End." He also has supervised the editing of more than 100 pictures.

COOPER, MARION COLDWELL: b. Jacksonville, Fla., October 24, 1893; h. 5 feet 8 1/2 inches; brown hair and eyes; w. 150 pounds; p. Mary Coldwell and John C. Cooper, non-professionals; e. Lawrenceville high school and United States Naval Academy; no stage training; hy. reading, aviation, gambling and exploitation. Co-producer with Ernest Scholdsack of "Chang" and "Grass."

CORRISH, NAT: Formerly vice president and general manager, James Cruze, Inc.

CDWAN, JAMES R.: Production executive, Long Island studio of Paramount; b. Glasgow, Scotland, August 25, 1889; e. high school and private commercial schools; first job in a bank. Since 20 years old has been connected with the theatrical business. Only interruption was during the war when he served in a machine gun outfit and rose from the rank of private to first lieutenant. Started with Klaw and Erlanger in the days of advanced vaudeville; then went to booking offices of William Morris and served as traveling representative of tours of Annette Kellerman and Sir Harry Lauder. He was associated with Elizabeth Marshall in the "National Casino," "The Grand Eddie," "Love of Mike" and other shows. In that connection he came to know Walter Wanger and was associated with him in the production of "John Gerson" and the Frank Bacon show, "Five o'Clock." During this same period he was associated with Lindsey Morrison in the production of stock in Boston. When Paramount took over the Balaban & Katz chain of theatres, he was buying short features for its chain

of houses. Sam Katz put him in charge of the unit shows being installed in the deluxe houses of the Public circuit. He directed the routing, arranged openings and helped put new productions into shape. In time he became manager of all the units. He was brought to the Long Island studio when it reopened and made head of production of short features. On January 1, 1929, he was promoted to production manager of the studio.

CURRIER, RICHARD C.: Supervisor, editorial department, Hal Roach Studios, Culver City, Cal.; b. Denver, Col., August 26, 1892; p. John and Anna Currier; e. public schools and business course at college; m. Sarah Cordelia Marsh; one child, a daughter. Has been in the motion picture industry seven years, having been employed by Universal, Triangle, Selig, Kalem, and Metro. Prior to entering pictures he was an accountant.

D'USSEAU, LEON: Associate producer, RKO Radio Pictures, Hollywood; b. Toledo, Ohio; e. Toledo high school, St. John's College, University of Michigan; m. O. Iola Nesmith; has four children, Arnaud, Leon, Andre, Lorine.

DARMOUR, LARRY: Producer; b. Flushing, N. Y.; h. 5 feet 8 inches; light hair and blue eyes; w. 150 pounds; p. Julia and John Darmour; e. Flushing high school and Princeton University; m. Alice Darmour; hy. golf. Has had seventeen years of experience in the motion picture business. Producer of the Mickey McGuire Comedies, Dane and Arthur, Louise Fazenda, and "Record Breakers" series for RKO release.

DATIG, FERDINAND A.: Casting director, Paramount Public Corporation, Hollywood; b. Carnegie, Pa., October 23, 1891; p. August and Cecilia Datig; e. public schools and St. Mary's Patricia Female; has one son, 5 1/2 years old. Thirteen years casting director for Universal, five years with Paramount Public.

DEUTSCH, ADOLPH: b. London, Eng., October 20, 1897; h. 5 feet 6 inches; blue eyes and brown hair; w. 150 pounds; e. London, Eng., specializing in music, languages and history; m. Hermine Selz, professional; hy. tennis, swimming and walking. Entered pictures in 1928 with the help of Paul Ash, through association with Balaban and Katz.

DISNEY, WALT: Producer; b. Chicago, Ill., December 5, 1901; h. 5 feet 10 1/2 inches; light brown hair and light brown eyes; w. 155 pounds; hy. aviation and dogs. Engaged in commercial art in Chicago and Kansas City, 1919 to 1922; produced a series of seven cartoons for Pictorial Clubs, Inc.; 1923-26 produced Alice comedies, a combination of live actors and cartoons, for Winkler Pictures, releasing through state rights and FBO; began making "Mickey Mouse" cartoons in May, 1928; released through state rights until February, 1930, and is now releasing through Columbia Pictures, including Silly Symphony Cartoons.

DDWD, MERVYN R.: Studio executive; b. San Francisco, Cal., November 30, 1888; h. 5 feet 7 inches; brown hair and blue eyes; w. 173 pounds; p. Vincent F. Dowd and Katherine Cochrane, non-professionals; e. San Francisco public schools, University of California, Harvard Law School and Columbia University; hy. track, swimming, tennis, music and applied psychology; m. Geraldine Herriek-Corbett, professional. Newspaper reporter, college vacations, in the San Francisco Chronicle. Began law practice in 1915 and became assistant financial editor of the San Francisco Call-Post in 1915; in the same year began course of lectures in salesmanship for Golden Gate College, and in 1920 became extension lecturer in salesmanship and sales psychology for the University of California; in May, 1927, in conjunction with Elaine Bennett, started organization of American Art Foundation, primarily organized for the purpose of establishing an eastern outlet for western art—plays, books, and other productions of western artists unable to go east to sell their output. Later he joined Colortart Pictures, Ltd., as secretary and general counsel. Became actively associated with first feature production of "Mamba." In conjunction with Brown and Nagel he became studio executive of Colortart Pictures, Ltd., at the Tec-Art Studios.

DOWLING, PAT: Manager, industrial division, Metropolitan Sound Studios, Inc., Hollywood; b. Barberton, Ohio, February 4, 1894; p. Dr. and Mrs. Henry A. Dowling; e. was graduated from Leland Stanford Jr. University in 1916; m. Ruth Moherman; no children. Was for twelve years with Christie Brothers as advertising and publicity director. For the past year has been manager of industrial sound production for the Christie interests.

DREHER, CARL: Director of sound, RKO Radio Pictures, Hollywood; b. Vienna, Austria, February 16, 1896; p. Julius H. and Cecilia Dreher; e. Townsend Harris Hall, New York, and College of the City of New York (bachelor of science, 1917); m. Rose Genodman; no children. From 1917 to 1923 was wireless operator for Marconi Company, RCA and others. 1923-28 was broadcast engineer in charge of WJZ and WJZ (RCA) in New York and staff engineer of RCA Photophone. From 1929 to date he has been in charge of sound for RCA Radio Pictures. He is a Fellow of the Institute of Radio Engineers, Acoustical Society of America, member of the Society of Motion Picture Engineers, Academy of Motion Picture Arts and Sciences, and formerly vice president of Radio Club of America. Avocations: writing, contributing to technical radio and American motion picture publications; stories in Scribner's, American, Mercury, Freeman, The Nation, Yale Review, Medical Review of Reviews, Forum, Smart Set, Psychoanalytic Review, and others.

DULL, DRVILLE O.: Production manager, Fox studios, Hollywood; b. Lima, Ohio, April 25, 1890; p. George and Della Dull; e. public schools, high school and Ohio State University (short term); m. Velma Leff; has one child, W. W. Dull, Jr. Entered in the stage and on the screen with the original Thomas H. Ince Company; was a soldier in France for three years; assistant director with Frank Borzage for six years; director with Fox Films for two years and assistant general manager of Feature Productions at United Artists for two years.

DURLING, E. V.: b. New York City, July 24, 1892; h. 6 feet 2 inches; black hair and gray eyes; w. 210 pounds; p. Lillian Robinson and Charles Durling, non-professionals; e. Phillips-Andover Academy, Andover, Mass.; m. Joan Boisen, magazine writer; hy. golf, motor boating and horse racing. Scenario department Famous Players Paramount-Selznick, editor, supervisor Darnour-Radio Pictures since organization,

EVANS, PORTER H.: Chief engineer, Eastern studios, Vitaphone Corporation; e. University of Michigan (bachelor of electrical engineering, 1914, master of science, 1920). Instructor in electrical engineering, University of Michigan, 1915 to 1920. Radio broadcasting, Bell Telephone Laboratories, 1920 to 1928.

FARJEON, HERBERT: Director of dialogue Halperin Productions; b. San Francisco, Cal., October 27, 1883; p. Samuel and Henrietta Burnham Farjeon; e. Lowell high school, S. F. U. C. Medical college three years; m. Claribel Fontaine; has one son, David, 15 years old, pianist and composer. Thirty years on the stage, with sixteen years alternating on the screen; played 1,500 parts on stage and screen; stage director, diction and dialect expert; author of stage plays; toured Japan, China, India and played own repertory in London, England; has directed for Henry Miller, James K. Hackett, William Faversham and other Broadway stage stars. Began his picture experience with Thomas H. Ince in 1915. Has directed stock in twelve of the largest United States cities and played fourteen years on Broadway.

FINEMAN, B. P.: b. New York City, February 22, 1895; p. Gonia Powell and Venis Feinman, non-professionals; e. New York college, New York City; not married; hy. aviation. Producing for 10 years for independents, Kathryn McDonald and First National and FBO for three and one-half years. Now an associate producer at MGM.

FLOTHOW, RUDOLPH C.: Vice president and general manager of Rogell Productions, Ltd., Hollywood; b. Frankfurt, Germany, November 23, 1895; p. Carl and Lucy Flothow; e. high school in Wiesbaden, Germany, and college in Frankfurt, Germany; m. Martha Bourne; has a son, 5 years old. Entered the industry in 1915 in the old Paramount studio in 56th street, New York. Was connected with Fox in its New York exchange in 1917; Paramount New York exchange, 1918-20; Robertson-Cole New York exchange, 1920-22. Freelanced foreign sales 1922-25. Was with Tiffany Productions, Inc., 1926-30, as special representative and in charge of production of all shorts and all talking features produced by Tiffany in New York. Formed Rogell Productions with Albert Rogell in 1930. This company produces independently four pictures a year for release through Tiffany.

FORDE, ARTHUR: r. n. Arthur Hanna-Forde; b. Plymouth, England, July 20, 1876; h. 5 feet 6 inches; dark brown hair and blue eyes; w. 130 pounds; p. Annie and William Hanna-Forde, a doctor of music; e. Kington Bond, Plymouth, England, and Cambridge, England. Stage manager and actor with Chauncey Olcott, Terrence Sullivan and Harris & Woods; also in William Faversham's "Squaw Man." In pictures he has been both actor and production manager; with the Nestor Film company as actor; with Lois Weber as production manager five and one-half years; casting director at Fox for two and one-half years; and nine years with Christie Film Company as production manager.

FOWLER, HERMAN: b. Memphis, Mo.; h. 5 feet 5 inches; black hair and hazel eyes; w. 160 pounds; p. Aimee Ralph and Elmer Fowler, non-professionals; m. Ella Friedricks; hy. hunting and golf. Was scenic artist nine years ago in various cities of the United States, including Chicago, St. Louis, Kansas City, San Francisco, Seattle, etc. Owned and managed eight theatres in the State of Washington. Began making "slides" for theatres at the close of war, 1918, in Los Angeles, and shipped over 10,000 slides per month to Chicago, and other cities. Was a pioneer in making announcement and advance trailers. Began making motion picture advertising in 1920. Started making single reel sound shorts with own orchestra and vaudeville acts. Is the sole owner of Fowler Studios in Hollywood.

FREEDMAN, SAMUEL: Supervisor, Universal Pictures Corporation; b. Cincinnati, Ohio, October 7, 1883; p. Sallic and Joseph Freedman; e. elementary schools and University of Cincinnati; m. Mary Jacobs; has two sons and two daughters. Owner and general manager of Fine Arts Studios, Inc. Sold the studios to Tiffany Productions and joined the staff of Universal.

FRENCH, LEWIS A.: Assistant general manager, Hal Roach Studios; b. San Francisco, Cal., January 27, 1882; p. J. S. and Sarah French; e. high school; m. Sara T. French; has two children. Has been with Hal Roach Studios as long as it has been in business, about twelve years, in every capacity from assistant director and purchasing to his present position.

FRIEDMAN, PHIL M.: Casting director, Universal Pictures Corporation, Universal City, Cal.; b. New York City, April 9, 1895; p. Samuel and Anna Friedman; e. New York public schools, College of the City of New York and New York University Law School; m. Belle Paris; no children. For a number of years prior to taking up his present duties as casting director he had been engaged in the managerial end of the motion picture business, having represented and placed some of the leading stars.

GAIN, J. J.: Studio business manager; b. Philadelphia, Pa., May 28, 1888; e. Roman Catholic parochial and high school; has four children, John, Jr., Edward, Robert and Edith. Formerly in automobile business, 1910 to 1920. Entered pictures in 1920 to organize transportation department for Paramount's Long Island studio; since then has been executive with Paramount's Hollywood Studio and then with Universal.

GERSHWIN, GEORGE: b. Brooklyn, N. Y., September 25, 1898; h. 5 feet 10 1/2 inches; black hair and brown eyes; w. 151 pounds; e. public schools of New York and high school of Commerce. Took a summer course in orchestration at Columbia University; hy. golf. After leaving school became a song plugger for a music publishing house. Studied piano with Charles Hambitzer and took harmony from Edward Kileny. Was on the stage as accompanist for Louise Bremer and Nora Hayes. Soloist with the New York Philharmonic Orchestra, New York Symphony Orchestra and the Cincinnati Symphony orchestra. His outstanding composition is probably "Rhapsody in Blue." Wrote "Concerto in F." Composed such songs as "La, La Luella," "Our Nell," "Sweet Little Devil," "Lady, Be Good," "Oh Kay," "Strike Up the Band," "Show Girl," "Nip Toss," "Tea with Mrs. Funny Face." Wrote the music for George White's "Scandals" during the years 1920 to 1924. Composed the

music for "Primrose," and English productions. Latest hit was "Girl Crazy."

GESLEY, ERWIN S.: Scenario editor, Columbia Studio; b. New York City, January 1, 1902; h. 5 feet 9 inches; hazel eyes, red hair; w. 144 pounds; e. New York City; unmarried. Formerly in automobile and advertising business. Entered pictures five years ago, through friendship with Walter Wanger; has been connected with scenario departments of MGM, Paramount, Universal and Columbia studios.

GIBBONS, GEORGE: Art director, Metro-Goldwyn-Mayer studios, Culver City, Cal.; b. Dublin, Ireland, March 28, 1890; p. Austin P. Gibbons and Veronice Fitzpatrick Gibbons; m. Dolores Del Rio; no children. Studied painting at Art Students League; was a commercial artist, portrait painter, architect. Was art director, Thomas A. Edison studios, 1914-16; in the United States Navy, 1917; art director, Goldwyn studios, 1918-23; art director at Metro-Goldwyn-Mayer studios since 1924.

GIBSON, GEORGE W.: Producer; b. McPherson, Kan., September 11, 1888; h. 5 feet 9 inches; black hair and gray eyes; w. 160 pounds; e. non-professional; a. Norfolk and University of Nebraska; m. non-professional; by aviation and mechanics. Producer of numerous short length features, and producer and general manager of Fashion Feature Studios, Inc., producers of "Fashion News" in sound and color.

GOLDWYN, SAMUEL: Producer and owner-member of United Artists Corporation; b. Warsaw, Poland, August 22, 1884; divorced Blanche Lasky, sister of Jesse Lasky, in 1915; m. Frances Howard, professional, and has one child. Started his business career as a glove apprentice; later was given an interest in the concern. In 1910, with Jesse Lasky, he founded the Lasky company and Department of Motion Pictures, "The Sogaw Man," with Dustin Farnum, the star and Cecil B. DeMille the director. In 1917 Goldwyn was instrumental in bringing about the \$25,000,000 Famous Players-Lasky merger, as a result of which he became chairman of the board of directors of that company. In 1918, with Arch and Edgar Selwyn, he formed Goldwyn Pictures Corporation, of which he became president and chief owner. Later sold out his interest to the Metro company and started again as an independent producer under his own name, a position which he has maintained ever since. During 1926 Goldwyn allied his independent film producing organization with United Artists Corporation and through this company have been released "Stella Dallas," "Bulldog Drummond," "This Is Heaven," "The Awakening" and other Samuel Goldwyn productions. On October 13, 1927, he was unanimously elected as owner-member of United Artists by the others, Mary Pickford, Norma Talmadge, Gloria Swanson, Douglas Fairbanks, Charlie Chaplin, Joseph M. Schenck and D. W. Griffith. Goldwyn is credited with "discovering" such players as Ronald Colman, Vilma Banky, Lois Moran, Belle Bennett, Gary Cooper and Walter Byron.

GREENWOOD, MILTON E.: Manager of studio operation and business manager, Metro-Goldwyn-Mayer Corporation; b. La Placa, Ala., October 15, 1883; p. John C. and Mary J. Greenwood; e. self-educated but for three years in grammar school (fifth, sixth and seventh grades); m. Magdalena M. Krieger, has a son, started in business as a clerk and salesman for an installment sewing machine company and thereafter successively became a book and stationery salesman in Alabama and Texas, oil field laborer in Oklahoma and Texas, railroad worker in Texas, Arizona, Mexico and Pacific Northwest, a mining prospector from Alaska to Mexico and a public accountant in Washington, Oregon and California. He entered the motion picture industry in March, 1923, as business manager of the Louis B. Mayer studios. On the merger into the Metro-Goldwyn-Mayer studios he became successively personal representative of Louis B. Mayer and then business manager of MGM studios.

GRIFFITH, DAVID WARK: b. LaGrange, Ky., January 22, 1880; brown hair and gray eyes; w. 190 pounds; p. Margaret Oglesby and Colonel Jacob Wark Griffith, known locally as "Roarin' Jake" Griffith, during the Civil War, non-professionals; e. University of Kentucky; not married; by reading and music. As a boy, Griffith worked in the mail room of his brother's newspaper in a Kentucky town, wrote theatre notes and night police court reports for the "Cincinnati Enquirer's" Louisville Courier Journal and witnessed his first theatrical performance, Pete Baker in "America's National Game." He also saw Julia Marlowe in "Romola" and promptly decided to become a dramatist; the desire was imparted to the manager of the Meffert Stock Company, then playing at the Masonic Temple in Louisville. He appeared on the stage for the first time in the role of a dancer (using the name of Lawrence Griffith) in "The District School." Then followed other roles and he remained with the Meffert Stock Company throughout its season at the Masonic Temple. While working as a stock company actor in Louisville, he also ran an elevator in a dry goods emporium, worked in a stationery store when not performing on the stage of the Masonic Temple and as a book agent for the Baptist Weekly and Encyclopedia Britannica, for the Baptist Book Concern of Louisville and ore-shovel and puddler in a foundry at Tonawanda, N. Y.

Then came regular periods of stock and road company assignments, first with John Griffith's Strolling Players, David Brayntington being the name adopted by Lawrence Griffith, because he did not wish to have the same name as the star; then he joined Ada Gray's traveling troupe, playing a minor part in "Trills" and Francis Lewisohn in "East Lynne." Followed seasons with the Memphis stock company, Helen Ware, Barney Bernard, Walker Whiteside, Nell Alhambra stock company, J. E. Dodson and finally with Nance O'Neill. His first included those in "Italy," "The Three Musketeers," "de Maupret in 'Itchellou," Abraham Lincoln in "The Ensign" and Sir Francis Drake in "Elizabeth." Hefferdink in Sudermann's "Magda" presented by Miss O'Neill at the Hollis Street theatre in Boston about four years later he began making moving pictures in Los Angeles, in which he and Jacks Kelly, Henry B. Walthall and other Broadway players appeared.

Another phase of Griffith's early career was that of playwright and poet. While in Chicago in the fall of 1907, he attended his first picture show and was greatly impressed by the long lines waiting for admission. Before he left Chicago he wrote a scenario, a screen version of the opera, "La Tosca." Acted in pictures "Ostler Joe," "When Knighthood Was in Flower" and "Other one-reelers." In 1908 became an assistant director to H. M. Marvin, and is credited with developing the

"flash-back," "close-up," "mist-photography," "fade-out" and a host of other revolutionary ideas which caused great gasps of astonishment when first flashed on the screen. He was also one of the first directors to make pictures beyond the one-reel length. In 1913 he made "The Battle of the Sexes," following that with "The Awakening Conscience," forerunner of all the current German art films, "Home Sweet Home" and "The Escape." "The Birth of a Nation," which is still being viewed throughout the world, followed these films. In 1916, "Intolerance" was released at the Liberty theatre, New York. During the war he made "Hearts of the World." Among the players he helped to develop were Mary Pickford, Dorothy and Lillian Gish, Blanche Sweet, Mae Marsh, Owen Moore, Henry B. Walthall, Alice Joyce, Lionel Barrymore, Jack and Lottie Pickford, Mabel Normand, James Kirkwood, Harry Carey, Mack Sennett, Mary Alden, Robert Harron, Richard Barthelmess and Constance Talmadge, who made her screen bow in "Intolerance." In 1919 D. W. Griffith, Mary Pickford, Charlie Chaplin and Douglas Fairbanks founded the United Artists Corporation and Griffith's first picture released through United Artists was "Broken Blossoms," in which Lillian Gish and Richard Barthelmess appeared. This was followed by "The Love Flower," "Way Down East," "Dream Street," "Orphans of the Storm," "One Exciting Night," "The White Rose of America," "Is It Life Wonderful?" and "Sally of the Sawdust." He then made "That Royle Girl" and "The Sorrows of Satan" for Paramount. "Drums of Love," in which Mary Phillipin and Don Alvarado appeared, was the first film made for United Artists by Griffith after an absence of three years, this being followed by "The Battle of the Sexes" story he made in 1913, this time with Phyllis Haver, Jean Hersholt, Belle Bennett and Don Alvarado. In "Lady of the Pavements" Lupe Velez sang. Griffith's "Abraham Lincoln" was his first venture in the all-talking field.

GROSSMAN, EUGENE F.: Sound engineer; b. Davenport, Iowa, January 19, 1897; e. public schools of Davenport, Iowa, Iowa State Teachers' college; by baseball and billiards. After the war became chief operating engineer for the National Broadcasting Company and directed the broadcasting of Colonel Lindbergh's return to America. Learned telegraphy when he was eight years old. At 15 years of age became telegraph operator for the Chicago, Milwaukee and St. Paul railroad.

GUMBIN, HERMAN M.: Secretary and treasurer, Liberty Productions, Ltd.; b. Kalamazoo, Mich., August 1, 1895; e. high school and two years at college; m. Nettie Bosen; has a daughter 9 years old.

HALPERIN, EDWARD: Producer; b. Chicago, Ill., May 12, 1898; h. 5 feet, 10 inches; brown hair and eyes; w. 160 pounds; p. Rose and Robert Halperin, non-professionals; e. McKinley high school, Chicago; Northwestern university, Evanston, Ill.; m. Judith Barrie, professional; by horses, golf, swimming. He is the producer of the following pictures: "She Goes to War," "Dance Music," and "Girl," "Greater Than Marriage," "The Kick," "Ex Flame," 1930, and twenty other silent and talking pictures.

HALPERIN, VICTOR: Producer, Hollywood; b. Chicago, Ill., August 24, 1895; h. 5 feet 10 inches; black hair and brown eyes; w. 155 pounds; e. University of Wisconsin and Chicago University; by golf. Experienced actor and actor. Produced and directed over twenty features among them "She Goes to War," "United Artists"; director of "Party Girl," 1929; "Ex Flame," 1930.

HENIGSON, HENRY: Studio manager, Universal Pictures Corporation, Universal City, Cal.; b. New York City, September 22, 1897; h. 5 feet 9 inches; dark hair and brown eyes; w. 160 pounds; e. Erasmus Hall high school, New York. Started with Universal in 1920, then to road auditing in 1921 through South America and United States, next general manager of distribution for the continent of Europe to October, 1925, then to Universal City.

HERSHFIELD, BEN: b. Kansas City, Mo., December 7, 1888; h. 5 feet 11 1/2 inches; dark brown hair and blue eyes; w. 180 pounds; p. Sarah Samuels and Col. Reuben Norman Hershfield; e. Central high school, Kansas City; by golf, fishing, hunting, sailing. Manager of players, directors and writers—Cherokee Building, Hollywood, Cal. and commissioner, Los Angeles, of minor league baseball, the American Legion, commander of the Disabled American Veterans, also state humane officer.

HERZBRUN, HENRY: Resident attorney, West Coast studios, Paramount Public Corporation; b. New York City, February 10, 1885; p. Herman and Pauline Herzbrun, public school in New York and Chicago; DeWitt Clinton high school in New York; New York Law School; m. Doris Green; two children, Stephen and Robert. Admitted to the New York Bar in 1907, to the California Bar in 1926. Practised law in New York City from 1907 to 1926, when he entered the employ of Paramount Public as resident attorney at the West Coast studios, and has held that position to date.

HIRST, HERB: Location manager, BKO Radio Pictures studios, Hollywood; b. England, February 5, 1903; e. Los Angeles city schools and high school at Venice, Cal.; m. Jean Van Dyke; has a son, Van Dyke Hirst, one year old. Has been in the industry since 1917, starting as a boy actor in Triangle Film Corporation, his first associates in the business being Jack Conway, Ruth Stonehouse and Jack Gilbert. Has seen service in all branches, through the eras of "open stages," "class stages," "dark stages" and "sound stages." Is a member of Motion Picture Location Managers Association.

HOFFMAN, M. H.: President of Liberty Productions Company, Ltd., and Allied Pictures Corporation, Ltd.; b. Chicago, Ill., March 20, 1881; p. Howard and Bertha Hoffman; e. College of the City of New York and New York University, studied painting and singing, taught languages and practised law; m. Mary Hoffman; has a daughter and two sons, Hermine, M. H., Jr. and George F. (adopted). Practised law until 1910, when he entered the motion picture business; operated theatres in New England; was general manager of Universal until 1917; founded and operated Tiffany until he sold out his interests to L. A. Young in 1929. Was vice president and general manager of Tiffany, New England Liberty Productions from 1930 and was acting president and general manager, without relinquishing his holdings in Liberty he in

1931 organized Allied Pictures, of which he is president and M. H., Jr., is general manager.

HUGHES, HOWARD: Founder and president of Caddo Company, also director of Hughes-Franklin Theatres, Inc.; b. Houston, Texas, December 24, 1901; p. Alene Gano and Howard R. Hughes (the latter, who died in 1924, was a brother-in-law of Rupert Hughes the writer and founder of the Hughes Tool Company, also one of the outstanding men identified with the oil industry of Texas); e. Rice Institute, Houston. At the age of 20 he took over the management of his father's business. About four years ago he turned over the management to his associates and went to Hollywood to invest a portion of his capital and his abilities in the business of motion pictures. His first production, "Two Arabian Knights," made for United Artists release, established Louis Wolheim in the front ranks of the character actors and won international recognition for Lewis Milestone, the director. Then he signed contracts with both United Artists and Paramount Famous Lasky to release his pictures; signed Thomas Meighan for motion pictures and placed other prominent stars and players under contract, including Ben Lyon, Raymond Griffith, Lucien Prival and John Darrow. His second release, "The Racket," starring Thomas Meighan with Wolheim and Marie Prevost in the chief supporting roles, was followed by "The Mating Call" from the novel by Ben Beach, also starring Meighan. His "Hell's Angels" was directed by Luther Reed, the cast including Ben Lyon, James Hall, Greta Nissen and others; "Front Page" was a more recent success.

HUNTER, C. ROY: Superintendent of photography and sound recording, Universal Pictures Corporation, Universal City, Cal.; b. Oakland City, Ind., July 2, 1890; p. Wesley and Laura Hunter; e. public schools; m. Alva Hotel; has two sons, Kenneth and Robert. Has traveled extensively since he was 14 years of age. Did photographic, scenic and newspaper work in all parts of the globe. Was four years a sailor, and made a world-circling cruise with Bobby D. Evans, 1907-9. Started with Universal Pictures Corporation in February, 1915 and completed his fifteenth year with the company in February.

HUTCHINSON, CRAIG: b. Austin, Minn.; h. 5 feet 10 inches; medium-hair, blue eyes; w. 145 pounds; p. Minnie B. Parker and Thomas B. Hutchinson, non-professionals; e. Bethel Military Academy, Virginia Friends' School, Washington, D. C., Randolph-Macon College, Virginia; not married. Has stage experience. Author and director of some two hundred comedies for Universal, Hal Roach, Christie, Century, Fox and Educational. In 1925 established the Craig Hutchinson Prod. Inc., with the following officers: Craig Hutchinson, President; Colonel J. J. MacManus, Vice President; V. V. LeRoy, Secretary-Treasurer, and W. L. Hess, Business Manager. Producing romances in color for First National-Pathé (European) Skyark Comedies for Bray Pictures Corporation, and series of talking comedies for leading independents.

HYMAN, BERNARD: Production executive, Metro-Goldwyn-Mayer Pictures Corporation, Culver City, Cal.; b. Grafton, W. Va., August 29, 1897; h. 5 feet 6 inches; light hair and blue eyes; w. 160 pounds; e. New York public schools and Yale University.

JACK, NEIL P.: Sound supervisor, Darnour Productions, Hollywood; b. Beloit, Wis., September 19, 1896; p. Edmund F. and Fanny W. Jack; e. Los Angeles Polytechnic High and Laublin Engineering Institute (1914); m. Winifred C. Peroni; has two daughters and a son. Was in the research and production engineering department of Vulcan Air Company, X-ray and high frequency department. Entered the motion picture industry in 1916 with Thomas H. Ince as electrical and experimental engineer. In 1918 with Metro-Goldwyn-Mayer as lighting engineer and was transferred to the photographic department as cameraman. In 1921 became lighting engineer for Louis B. Mayer, and next was assigned to Fred Niblo Productions as chief of electrician. In 1923, entered the radio field and organized "The Radio Doctors," a service and engineering laboratory, radio having been his hobby since 1911. Designed and installed a public address system used for direction of Mollie-Creco, Inc. In 1925 joined Paramount for installation and operation of a short wave voice transmitter, used to direct "Old X-rays" (Victor Fleming, director), and "The Boucheriders" (Jaine Cruze, director). Was with Paramount as assistant chief electrical engineer until 1927. Designed and constructed a wax recording unit for Altone Recording Studios. Remained with Altone as chief sound engineer until engaged to install RCA Photophone equipment for Larry Darnour Productions in 1928 and has remained with this organization as sound supervisor and chief recording engineer.

JENNER, WILLIAM H.: Producer and distributor; b. Evansville, Ind., March 5, 1890; e. Evansville, Ind.; by golf. Formerly stage director, branch manager of United Artists at Boston, George Kleine, Chicago, and Pathe, Los Angeles. In 1916 manager of circuit theatres in Chicago; latest production work was with Harry Langdon Film National unit, when he produced "Tramp, Tramp, Tramp" "The Strong Man," "Long Pants"; now with Wheeler-Jenner Corporation.

JOHNSON JULIAN: Associate producer, Paramount studio; b. Chicago, Ill.; e. public and high schools and University of Southern California. Formerly newspaper man and general press representative in New York City; first editor of Photoplay Magazine, associate editor-in-chief of Hearst Magazine. Entered pictures in 1920; supervised "Beau Geste" titled "The Patriot," "The Case of Lena Smith," "Ah!e's Irish Boss," "Beggar's Life," "Betrayal," "The Four Feathers," "The Wheel of Life."

JONES, BUCK: See male players' biographies.

JOY, JASON: Director of studio relations of Association of Motion Picture Producers, Inc.; b. Clayville, New York, August 7, 1886; p. Dr. and Mrs. Eugene H. Joy, e. Watertown, N. Y., high school, class of 1904, Oswego State Normal School, class of 1906, Wesleyan University, Middletown, Conn., class of 1910; m. Jeannette Stevens and has three children. Career: Middle Ranch, Mont., 1910-13; business in New York, 1913-1917; United States Army, 1917-1921 (private at Fort Niagara, 1917, captain in Field Artillery, Camp Upton, N. Y., 1918, major, Field Artillery, Camp Upton 1918, lieutenant colonel, War Plans Division, General Staff, 1918, colonel, General Staff, 1919. Colonel of General Staff of Officers' Reserve Corps, 1920).

executive secretary of American Red Cross, 1920-22; director of public relations, Motion Picture Producers & Distributors of America, Inc.; 1922-1926; director of Studio Relations Association of Motion Picture Producers, Inc., since 1926.

JULIO, DON: Production executive; real name Julio B. Munoz; b. Honda, Colombia, South America, December 13, 1898; h. 5 feet 6 inches; black hair and eyes; w. 170 pounds; m. Peirce college, Philadelphia, Pa.; m. Maria Balcarel, professional; hy. boxing, Amateur 118 pounds champion of South America, 1917 to 1920; also active in tennis. No stage experience. His screen experience as producer includes the years 1928 to 1930 in the capacity of president of Superior Productions.

KAUFMAN, EDWARD: Supervisor of short subjects, Universal studio; b. Chicago, Ill., August 20, 1895; h. 5 feet 3 inches; gray eyes; w. 121 pounds; e. Paterson high school, Paterson, N. J.; is married. Formerly newspaper man with Philadelphia Times, New York Press, Baltimore News, Washington Times when all were under Frank Munsey Syndicate. Entered pictures in 1915 with American Film Company, Santa Barbara, Cal.

KEARNS, J. F.: Secretary and treasurer, Rogers Productions, Ltd., and Charles R. Rogers Productions, Inc., Hollywood; b. San Francisco, January 18, 1879; p. I. and Helena Kearns; e. high school, San Francisco, Cal.; m. Edythe Helen Hollander; two children, Nadine W. Plough and Audrey B. C. Kearns. Was in the mercantile field prior to 1923 and chief accountant of Brazilian Meat Company, Rio de Janeiro, 1917-23; comptroller, Peninsular Productions, San Mateo, Cal., 1924-25; comptroller, Great Western Productions, Hollywood, 1925-26; secretary and treasurer of Charles R. Rogers Productions, Inc., since 1926 and of Rogers Productions, Ltd., since 1930.

KEMBLE, WILLIAM H.: Vice president and general manager of Triangle Film Corporation, Hollywood; b. Wilmington, Del., in 1887; p. Chamber E. and Anna M. Hudson Kemble; e. University of Pennsylvania; m. Emma Knox; has two sons and a daughter, Edward and William H., Jr., and Janet. Connected with the bond and mortgage department of Metropolitan Life Insurance Company, the bond department of Spencer Trust Company, New York, W. E. Hutton and Company, members of the New York Stock Exchange. Entered the motion picture business as owner of a number of theatres located in New York City and Brooklyn, including the Brighton Beach Music Hall where he showed "The Birth of a Nation" in the summer of 1915. Took over the Brooklyn exchange of Triangle Film, after which he produced a number of motion pictures. Was connected with Thomas H. Ince as personal financial representative. Now is engaged in handling "The Birth of a Nation" (sound version) for Triangly Films address: Hollywood Professional Bldg., 7046 Hollywood boulevard; residence, 3110 Los Feliz boulevard, Hollywood.

KENNEDY, AUBREY MARK: Production executive; b. Winnipeg, Man., Can., June 21, 1887; h. 5 feet 8 inches; gray hair and blue eyes; w. 175 pounds; p. Mary and John Kennedy, non-professionals; e. St. Mary's high school and St. Mary's Academy, Dayton, Ohio; divorced; hy. fishing and hunting. Has had 22 years of screen experience as a motion picture executive and playwright. Is the author of "Seeing Things," a farce produced at the Playhouse, New York City; "Marie Antoinette," a drama, also produced at the Playhouse; "The Darling," a farce, at the Majestic, Los Angeles; "The Tom Cat," also a farce, in London, England, and "Behold This Dreamer," a comedy, at the Cort theatre, New York. Was general manager of Essanay Film Manufacturing Company for three years; general manager of American Film Manufacturing Company, three years; director-general for Universal Film Manufacturing Company three years; also director-general for Goldwyn Pictures Corporation three years. Has also been director and author of innumerable pictures from one-reel Westerns to eight-reel super-features. Was appointed executive vice president in charge of Synchronone devices.

KOENIG, WILLIAM: General studio manager, Warner Bros.-First National studios, Culver City, Cal.; b. Milwaukee, Wis., in 1885; mother, Mrs. Jennie Koenig; e. high school; m. Nellie May Loomis; no children.

KOHNER, PAUL: Supervisor, Universal Pictures Corporation, Universal City, Cal.; b. DePitza, Schoenau, May 29, 1902; h. 6 feet; brown hair and blue eyes; w. 165 pounds; p. Helene and Julius Kohnner, non-professionals; e. Vienna, Prague; hy. music and tennis.

LAEMMLE, CARL: b. Laupheim, Germany, January 17, 1867; h. 5 feet 2 inches; gray hair and blue eyes; w. 140 pounds; p. Rebekka and Julius Laemmler, non-professionals; e. Germany; m. Recha Stern of Fliden, Germany, non-professional. From 1884 to 1885 he worked in a drug store in New York, then a department store in Chicago, next on a farm in South Dakota; returned to Chicago and went to work for Butler Brothers; later was employed as a bookkeeper for the wholesale jewelry firm of L. B. Company; then became a clerk in the stock yards for Nelson Morris & Company; also worked for the firm of Otto Young & Company, wholesale jewelers; thence to Oshkosh as bookkeeper in Continental Clothing house, and after four years was promoted to manager.

Back to Chicago in 1906 and intended establishing a chain of 5 and 10 cent stores but became interested in moving picture theatres instead. Opened his first theatre, the Whiteford, on Milwaukee avenue, Chicago; two months later opened his second theatre on Halsted street; then established Laemmler Film Service, Chicago; the next year (1907), he established exchanges in Evansville, Memphis and Omaha, and in June of that year returned to Europe for a visit. In 1908 he established exchanges in Minneapolis, Portland, Ore., Salt Lake City, Montreal and Winnipeg. In April, 1909, he quit the Patents Company and became an independent, organized Imp Company, incorporated as Yankee Films Company; released his first picture, "Hiawatha," 989 feet in length, the second release being "Love's Stratagem," 954 feet long.

From 1909 to 1912 he fought the Patents Company; and in May, 1912, Laemmler, R. J. Cochrane, Charles Bauman, David Horsley, P. A. Powers and W. H. Swanson combined their interests and formed Uni-

versal Film Manufacturing Company with offices at 1 Union square, New York City. Later that year Laemmler went to Europe and opened his first American independent foreign office. Laemmler and Cochrane bought out P. A. Powers and obtained control of Universal and in 1924 moved to their present quarters, Fifth avenue and 57th street; in 1925 Universal Pictures Corporation issued the first stock to the public and became established on the New York stock exchange. In June 1926, Laemmler was stricken with appendicitis on board the S. S. B-rengaria and operated upon in London. In December, 1926, he bought the Thomas H. Ince estate near Hollywood and became a resident of California.

On the anniversary of his sixtieth birthday he was honored by a great demonstration by all of Hollywood under the leadership of Mary Pickford and other celebrities of screen and stage who worked for him. "All Quiet on the Western Front," "The King of Jazz," both completed in 1930, were awarded prizes by the Academy of Motion Picture Arts and Sciences. "All Quiet" also won the Film Daily poll and the gold medal of honor of the Faculty of Arts, London, as the best picture of 1930. In September, 1930, Laemmler became a grandfather and grand-daddy (Larrie took the name "Uncle Carl") as the industry's affectionate nickname for the veteran producer. Fitting observance was made in February, 1931, of his silver jubilee in the business, and a bound volume of letters received from exhibitors on the occasion was presented to him in Hollywood, the presentation being made by Martin Quigley and William A. Johnston, general manager of the West Coast offices of C. E. C. LeBaron, in connection with the silver jubilee. Biography of Carl Laemmler, by John Drinkwater, was published this spring in England and America (Putnam's).

LAEMMLE, CARL, JR.: General manager in charge of all production, Universal Pictures Corporation, Universal City, Ca.; b. Chicago, Ill., April 28, 1908; e. boarding school near New York, and Clark School, Concited, wrote, cast, supervised and edited the Universal Junior Jewel Series, "The Collegians," starring George Lewis, and featuring Dorothy Gulliver, as well as Hayden Stevenson of "Leather Pushers." Was appointed general manager and associate producer of Universal, West Coast Studios, in complete charge of all production, in 1920. Some of the photoplays made under his direction are "Lonesome," "Broadway," "King of Jazz," "Little Accident," "Lady Surrenders," "Dracula," "Resurrection," "Free Love," "Sued," and "Iron Man." He produced "All Quiet on the Western Front," which won the Gold Medal Award of the Academy of Motion Picture Arts and Sciences for the year 1930, as the outstanding picture produced that year. It also won the Film Daily poll as the best production of the year.

LE BARON, WILLIAM: Vice president in charge of production, RKO Radio Pictures; b. Elgin, Ill., February 16, 1883; h. 5 feet 10 inches; light hair and blue eyes; w. 160 pounds; p. Mary Bundy and John K. LeBaron, non-professionals; e. high school at Elgin, Ill., the University of Chicago and New York University; no stage training; m. Mabel Hollins, non-professional; hy. play writing. Wrote "The Echo," "The Very Idea," "Apple Blossom," "Her Regiment," "I Love You," "The Yankee Princess," "Moonlight," and "The Scarlet Man." Now is vice president in charge of production for Radio.

LASKY, JESSE L.: First vice president in charge of production, Paramount Publix Corporation; b. San Francisco, Cal.; e. high school of San Francisco. He was one of the first men from the West Coast to go to Alaska at the time of the earliest gold rush and one of the first hundred to reach Nome, this after a brief reportorial experience on the San Francisco newspaper. On his return from Alaska he became a musician and leader of the Royal Hawaiian Band of Honolulu. When he came back to the States he capitalized his experience by associating himself with vaudeville enterprises and presented a number of important musical acts in association with the late Henry R. Harris. In fact, Lasky's musical acts are still the recognized vaudeville standards for that character of entertainment. Jesse L. Lasky Feature Play Company, of which he was president and which he organized in association with Samuel Goldwyn and Cecil B. DeMille, began business in January, 1914. The company produced several of the famous Belasco dramas, including "The Rose of the Rancho," "The Girl of the Golden West," "The Warnings of Virginia," "The Governor's Lady," and "The Woman." Among the stars who appeared under the Lasky banner were Edward Aheles, Edmund Breese, Thomas W. Ross, Blanche Sweet, Dustin Farnum, Max Figaner, Robert Edeson, H. B. Warner, the late Theodore Roberts, Edith Taliaferro, Wallace Fedinger, Edith Wynne Mathison, Victor Moore, Mabel Van Buren, House Peters, Charlotte Walker, Ina Claire, Fannie Ward, Donald Brian, Carlyle Blackwell, Laura Hope Crews, Rita Jolivet and Geraldine Farrar. When Famous Players Film Company and Jesse L. Lasky Feature Play Company combined in July, 1916, Lasky was made first vice president of the new corporation and has continued as such ever since. From the outset he has been in complete charge of the company's production, dividing his time between the big Lasky studio at Hollywood and the home office in New York, where he is in close touch with the activities of the Eastern studio on Long Island.

LATHEM, FREDERICK: Born and reared in England. Produced shows at leading London theatres, before coming to New York. Among the most important of the musical comedies and operettas he directed in this country are "Mlle. Modiste," "The Red Mill," "The Old Town," "The Prima Donna," "The Fair Co-Ed," "The Slim Princess," "The Red Widow," "The Enchantress," "The Rose Maid," "The Fire Fly," "Sbil," "The Madcap Duchess," "Sweethearts," "Princess Pat," "The Only Girl," "The Century Girl," "Eileen," "The Echo," "The Canary," "Apple Blossoms," "The Night Boat," "The Half Moon," "The Punch and Judy," "One Kiss, Caroline," "Love Song," "The Candy Shop," "Marjorie." Has directed "Bull Dog Drummond," "General Pose," "Three Wise Fools," "The Wandering Jew," "The Lullaby," "The Great Pursuit." Now a Radio Pictures executive.

LEEVE, M. C.: Executive manager, Paramount

West Coast Studio; b. Baltimore, Md., January 19, 1889; e. Chicago; married; has two sons, Mickey and Johnnie. Previous career in merchandising. Entered pictures in 1917, joining Robert Brunton at United Studios; produced "Isle of Lost Ships," "White Moth," "Sweet Daddies"; held executive positions with First National, United Artists and Paramount.

LEVEY, HAROLD: Music director, Warner Brothers' Eastern Studio; b. New York City; h. 5 feet 10½ inches; gray eyes and light hair; w. 185 pounds; e. New York, Russia and Germany, specializing in composition and piano; m. non-professional; hy. golf. Composer of "Magic Ring," "Lady Billy," "Clinging Vine," "Lovely Lady," "Greenwich Village Follies," and many more. Entered picture business two years ago.

LEWYN, LOUIS: Producer, Hollywood; b. Houston, Texas, December 18, 1892; h. 5 feet 10 inches; light blond hair and gray-blue eyes; w. 170 pounds; p. non-professionals; e. high school, Houston, Texas; also Berlin, Germany; m. Marion Mack, professional; hy. flying, was awarded Aero Club of America Aviation Medal of Merit in 1919, for first flight into the Grand Canyon of Arizona on the U. S. Air S-vice flight from the Gulf to the Pacific and return. Produced his first feature air picture in 1919 in which such feats as changing from plane to plane and plane to train were shown. This photoplay was produced at Ellington Field, Texas, and released under the title of "Sky-Eve," by Sol Lesser, state rights. Originated a single reel novelty series depicting the life of screen stars in the studios and homes in Hollywood; this being released under the series title "Screen Snapshots." First series 1920, through state rights, second series through Federated Films exchanges, third series through Pathe exchanges, following a series through Columbia Pictures.

He produced a feature picture dealing with the adventures of a movie-struck girl in Hollywood, under the title of "Mary of the Movies," and released in 1923 by FBO as a Columbia Picture. This photoplay was made in partnership with CBC Film Sales corporation, and due to the success of this picture, CBC announced a series of Columbia features and later changed the name of its selling organization to Columbia Pictures Corporation. He also produced the "Carnival Girl," in 1925, released by Associated Exhibitors through Pathe exchanges, and the two-reel comedy series, "Alice in Movieland," in 1927; released by Paramount; also a series of short subjects, released as "Radiograms," 1928, and distributed by Columbia, the material being written by Ralph Spence. Also has produced a series of short subjects with RCA Photophone sound entitled, "Station Star."

He also produced "The Voice of Hollywood," for release by Tiffany. The second series, consisting of 26 single reels, with screen stars broadcasting from Hollywood direct to the theatre, has an added novelty with all programs being presented as television broadcasts. This was the first television novelty series to be released. Also is preparing new novelty series entitled "The Unassociated Press."

LIGHTON, LOUIS D.: Associate producer, Paramount Publix Corporation, Hollywood; b. Omaha, Neb., in 1895; p. Mr. and Mrs. William R. Lighton; e. University of Arkansas; m. Hope Loring Lighton; one daughter, Patricia Lighton. Experienced in newspaper work and in magazine fiction and novels; was scenario writer; has been associate producer for Paramount for five years. Wrote or adapted "Wings," "Penrod and Sam," "Boy of Mine," "Little Annie Rooney," "His Secretary," "It" and dozens of others. Produced Clara Bow pictures and "Shopworn Angel," "The Virginian," "Seven Days' Leave," "Tom Sawyer," "Skippy" and numerous others.

LIPSCHULTZ, GEORGE MILTON: b. Chicago, Ill., December 12, 1894; h. 5 feet 6 inches; chestnut brown hair and blue eyes; w. 160 pounds; p. Sari and David Lipschultz, professional; e. Medill high school and Chicago; m. J. J. Schomer, professional; hy. boxing, swimming, baseball and hand ball. Presentation and stage experience musical director. Headlined Pantages circuit and Orpheum circuit as violin soloist. For five years musical director for Saxe theatres, Wisconsin, five years Warfield theatre, San Francisco, one year Low State, Los Angeles, Fox theatres, Portland and Seattle. Musical director of "Katinka." In charge of synchronization, Fox Studios, Hollywood, Cal.

LISSNER, RAY: Assistant director, RKO Radio Pictures, Hollywood; b. New York City, January 10, 1903; h. 5 feet 4 inches; brown hair and eyes; w. 115 pounds; p. Julia Manck and S. H. Lissner, non-professionals; e. Commerce high school, June Heide, professional. Started in the picture business with International Film Service, New York, doing laboratory work (December 5, 1919); in 1920 he went with the Cosmopolitan Studios, New York, as office boy, then with Fox Film Corporation, New York office, as personal office boy to William Fox. Later worked as prop boy, script clerk, second assistant director with the following directors: Jack Ford, Herbert Brenon, J. Gordon Edwards and Harry Millard. In 1925 he became chief assistant director and personal business manager under contract to Herbert Brenon to date, on the following productions: "Dancing Mothers," "Beau Geste," "Great Gatsby," "God Gave Me 20 Cents," "Telephone Girl," "Sorrrel and Son," "Laugh, Clown, Laugh," "The Rescue," and "Case of Sergeant Grisca," also "Beau Ideal." Worked at Cosmopolitan Studio, Fox, Metro-Goldwyn-Mayer, United Artists, Samuel Goldwyn, Inc., and Radio-Keith-Orpheum. Assisted Fred Newmeyer, Nick Grinde, Paul Sloane and others. Member of the first executive committee of the assistant directors section of the director's branch of The Academy of Motion Picture Arts and Sciences.

LIVADARY, JOHN PAUL: Technical sound director, Columbia Pictures Corporation, Hollywood; b. April 29, 1899, in Constantinople of French parents but is an American citizen; p. Paul J. and Marguerite Scott LeVadary; e. University of Athens, Greece, New England Conservatory of Music, Massachusetts Institute of Technology with degrees of bachelor of science and master of science from M.I.T. in electrical engineering and mathematics; not married. Completed his engineering education after being honorably discharged from

the United States Army. After graduation he studied manufacturing methods at the West Lynn, Mass., plant of General Electric Company. Went to Los Angeles two years later and started his career as a musician and electrical engineer. After five years as transmission engineer with Pacific Telephone and Telegraph Company and realizing the possibilities of the art of sound recording (then in its infancy), he joined the forces of Paramount West Coast Studios as a research engineer under Roy J. Pomeroy. One year later was offered the position of chief sound engineer of Columbia. Has contributed considerably to refinement of sound recording and is identified with various original theoretical investigations of problems of the industry.

LORD, ROBERT: Production supervisor and writer, First National Pictures, Inc., Burbank, Cal.; b. Chicago, Ill., May 1, 1902; e. Harvard University; m. Martha Bliss; has a daughter, Evelyn.

MCCORMICK, JOHN: b. Kansas City, Mo., August 17, 1893; h. 6 feet 10 inches; brown hair and eyes; w. 183 pounds; p. Annie Phelan; m. Joseph J. O'Connell, non-professional; e. Broadway high school, Seattle, Wash., and the University of Washington; married to non-professional; h. tennis. Began his stage career as usher in a Seattle theatre; after leaving college he became treasurer of the Empress theatre in San Francisco. Realizing the coming popularity of motion pictures, he entered this field in the show business in 1914; bought rights to "Birth of a Nation" and "Billie's Punctured Romance," for Pacific Northwest territory, and exploited and sold pictures in that locality; then became affiliated with Sol Lesser, first as exchange manager in Denver of All Star Features Distributors, then as publicity and exploitation manager for the entire organization. When the war broke out in 1917, he was commissioned an ensign in the Navy; he became publicity director of the newly organized First National Exhibitors Circuit; was Western head of this organization as it developed from a two-room office until it occupied its present two million dollar studio. In 1927 he resigned as general manager of First National Studio to devote his attention to producing pictures. Made pictures for several First National releases. Retired from pictures since 1929.

MCGUINNESS, JAMES K.: Associate producer and writer; b. New York City, December 20, 1893; h. 5 feet 11 1/2 inches; gray eyes; dark brown hair; w. 177 pounds; e. New York public and high schools and New York University; h. golf; is married. Newspaper work in New York and Philadelphia; sport column, New York Evening Telegram; Sun Dial, New York Sun; originated and ran for first year "The Talk of the Town" in the New Yorker; contributed to various national magazines. Entered pictures in February, 1927, through Winfield Sheehan; produced for Fox, "A Girl in Every Port," "Romance of the Underworld," "Roadhouse," "Men Without Women," "Salute," "The Lone Star Ranger," "Born Reckless."

McINTYRE, ROBERT B.: Production manager, Samuel Goldwyn Productions, b. Philadelphia, Pa.; e. Philadelphia. Formerly theatrical business manager at Walnut Street theatre, Philadelphia, and with Wm. A. Brady in New York. Entered pictures in 1913, having been sent to Peerless Studios in Fort Lee by Wm. A. Brady.

MACKINNON, DOUGLAS GEORGE: Member of Association of Motion Picture Producers, Inc., Hollywood; b. Mandalay, Burma, India; h. 6 feet 1 inch; light hair and blue eyes; w. 175 pounds; p. Annie Allan and Harry Douglas Mackinnon; e. Los Angeles high school; m. Ruth Palmer; h. yachting, polo, golf. Address: 5504 Hollywood boulevard, Hollywood.

MANNIX, EDWARD J.: Financial comptroller at MGM studios; b. Fort Lee, N. J.; e. Fort Lee and Hackensack, N. J. Connected with theatrical profession for five years as manager of eastern shows and for fourteen consecutive seasons as manager of Palisades Park. Entered pictures in 1916, affiliated with Allan Dwan; general connections and association with Jos. and Nicholas Schenck. Following merger of old Metro, Goldwyn and Mayer, became financial comptroller at MGM Studios.

MANNON, ALFRED T.: b. Philadelphia, Pa., December 22, 1897; h. 5 feet 11 inches; brown hair and eyes; w. 170 pounds; p. May Reiff and George Henry Mannon, non-professionals; e. Stuyvesant high school, New York City, and Columbia college school of architecture; m. Marion R. Hickson, non-professional. He is a production executive at Tec-Art Studios, Hollywood.

MARKS, JOE: Leasing manager, Warner Bros. and First National studios, Hollywood and Burbank, Cal.; b. Youngstown, Ohio, July 18, 1886; p. Henry and Kate Marks; e. public schools; not married. Twenty-six years in show business; usher; ticket taker; treasurer; stage property man; stage electrician; stage grip; assistant manager; summer amusement park manager; penny arcade; business manager; sensational outdoor acts; theatre manager; theatre lessee; theatre concessionaire; theatre program publisher; owner, theatre curtain advertising company; state righter of feature pictures; theatre scout; called the "first casting director to cast talking pictures"; now leasing manager.

MAYER, LOUIS B.: Vice-president in charge of production, Metro-Goldwyn-Mayer Pictures, Culver City, Cal.; b. Europe, July 4, 1885; p. Sarah Melzer and Jacob Mayer, non-professionals; e. public schools, St. John, New Brunswick; m. Margaret Shenbrot. His first theatrical venture was the operation of a small theatre in Haverhill, Mass. The house was in poor condition, but he renovated it and reopened it with "From the Manger to the Cross." Having won the confidence of his patrons, he soon had the leading theatre in the town. He then decided to give social attractions such as the Boston Opera Company, "Peter Pan," with Maude Adams and "The Little Rebel," with the Farnums as the attractions, which was also a huge success. One by one all of the five theatres in Haverhill came under Mayer's control. Later he branched out and with Nat Gordon formed the Gordon-Mayer theatrical chain, the strongest in New England at that time. He then became interested in the exchange end of the business, and soon was recognized as one of the biggest buyers of film productions in the country, as well as enjoying an enviable reputation as a rare judge of a picture's commercial possibilities. His background of sound experience and victories made him logical head of operations when the greatest merger up to that time in film history brought together the pic-

ture-making forces of Metro-Goldwyn-Mayer. Under his management that organization has become one of the greatest film producing organizations in the world, producing an average of more than 60 pictures each year.

MELIKEN, IRVING: b. New York City, June 2, 1902; h. 5 feet 6 1/2 inches; brown hair and eyes; w. 137 pounds; p. Joseph, non-professional; e. Morris High School; m. Claire, non-professional. For the past ten years he has been with the Tec Art Studios in Hollywood, as studio manager and secretary of the corporation.

MENDOZA, DAVID: Musical director, Warner Bros.-First National Pictures, Burbank, Cal.; b. New York City, March 13, 1894; p. David and Wilhelmina; e. pupil at the Institute of Musical Art, New York City, violin with Franz Kneisel, composition with Percy Goethchins and Rubin Goldmark, also preparatory medical school; m. Dorothea Schoeps; has two sons. For two years was first violinist with Russian Symphony Orchestra, four years with the New York Symphony, orchestra conductor for the past twelve years. Two years ago appeared at the studio screen with the New York Philharmonic as guest conductor. Nine years musical director of the Capitol theatre, New York. Scored and presented such productions as "The Big Parade," "Ben-Hur," "The Merry Widow," "White Shadows of the South Seas," "Dancing Daughters," "Don Juan" (first Vitaphone production). Did commercial broadcasting for a year and a half on each radio hour, as Fada, Maxwell House Coffee, Paramount, Eastman Kodak, Quaker State Green and White. Was associated with Roxy's Gang and Major Bowes' Family as musical director. Has been active in radio broadcasting since its inception.

MEYER, HENRY D.: b. San Francisco, Cal.; h. antique furniture. Secretary-Treasurer with James Cruze, Inc.

MILLHAUSER, BERTRAM: Associate producer, RKO Radio Pictures, Hollywood; b. New York City, March 25, 1892; h. 5 feet 5 1/2 inches; brown hair and blue eyes; w. 135 pounds; p. Bertha and Isaac Millhauser; m. non-professional; h. Dachshunds. For 10 years a writer and editor of a story and screen play for Pathe, Universal, F. B. O., Warner Bros., Famous-Players-Lasky, Fox. Supervised twelve films for Cecil B. DeMille. Associate producer for Fox. Now associate producer of Radio Pictures.

MITCHELL, PELL: Production manager, Darmour Productions, Hollywood; b. Fulton, Ky., December 12, 1884; b. 5 feet 9 inches; brown hair and eyes; w. 145 pounds; p. Mary Elizabeth and Josiah Mitchell, non-professionals; e. Dixon, Tenn., and Vanderbilt university; m. Pearl Roberts, non-professional; h. reading the Bartenders' Guide, Hostetter's Almanac and O. O. MacIntyre's column, breeding Boston Terriers, yachting on Biscayne Bay. Stage experience: barnstorming. Editor of Mutual Weekly and Gaumont News for six years. Organized Fox News in 1919.

MOOS, SIGMUND: Manager, leasing department, Universal Pictures Corporation, Universal City, Cal.; b. Gallinzen, Germany, August 25, 1871; p. Samuel and Esther Moos; e. high school, Constance, Germany, and University of Geneva, Switzerland; m. Amalia ne Wachtel. In the United States 30 years and a citizen since 1906. Manager of the leasing department of the Universal City studios since 1915. Has made twelve trips to Europe, particularly Switzerland, Germany, France, Italy, Spain, Sweden and Norway, and to North Africa. Is interested in art and history study.

MOULTON, THOMAS T.: Chief engineer of the sound department, United Artists studios, Hollywood; b. Wausau, Wis., January 1, 1890; h. Howard and Lorene Moulton; e. grammar school, high school, and university in electrical engineering; m. Eunice M. Moulton; one daughter Adelia May Moulton. Was electrical engineer for Pacific Fruit Express Company, San Francisco, for four years. Operated his own ice business and then sold it to Union Ice Company. Went to Los Angeles six years ago and has been actively engaged in the electric engineering profession ever since.

MURPHY, JOHN LAWRENCE: Production manager of Harold Lloyd Corporation; b. Chicago, Ill., 1894; e. Portland, Ore.; played professional baseball in the old International League; entered pictures in 1918 through Conolly, Chicago. Enlisted in the aviation section in the World War, and immediately following his discharge went to Hollywood, where he joined Brunton Film Company; later went with Rolin Film Company, which was then producing the Harold Lloyd comedies in the old Bradbury Mansion, Los Angeles. Participated in the building of the new Hal Roach plant at Culver City and remained there until Harold Lloyd branched out as an independent producer seven years ago. Went with the Lloyd corporation as production manager. Is a member of the Elks Lakeside Golf Club and the Hollywood Athletic Club.

NATHAN, AL: Producer; b. Chicago, Ill., May 22, 1884; h. 5 feet 4 inches; brown eyes, brown hair; w. 165 pounds; e. Chicago, specializing in law and medicine; h. yachting; is married. Formerly in theatrical business for 25 years as company manager, advance man for some of the largest theatrical organizations in New York and Chicago; also managed theatre in several cities for Carl Laemmle. Entered pictures in 1918 through Harry Cohn, of Columbia, and became vice president and general manager of Savoy Pictures, then producing Hal-Roach Boy Comedies with Flannagan and Edwards; made all of the Carter DeLavena Comedies and his own series of Sunkist Bathing Girl Comedies, titled "Good to the Last Drop."

NEITZ, ALVIN J.: b. Port Townsend, Wash., March 23, 1894; h. 5 feet 11 1/2 inches; brown hair and blue eyes; w. 180 pounds; p. Harriett and Joseph Neitz, non-professionals; e. Los Angeles high school and University of Southern California; m. Marguerite E. Foss, professional; h. y. bridge. Stage experience of two years, with Riley and Woods in "Casino Girls," also with Edward Winterburn, and as stage manager. Screen experience since 1911 being with the following companies: two years American Film Co., Santa Barbara, four years Thos. H. Ince, two years David Horsley and three years Triangle. Producing independently until June, 1929, and now with Fowler Studios.

NOSLER, LLOYD: Supervising editor and co-director, Hollywood; b. Portland, Ore., March 13, 1900; h. 5 feet 10 inches; brown hair and blue eyes; w. 157 pounds; e. Central high, Spokane, Wash.; m. Josephine

Nosler; h. polo, tennis and swimming. Joined the staff of Universal in 1915. Has edited the following productions: "Ben-Hur," "Flesh and the Devil," "Uncle Tom's Cabin," "The Cat and the Canary," "The Temptress," "The Name Is Woman," "Strangers of the Night," "Red Lily," and "The Famous Mrs. Fair." He held the position of supervising film editor at Universal, also supervising editor at Inspiration. Co-directed Douglas Fairbanks' picture, "Reaching for the Moon," for United Artists.

PIVAR, BEN: Foreign production supervisor, Columbia Pictures Corporation, Hollywood; b. Manchester, England, March 23, 1901; p. Adolph and Anna Pivar; e. business college. Started as assistant editor, then became film editor, supervising film editor. Next he was appointed supervisor of American production and now is production executive in charge of foreign production.

PIVAR, MAURICE: Supervising film editor, Universal studio; b. Manchester, England, October 11, 1896; e. New York public schools and College of the City of New York. m. Sue Pivar; h. y. golf. Entered pictures seventeen years ago; productions: "Hunchback of Notre Dame," "Merry Go Round," "Phantom of the Opera," "Man Who Laughs," "Cohens and Kellys," and others.

POPPE, HARRY T.: General superintendent, RKO Pathe Studios, Culver City, Cal.; b. Cincinnati, Ohio; h. 5 feet 10 inches. Theatrical experience as company manager and advance agent for Baker & Castle Attractions, "Graustark," and "The Goose Girl"; advance agent for the American tour of the London Symphony Orchestra; with the Cincinnati Symphony Orchestra and Heuck and Fennesz theatres, Cincinnati. Forecasts engagements covered the period from 1905 to 1913. Experience with motion picture productions for five years; Houdini Picture Corporation; B. A. Rolfe Productions; Octagon Films; Yorke-Metro Productions (Harold Lockwood) and David Horsley Productions. Production manager, Pathe Studios, Culver City, Cal., with which he has been connected since May, 1927. Now general superintendent of RKO Pathe Studios.

PORTER, FRED L.: Vice president and treasurer, Christie Film Company; b. Pennsylvania, June 18, 1870; h. 5 feet 8 1/2 inches; blue eyes, brown hair; w. 135 pounds; is married. Entered pictures in Hollywood, May, 1915; purchased stock in producing company and was made general manager.

POST, CHARLES A.: Manager of production, Trem Carr Pictures, Ltd., Los Angeles; b. Salt Lake City, Utah, November 3, 1897; p. C. C. and Clara B. Post; e. public schools of Salt Lake City; not married. Was an actor in the Ernest Wilkes Stock Company, Salt Lake City, 1916-17; went into motion picture acting in 1918, starting with Mary Pickford in "Miss Arkerlart." Was in supporting casts with Wallace Reid, Frank Keenan, Sessie Hayakawa, Cecil B. DeMille Productions, George M. Cohan Productions, Famous Players-Lasky Corporation. Two years in Fox Sunshine Comedies, played Nicholas in King Vidor's "Wild Oranges," was co-leader with Irene Rich in Vitagraph's "Behold This Woman," with Corinne Griffith in First National's "Wilderness," with Josef von Sternberg in Metro-Goldwyn-Mayer's "The Escape," with George Fitzmaurice in First National's "The Tender Heart," and in several state right productions. Also appeared in many other pictures. Started as manager of production with Trem Carr Productions in 1927 and is still associated with Trem Carr. Has been production manager on approximately 75 pictures released through Ravart, Syndicate, Continental and Tiffany.

PUGH, HARVEY M.: b. Lincoln, Ill., December 25, 1893; h. 6 feet 2 inches; brown hair and eyes; w. 194 pounds; p. Edith and Charles H. Pugh, non-professionals; e. Denver high school and University of Colorado; m. Jeanne Mott, non-professional; h. golf and flying. Executive with Paramount for the past nine years.

RAGUSE, ELMER R.: Chief recording engineer, West Coast, B. A. Victor Company, and sound director, Hal Roach Studios; b. Springfield, Mass., May 9, 1901; p. Carl H. and Irene Raguse; e. graduate of Perth Amboy, N. J., high school, and one year in electrical engineering subjects at Brooklyn Polytechnic Institute; m. Ethel U. Burton; has one son, 5 years old. Was a radio operator of Marconi Wireless Company, 1919-1921; was in an automatic telephone installation for Western Electric Company, 1921-22; radio broadcasting of American Telephone and Telegraph Company, WEA, 1923-24; development and operation of sound recording equipment, Bell Telephone Laboratories, 1924-25; recording engineer, Victor Talking Machine Company, Camden, N. J., 1925-28; chief recording engineer, West Coast, Victor company and sound director at Hal Roach Studios, 1928-31.

RAPP, HARRY: Associate producer, Metro-Goldwyn-Mayer Pictures, Culver City, Cal.; b. Denver, Col.; gray hair, married and has two sons. Began his career in minstrel shows in Denver, was with Gus Edwards for six years, then resigned to marry. Was in New York City with a vaudeville agency for seven years, then resigned and joined World Film Corporation; became production manager for Selznick; joined Warner Bros. in 1921; with Louis B. Mayer in 1924. When Mayer joined Metro-Goldwyn-Mayer he became associate producer.

RAPP, JOE: Supervisor of wardrobes, Metro-Goldwyn-Mayer studios, Culver City, Cal.; b. New York City, February 12, 1882; p. Morris and Eliza Rapp; e. high school; m. Vera Feintub; has a son. For six years has been supervisor of wardrobes; for nineteen years before that was in the women's cloak and suit business.

REED, J. T.: Director of sound, United Artists studios, Hollywood; b. Cincinnati, Ohio, in 1887; p. Elwood M. and Viola Shaw Reed; e. University of Michigan, bachelor of arts in 1908 and master of science in 1909; m. Helen Stewart in 1913 and has four children. Was scenario editor for Douglas Fairbanks Company from 1918 to 1920, director in 1921, and production manager from 1923 to 1928, also having been production manager for Mary Pickford Company in 1922. He has been director of sound for United Artists since 1929. Was chairman of the technicians' branch of the Academy of Motion Picture Arts and Sciences from 1928-30, is chairman of the conciliation committee this year and has been on the executive committee the past two years.

REEVES, ALFRED: General manager and vice president of Charles Chaplin Film Corporation, Hollywood; b. London, England, December 2, 1876; h. 5

feet 7 inches; dark gray hair and hazel eyes; w. 135 pounds; p. Ellen and John Reeves, professionals; e. London public schools; m. Amy Clara Minister, professional; hy. photography, first nights and motion pictures. His career has been entirely professional. In 1895 he toured Great Britain and France with Frank C. Bostock circuit and manager; in 1897 toured as advance manager for Lord George Sayer's Circuit in Great Britain; in 1900 with Fred Karno's Companies in vaudeville. In 1905 came to the United States as manager and producer and opened at Hammerstein's in New York with "A Night in an English Music Hall," managed and booked this act and repertory of Karno sketches until 1914 in the United States. In the spring of 1910 made a trip to England, coming back to this country in the fall of that year with the production of "A Night in a London Secret Society," in which Charles Chaplin made his American debut at Percy C. Williams' Colonial theatre in New York City, September, 1910. Played this act and repertory acts, "A Night in a London Club," "A Night in an English Music Hall," and others until November, 1913, when Charles Chaplin went into pictures with Keystone. In 1914 again went to England on a theatrical tour and made appearances in many war entertainments for the wounded at Netlet, Aldershot, etc. In 1918 arrived in Hollywood and renewed connections with Charles Chaplin, who had just started his own production studios; later became president of Chaplin Studios, Inc., and general manager and vice president of Charles Chaplin Film Corporation, which positions he now holds.

ROACH, CHARLES H.: Secretary and treasurer, Hal Roach Studios, Inc., Culver City, Cal.; Alexandria County, Va., March 28, 1860; e. Academy in Alexandria, Va.; m. Mabel Bally; has two sons, John B. Roach and Hal E. Roach.

ROACH, HAL: President, Hal Roach Studios, Inc.; b. Elmira, N. Y., January 19, 1892; married and has two children. At 17 years of age went to Alaska, where he engaged in trucking business; returned to Seattle in same line of work and from there to Los Angeles with similar venture. Picture career started with Universal as stock cowboy at \$25 a week; met Harold Lloyd and the two raised enough money to make a picture that sold for \$850. Roach studio activities began at Glendale, then to Santa Monica boulevard, where "Lonesome Luke" comedies were made; final quarters at Culver City, where a big plant was built in 1919; Hal Roach productions are now released through MGM.

ROCK, JOE: Producer; b. New York City, December 25, 1893; h. 5 feet 3 inches; blue eyes, dark hair; w. 155 pounds; e. New York City, New York Normal School and Chataqua Normal; m. Louise Granville, and two children, Felippa and Philip; hy. basketball, football, boxing, athletics; paid way through normal schools by playing professional basketball. Previously physical director of Pittsburgh Athletic Club, Crafton, Pa., schools and clubs, vaudeville, carnivals; entered picture business 16 years ago with Vitaphone; has produced Stan Laurel series, Three Fat Boys comedies, and others.

ROCKETT, A. L.: Associate producer, Fox studio; b. Vincennes, Ind., September 24, 1889; e. Sedalia, Mo., high school, Missouri University; m. Dollie Rockett, and has one son, Norman. Played piano in first class nickelodeons for five years; next with American Smelting & Refining Co.; entered picture business in 1914; together with brother, Ray, produced silent "Abraham Lincoln"; production supervisor with First National several years, then to Fox.

ROEMHELO, HEINZ: General director of music, Universal Studio; b. Milwaukee, Wis., May 1, 1901; h. 5 feet 8 inches; brown eyes, black hair; w. 170 pounds; e. Milwaukee and Berlin, Germany; married and has two children, Mary Lou and Elise Anne. Formerly concert pianist and musical director. Wrote score for "Captain of the Guards" with exception of two numbers by Cadman, entire score for "White Hell of Pitz Palu," incidental music for "All Quiet on the Western Front," and other Universal pictures.

ROGELL, ALBERT S.: Producer and director, Rogell Productions, Ltd., Hollywood; h. Oklahoma City, Okla., August 1, 1901; p. Mr. and Mrs. B. E. Rogell; e. public school and high school, Spokane, Wash., and Washington State College; m. Alan Douglas, no children. Business manager of college paper; billing clerk and salesman; stage electrician; stage carpenter; stage property man; camera man; cutter; titler; author; director. Has been associated with First National, Universal, FBO and Tiffany. Started in the industry in 1916 with Washington Motion Picture Company in Spokane. Went to Hollywood in the same year with the old Western Pictures Exploitation Company, then in 1924 with FBO. Next came his Universal days, directing pictures of every type. For First National he directed "Shepherd of the Hills" and many others. Now is producing independently for Tiffany release.

ROGELL, SID: b. St. Joseph, Mo., Jan. 16, 1900; h. 5 feet 9 inches; black hair and gray eyes; w. 170 pounds; p. Mr. and Mrs. B. E. Rogell, non-professionals; e. North Central high school, Spokane, Wash.; not married; hy. golf. Producing manager for Harry J. Brown for two years, for Chas. R. Rogers three years, and for Ken Maynard one year. Now with RKO Pathé.

ROGERS, CHARLES R.: President of Rogers Productions, Ltd., and Charles R. Rogers Productions, Inc., also vice president in charge of production of RKO Pathé, Inc.; b. New York City, July 15, 1882; p. Simon and Ida Rogers; e. high school, Boston; m. Helen Weiss; has one son, John W. Is a leading independent producer.

SARECKY, LOUIS A.: Associate producer, RKO Studios, Inc., Los Angeles; b. Odessa, Russia, January 26, 1886; e. public school; DeWitt Clinton High School, New York, New York University; m. Clara M. Hirsch. Studied law, secretary to Governor Sulzer of New York, connected with a mining company in Central America, did newspaper work. Started in pictures with Paramount in 1925; first job was assistant to stage manager, then was location manager, stage manager, general production manager and assistant general manager at the Paramount, New York, Studio. Went out to the FBO studios in Hollywood with William LeBaron and stayed with them after RKO purchased that company. Among pictures handled as associated producer with RKO are: "Street Girl," "Slide Street," "Vagabond Lover," "Seven Keys to Baldpate," "Lovin' the

Ladies," "Shootin' Straight," "The Cuckoos," "Leathernecking," "Cimarron."

SAVIN, EDWARD J.: Business manager and production comptroller, Warner Bros.-Vitaphone Eastern studios; b. New York City, July 4, 1892; p. James and Agnes Savin; e. St. Alphonsus Grammar School, Salt Academy prep school, New York University; m. Helen Bronsan; has a son. In 1910 was in business in an export and import office in Beaver street. In 1911 sailed for South and Central America contracting with R. Wilcox of Colon to serve as trader on the San Blas coast, where he was stricken with Chagas fever and was removed by canoe 150 miles on the Caribbean sea to a Bahian hospital, left the hospital and was transferred to San Isabel on the Spanish coast, where he removed the body of a Brooklyn boy of about 20 years who had died of yellow fever in a pine shack constructed by himself. In 1914 he returned to the United States and entered the banking business, finally with the Guaranty Trust. In 1919 he was employed by First National Pictures, Inc., to work for Louis B. Mayer together with William Leathe (now of Century Play) and Paul C. Mooney. In 1921 he joined First National and in 1926 started with Warner Bros. as assistant to the late S. L. Warner on Vitaphone.

SAX, SAM: Production manager, Eastern studios, Warner Bros.-Vitaphone; b. Pittsburgh, Pa.; m. Lulu Adams; no children. Has been in the motion picture industry fifteen years, with Universal, Robertson-Cole and Metro, also owning his own producing and distributing company, Gotham Productions.

SCHLESINGER, LEON: b. Philadelphia, Pa.; h. 5 feet 7½ inches; dark hair and blue eyes; w. 175 pounds; e. Park Avenue high school, Philadelphia; m. Berenice K.; hy. fishing. Started in theatrical business at the age of 14 as usher, song book agent, actor of bits, box office, ahead and back of show and theatre manager. Producer of "Looney Tunes," "Merrie Melodies," Musical Cartoons released by Warner Brothers, Vitaphone song cartoon.

SCHULBERG, B. P.: General manager of West Coast production, Paramount Public; b. Bridgeport, Conn., January 19, 1892; e. high school, New York City, and College of Producer of New York. First position as leaving to become associate editor of a magazine, Film Reports, organized in the interests of independent producers and exhibitors of the then exceedingly young and tender motion picture industry. As associate editor of Film Reports he built up friendships and contacts that enabled him, a year later, to select the producer with whom he desired to affiliate. Because of friendship he accepted a dual post of publicity director and scenario writer with Rex Pictures Corporation, New York City, and a year later went with Adolph Zukor when Zukor launched his Famous Players Company in 1912. Thus it came about that Schulberg exploited the first feature length, big name motion picture sold in America, "Queen Elizabeth," with Sarah Bernhardt in the title role. First venture in feature film was "The Princess of Fonda." "Queen Elizabeth" was a French film bought by Zukor for distribution in America. When Zukor's Famous Players Company combined with Jesse L. Lasky Feature Play Company in 1915 to become the Paramount corporation, Schulberg retained his post of double duty. After several years with Paramount he made the decision to try his hand at independent production. During this period he saw the Elmer Clifton film, "Days of the Sea in Ships," and playing a minor role, that of a stowaway, was a little girl who attracted Schulberg's attention. He immediately wired his associate, who was in the East, with the result that Clara Bow came to Hollywood to play in the Schulberg company. In 1925, Schulberg rejoined Paramount in the capacity of associate producer, the first time this title was used in production circles, later becoming general manager of all West Coast productions for Paramount.

SCHOEDSACK, ERNEST BEAUMONT: Producer; b. Council Bluffs, Iowa, June 8, 1893; h. 6 feet 5 inches; brown hair and gray eyes; w. 190 pounds; p. Ruth A. and Gustav A. Beaumont, non-professionals; m. Ruth Rose, professional; hy. motion pictures; producer with Marian Cooper of "The Four Feathers," and producer-director of "Rango."

SCHUESSLER, FREDERICK EDWARD: Casting director, United Artists studios, Hollywood; b. Indianapolis, Ind., July 22, 1896; p. William and Sophia Schuessler; e. grammar school and high school; m. Marie Ankenbrook; no children. For the past nine years has been in the casting offices of Universal, Metro-Goldwyn-Mayer, Warner Bros. and United Artists. Previously was connected with the automobile industry in Indianapolis in clerical capacities.

SELZNICK, OAVIO D.: Executive assistant to B. P. Schulberg, Paramount West Coast Studio; b. Pittsburgh, Pa.; e. New York public schools, Hamilton Preparatory school, Columbia University; m. Irene Mayer Selznick and Son of Lewis J. Selznick, motion picture pioneer and founder of Selznick Pictures and was trained from early childhood for motion picture work with view to eventually becoming executive; was associate producer at MGM, and then to Paramount.

SHELDON, E. LLDYD: Associate producer Paramount Public Corporation, Hollywood; b. Springfield, Mass., May 27, 1886; p. Eugene and Anna Sheldon; e. Harvard University, bachelor of arts and master of arts; m. Fanny Franks; no children. From 1908 to 1910 was a reporter for the New York Globe and New York World; 1910-13, business manager for Charles Frohman; in 1913 produced two feature pictures in association with Gilbert Miller; in 1914 was Washington correspondent for the New York American; from 1915 to 1922 was a freelance magazine and motion picture writer, contributing several hundred stories and articles to national magazines and 48 feature pictures produced by various companies. From 1922 to date has been supervisor of productions for Paramount, guiding 186 productions.

SPIVACK, MURRAY: Director of sound effects, RKO Radio Pictures, Hollywood; b. New York City, September 6, 1900; e. Stuyvesant high school and College of the City of New York; married. Studied chemical engineering and worked his way through school by playing in orchestras; was in orchestras when sound started and went into the work of handling sound effects at the Pathe studios in New York, thence to RKO Radio Pictures in Hollywood.

SHURLDCK, GEDFREY: Associate producer, foreign productions, Paramount Public Corporation, Los Angeles; b. Liverpool, England, August 10, 1894; e. private schools in California; not married.

STEWART, EOWIN G.: Chief recording engineer, Paramount Public; b. Yonkers, N. Y., August 5, 1898; h. 5 feet 7½ pounds; brown hair, brown hair; e. Union College, Columbia University, specializing in science and mathematics; m.; hy. tennis. Has lived in Chicago, Cincinnati, Indianapolis, New York. Was engineer with Western Electric Company, American Telephone and Telegraph Company and National Broadcasting Company. Entered picture business in 1928.

STRDMBERG, HUNT: Associate producer, Metro-Goldwyn-Mayer Pictures, Culver City, Cal.; b. Louisville, Ky.; h. 6 feet; brown hair and eyes; w. 165 pounds; e. Louisville. Following the completion of his schooling, he became a newspaper reporter and for five years did reportorial work and became well-known as a lecturer; was sports writer for the St. Louis Times, then went to New York to accept the post of advertising and publicity director of the Goldwyn Company, and in 1919 went to California with Thomas H. Ince and became his personal representative. In 1923 he entered the independent producing field, starring Doris May in a series of comedy-dramas which were released through Metro. He next became general manager of Pro-Distributing Corporation (Pro-Dis-Co.), producing the Priscilla Dean and Harry Carey productions and a number of all-star specials. Among the pictures he personally directed were "Paint and Powder," "The Siren of Seville," and "The Fire Patrol." In 1925 he became affiliated with the Metro-Goldwyn-Mayer as an associate producer, which position he still is holding. In this capacity he has been the producer of many well-known films, including "The Single Standard," "The Bridge of San Luis Rey," "Our Dancing Daughters," "White Shadows of the South Seas," "Our Modern Maidens," "Our Blushing Brides," "Dance, Fools, Dance," "The Easiest Way," "Torch Song."

THALBERG, IRVING: r. n. Irving Grant Thalberg; b. Brooklyn, N. Y., May 30, 1899; e. public, private and night schools in Brooklyn; m. Norma Shearer, professional; has one son, Irving, Jr. Began with Universal as secretary, then became private secretary to Carl Laemmle, Sr., and remained in that capacity for two years. Became general manager and director for Universal, then joined Louis B. Mayer productions as production head, and when Mayer and Metro-Goldwyn affiliated he was named production manager for Metro-Goldwyn-Mayer.

THOMPSON, DAVIO H.: Artist's representative, Hollywood; b. New York City, May 4, 1886; h. 5 feet 10 inches; dark brown hair and eyes; w. 210 pounds; p. Elizabeth and David Thompson, non-professionals; e. Morris high school and New York law college; m. Eleanor G. Thompson, non-professional; hy. boxing, golf and bowling. Stage experience from 1904 to 1906 with Proctor Stock Company of New York City. Started his screen career with Edison Film Company in 1910; with Thanhouser Film Company from 1911 to 1914; with Metro from 1914 to 1921 as director and executive; with Fox 1921 to 1923; with First National from 1923 to 1928; Fox Movietone, 1928 to 1929. From 1929 to present has been artist's representative, Hollywood. Now in the agency business.

TRACEY, LESTER ANDREW: Chief electrician, Tec-Art Studios, Inc., Cal.; b. Fort Lee, N. J., February 21, 1899; p. Mary and George Tracey; e. completed Fort Lee grammar school and short course in electrical engineering at U. S. Navy School; m. Ida M. Kohberg; no children. Has been in studio and laboratory work since 1915 with the exception of two and one-half years.

UNGAR, ARTHUR: Associate producer Universal Pictures Corporation; b. Chicago, Ill., August 27, 1886; p. Emil and Bertha Roset Ungar; e. public school No. 103, New York, Morris high school, New York, and New York University Law School; m. Ella Mae Bequette, New York, Buffalo, Chicago, Pittsburgh and Cleveland. Has had experience in that capacity as a business manager with burlesque shows and as secretary and general manager of Independent burlesque circuit; produced shorts in 1912; became general manager of Asher and Goldgreen productions in 1913; managed Van Cuslin theatre, Schenectady, also Orpheum, Detroit; owned and operated Ridgewood Opera House, Ridgewood, N. J., also produced in association with Wilson Collier, "The Girl with Farmhouse Life" in electrical engineering at U. S. Navy School; m. Sweet Petunia, on the road. Was with Variety from 1914 to 1930 and also "Clipper" owned by Variety. Joined Universal as associate producer in 1930.

VERRICK, ALFREDO: General director of Dominant Film Productions, Inc.; b. Naples, Italy, October 23, 1897; h. 5 feet 8¼ inches; dark brown hair and eyes; w. 148 pounds; p. Pietro and Ida Verrick, professionals; e. Naples high school and Naples university; m. Florence Watwood, publicist; hy. grand opera, symphonies, and arts in general. No stage or screen experience. At the age of 16 years he was editor of Il Grido della Folla, Italian newspaper, afterward editor-in-chief of La Riscossa, La Rassegna and Il Manticomio and general manager of the Enciclopedia Italiana, and of the Enciclopedia del Solco. Is the author of many books published in Italian and translated into seven other languages; local manager for the states of New England for the Encyclopedia Britannica and manager of the Italian department for the Book of Knowledge; publicity director and advance manager of San Carlo Grand Opera Company; impresario of Italian Grand Opera Company and general manager of Boston English Opera. Six years in Hollywood, editor of Il Cinematografo, motion picture magazine published in four languages, namely, Italian, French, Spanish and English. Founded the Verriogram news agency in Hollywood, exclusively for motion pictures, serving 1,760 newspapers and magazines throughout the world. Organized Italonone Film Productions, Inc.

WADE, MERLE: Producer; b. Oklahoma City, Okla., 1907; h. 5 feet 10 inches; blond hair and hazel eyes; w. 150 pounds; p. Effie Choutcau and James Wade, non-professionals; e. Wichita (Kan.) high school and the University of California, Los Angeles; not married; hy. polo. Stage experience consists of appearing in stock in New York City; screen experience as a producer.

WALLIS, HAL B.: Co-executive in charge of pro-

(Continued on page 116)

★ ★ RKO PATHÉ ★ ★



TAY GARNETT

Director

Pathe

"Gangster's Wife"

"Her Man"

starring *Helen Twelvetrees*

"Oh, Yeah" featuring *Jimmie Gleason*
Bob Armstrong

"Flying Fool" featuring *Bill Boyd*



★ ★ RKO PATHÉ ★ ★

Eddie Quillan

PATHE

"Sweepstakes"

"Big Money"

Sidney Ellis

Original Compositions

Eyes of Blue

Mother Mine

When Lips Meet

Mary, Mary, Marry Me

Dear One, Come Back

The Picture in My Heart



★ ★ RKO PATHÉ ★ ★



Tom Buckingham

Director and Writer

PATHE

Continuity and Dialogue for
 "Her Man" - "The Painted Desert"

Original Story and Dialogue for
 "Officer O'Brien"

Original Story for
 "Hell's Island"—Columbia

George Green

Directed

James Gleason

in the

Bugs Baer Series

for

RKO-Pathé

Also

the adaptations

Wallace Fox

Directed the following comedies
during 1930-31

- "Swell People"
- "Some Babies"
- "Carnival Revue"
- "Hearts and Hoofs"
- "One Nutty Night"
- "Under the Cockeyed Moon"
- "Sea Goin' Sheiks"
- "Parading Pajamas"
- "Disappearing Enemies"
- "Twisted Tales"
- "Three Wise Clucks"

All for Pathe



★ ★ RKO PATHÉ ★ ★



“Danger Lights”

(RKO)

“Paid”

(M-G-M)

“Big Money”

(RKO-PATHE)

“The Iron Man”

(UNIVERSAL)

Robert Armstrong

RKO-Pathe Star

Earl Baldwin

Originals
Adaptations
Dialogue

Bill Boyd

Under Contract

to

RKO-Pathe



★ ★ **RKO PATHÉ** ★ ★

Harry Joe Brown

Associate Producer

RKO-Pathe



James Seymour

Editor-in-Chief

of

RKO-Pathe

Story and Scenario

Department

George Rosener

RKO-Pathe



PAUL L. STEIN

Directed

WHEN SIN TAKES A HOLIDAY BORN TO LOVE THE COMMON LAW

(Continued from page 110)

duction, First National studios, Burbank, Cal.; b. Chicago, Ill.; e. in Chicago. Entered the motion picture industry in 1922. To learn the distribution and exhibition phases of the industry he obtained a position as manager in a Los Angeles theatre. Later was placed in charge of the publicity department of Warner Bros. for a year and left to join Principal Pictures Corporation, returning to Warner Bros. seven months later. In charge of studio management of First National when Warner Bros. and First National consolidated. Held title of studio manager and later associate in charge of production at First National Vitaphone plant.

WARNER, JACK: Vice president in charge of production, Warner Bros., First National Studios, Burbank, Cal.; b. London, Ontario, Can.; p. Mr. and Mrs. Benjamin Warner, non-professional; e. Baltimore schools. When he had finished school he joined his brothers, Harry and Albert, in the opening of a hi-cycle shop at Youngstown, Ohio, and in that venture, being the youngest, he was errand boy, clerk and general handy man about the place. Then the time came when the Warner brothers opened their first theatre at Newcastle, Pa., where he felt at home, for he had developed a good tenor voice and used to sing illustrated songs. While not thus occupied he did the usual run of jobs that are necessary around a small theatre. At the time Warner Bros. opened its exchange at Pittsburgh and then established Warner Features, he again found a congenial field. He inspected the pictures that were being considered and on his judgment Harry Warner, then as now executive of the firm, rested his decision on them. When the Warners fell upon hard times and separated, Jack went to Hollywood and studied the methods of picture production.

At the time when the Warner brothers joined again to produce "My Four Years in Germany," Jack had begun to find that production was his true field. He took an active part in the artistic direction of that picture which set the Warner Bros. on their feet and started them on the road to success. With the fortunes of the firm re-established, the Warner brothers decided they needed a studio on the West Coast and he went out to take an active part in its direction. He was later called East, during the development of Vitaphone, to participate in the perfection of the talking picture. After the success of Vitaphone was established and the making of Vitaphone pictures was moved to the Hollywood Studio, he took charge of their director and production.

It has been largely due to the artistic vision of Jack Warner that so many fine pictures have emanated from the Warner Bros. studio. He is now vice president in charge of production for Warner Brothers Pictures, Inc., and for the Vitaphone Corporation. In addition to having charge of the large Warner Brothers Hollywood Studio he is now also directing the operations of First National Studio on the Coast.

WEEKS, H. KEITH: Executive manager, Fox Film

Corporation; Fox Movietone Studio, Beverly Hills, Cal.; b. New York City; p. Arthur H. and Annabel Keith; e. Syracuse University (engineering), Yale (Ph.D.), Yale Law School; m. Ruth Manson Day; one daughter, Olive Keith Weeks. Was engineer for Andian National Corporation, Ltd., Columbia, S. A., 1925; assistant to the assistant secretary of the United States Treasury, 1926-27; chief structural engineer, Fox Film Corporation, 1928. Became executive manager, Fox Movietone Studio in 1929.

WEISFELD, M. J.: Vice president and director, Talking Picture Epics, Inc., also general manager of Martin Johnson African Expedition Pictures Corporation; b. Milwaukee, Wis., October 22, 1889; e. in public schools of Milwaukee; m. Helen Levin, 1915, divorced in March, 1929, and married Alma Moore Waters in October, 1929; has a son, Jerome. Was a musician in his early teens and at the age of 15 left with a minstrel troupe and hand; adopted theatricals as a profession in his early boyhood days; also trouped in vaudeville. Later formed a partnership with Will J. Harris, composer, publishing music. When 18 years of age he opened his first exclusive motion picture theatre in the state of Wisconsin, located at Plymouth. Sold his theatre interests in 1913, and opened the Majestic theatre, Milwaukee, in 1913, and the Bijou theatre, Minneapolis, in competition with Samuel J. (Rox) Rothafel, who was operating the Lyric in Minneapolis. Sold his interests in the Bijou, Minneapolis, and opened the Empire theatre, Chicago, showing straight pictures. In 1914 produced vaudeville acts and musical tableaux; then joined Mutual Film Corporation in Minneapolis as special sales representative. Advanced to branch manager of Mutual at Omaha, 1915-17; later in 1917 became branch manager of Mutual in Chicago. Organized Wholesome Films Corporation; then produced "Cinderella and the Magic Slipper," "Little Red Riding Hood," and "The Penny Philanthropist." In 1918 joined Fox Film Corporation at Minneapolis as branch manager; in 1921 branch manager for Fox in Cleveland; in 1922 became assistant managing director of Fox Film Company, Ltd., of Great Britain; in 1923 joined FBO as district manager, Central West; in 1926 became Western sales manager, FBO, San Francisco; and in 1927 joined Frank R. Wilson of New York, talking pictures and sound instruments; then became general manager of Martin Johnson African Expedition Pictures Corporation. In 1929, with Frank R. Wilson and Daniel E. Pomeroy, organized Talking Picture Epics, Inc., and was elected vice-president and director. Personally conceived, edited, and directed, the talking picture sequences in "Hunting Tigers in India," "Wild Men of Kalahari," "Lost Gods," Mr. and Mrs. Gifford Pinchot in "South Seas," "Bottom of the World," "Let's Sing," Dr. Raymond L. Ditmars Interview series.

WELSH, ROBERT E.: Producer; b. New York City, 1893; e. Fordham University; wrote script material for New York American while there. After graduation ran newspaper in Bayonne, N. J.; took active interest in politics and assisted strongly with Woodrow Wilson campaign; left New Jersey in 1913 and joined staff of New York American. Entered amusement field through Dramatic Mirror; served in old Kalem Company as advertising manager; became news editor and then managing editor of Motion Picture News; next move was to Moving Picture World, which he left to accept position as assistant to the president of Associated Exhibitors; joined Universal in 1926 as advertising manager; in October, 1927, was chosen personal representative of Carl Laemmle, and in May, 1928, was appointed to position of general manager of Universal City, from which position he resigned and returned to New York; with Frank Shea, has recently formed Welshay Producers, producing short subjects at Tec-Art Studio.

WEST, ROLAND: Associate producer, United Artists Corporation; b. Cleveland, Ohio, 1887; p. Margaret Van Tassel, professional; m. Jewel Carmen, retired professional. Has been actor, playwright, director, producer. First experience as an actor in a juvenile role in "The Volume," at a Cleveland theatre. Advanced rapidly as a juvenile actor and at the age of 17 had the role of Emmet Corrigan in "Jockey Jones." The next season he collaborated on a vaudeville sketch, starring his own playlet for a period of years. Became a producer of short dramatic acts and comedy skits for Loew's Circuit; later produced his own acts, hooking them over several circuits. With Joseph Schenck produced their first picture, "Lost Souls," which he directed. Became general manager of the company but preferred the creative end of the industry and directed Norma Talmadge in "De Luxe Annie." Left

the picture industry for two years to produce "The Unknown Purple" on the legitimate stage. Returned to Hollywood as associate producer with United Artists. In addition to producing, he writes his own scripts and directs. Among his successful productions are "The Unknown Purple," "The Monster," "The Bat," "The Dove," starring Norma Talmadge, and "Alihi," his first talking picture, introducing Chester Morris to the screen. Also directed "The Bat Whispers."

WHITE, JACK: Executive and supervising director, also producer of short product; b. Austria, Hungary, March 2, 1898; e. New York, Vienna, Los Angeles; m. Pauline Starke, professional; hy. hunting and fishing. Entered pictures in 1910. Made Educational comedies.

WILLIAMS, ROGER: Production supervisor of William Miller Productions; b. Berlin, Germany; e. Denver, Col., Colorado School of Mines (1913). Started with the old Selig Polyscope and has been technical advisor and production supervisor with various companies up to present time. Has had picture experience as an actor, director and production supervisor.

YOHALEM, GEORGE: b. New York City, July 15, 1893; h. 5 feet 8½ inches; brown hair and eyes; w. 148 pounds; e. DeWitt Clinton high school, New York; m. non-professional; h. golf and book collecting. Screen experience; started out with Paramount Famous Lasky Corporation in 1914.

YOUNG, RICHARD P.: Producing director and owner, Richard P. Young Productions; b. Maysville, Ky., November 17, 1897; p. Mr. and Mrs. H. W. Young; e. Woodward high school, Cincinnati, and a short time at the University of Cincinnati and now is attending sound courses at the University of Southern California; also studied law; is not married. Wrote a number of Christie and Strand comedies, later a member of the Fox News Reel staff. Was director of productions for Rommel Motion Picture Company of Cincinnati, later director for Arbus Enterprises of Cleveland. Became connected with the Fox Studios in Hollywood, and now is owner and director of his own organization, making educational. Recently was appointed a member of the advisory committee of the Industrial and Educational Film Division, U. S. Department of Commerce, by Secretary Lamont.

ZANUCK, DARRYL F.: h. Wahoo, Neb.; h. 5 feet 7½ inches; brown hair and blue gray eyes; w. 130 pounds; p. Louise and Frank H. Zanuck; non-professional; e. Oakdale, Neb., high school; m. Virginia Fox, ex-professional; hy. writing good stories. Associated in the production of the following pictures: "The Broadway Butterfly," "The Limited Mail," "Eye's Lover," "Hogan's Alley," "On Thin Ice," in 1925; "The Cave Man," "Three Weeks in Paris," "The Little Irish Girl," "Oh What a Nurse," "Across the Pacific," "Footloose Widows," "The Better 'Ole," in 1926; "The Missing Link," "Wolf's Clothing," "Old San Francisco," "Good Time Charlie," "Hans and Eggs at the Front," in 1927; and "The First Auto," "Noah's Ark," "Singing Fool" and "My Man," (in collaboration) "Tenderloin," "State Street Sadie" and "The Desired Woman."

ZEHNER, HARRY H.: Assistant general manager and assistant to Carl Laemmle, Jr., at Universal Pictures studios, Universal City, Cal.; b. New York City, July 25, 1888; p. Joseph and Louise Zehner; e. New York City public schools, DeWitt Clinton high school and Miller Business Institute, New York; m. Mary Terry Pratt; has two children. Was secretary to the inspector general and chief surgeon, N.H.D.V.S.; assistant credit manager of Armour and Company; assistant manager of the Waldorf-Astoria hotel, New York, for five years, private secretary to Carl Laemmle for five years; was also assistant to Carl Laemmle, Jr.; has been with Universal for eleven years; served as battalion sergeant major in the A.E.F. in the World war; is president of the 233 Club of Hollywood, a Masonic club of actors, writers, executives, directors, and technicians, with a membership of 1,500. Is a member of Hollywood Lodge 355, F. and A. M.; Los Angeles Consistory A. A. Scottish Rite, 32d degree; Al Malaikah Temple, A.A.O.N.M. Shrine; Universal City Post 1267, Veterans of Foreign Wars; Hollywood Post 43, American Legion; colonel, Sergeant Post 1, Veterans of the A.E.F. (Siberia); Kennel 1, Yellow Dogs of U.S.A.

ZIEDMAN, BENNIE F.: Associate producer, Hollywood; b. Philadelphia, Pa., October 4, 1895; p. Joseph and Gertrude Ziedman; e. Philadelphia public schools; is married. Was publicity manager for Douglas Fairbanks; producer of independent pictures; executive assistant to the general manager of Universal Pictures; executive assistant to Jack Warner, production chief of Warner Bros.; associate producer for Paramount. Recently resigned as associate producer for Columbia Pictures Corporation.

ZIEGFELD, FLORENZ: b. Chicago, 1869; m. Billie Burke, professional. His first enterprise in the amusement world started when he was sent to Europe by his father to assemble talent for the World's Fair in Chicago in 1893. Later he toured with Ringling Brothers' circus, managing Sandow, the Strong Man, and after this went to Europe where he discovered Anna Held. In 1913 he joined with Ned Wayburn and created the famous "Midnight Frolic." Some of the most outstanding successes of Ziegfeld are: "The Follies," "Sally," "Kid Boots," "Louis the 14th," "Rio Rita," "Rosalie," "The Three Musketeers," "Show Boat" and "Whoopee," starring Eddie Cantor. In 1929 Ziegfeld signed with Goldwyn and they have screened "Rio Rita," "Glorifying the American Girl," and the immensely successful "Whoopee."

ZIERLER, SAMUEL: Motion picture producer, president of James Cruze Productions, Inc. (Ltd.); b. Brooklyn, N. Y., 1895; married and has two children. Has spent his entire business life in the motion picture industry. Early experience was with General Film Company, thence to Universal Pictures Corporation; resigned as New York branch manager in 1919 to organize his own company. Besides his producing interests, he is active in theatre owning and financing companies. He lives in Hollywood (formerly at Woodmere, L. I.).

Joseph Kane

Film Editor

FEMINE PLAYERS

A

AALBY SISTERS: Appeared in "Young Man of Manhattan" (1930), Paramount.

ADAIR, ALICE: Appeared in "The Wild Party" (1929), Paramount.

ADAIR, JANET: Vitaphone No. 2629, "Here Comes the Bridesmaid."

ADAMS, DOROTHEA: "Love at First Sight" (1930), Chestfield.

ADAMS, MARGARET: b. Mansfield, Pa.; e. Mansfield State Normal College, Ithaca, N. Y., specializing in violin, music and art; h. 5 feet 3 3/4 inches; w. 114 pounds; chestnut hair, gray eyes; hy. sports, swimming. Worked in the theatrical production of "Three Little Girls"; gained the attention of Carl Laemmle, Jr., and was given a contract with Universal.

ADDREE, RENEE: b. Lille, France; h. 5 feet 1 inch; brown hair and blue eyes; w. 107 pounds; e. while on the road with parents; hy. dancing. A dancer in her father's troupe at the age of 10 and traveled over Europe with him. Has appeared in such pictures as "Made in Heaven" for Goldwyn in 1921; in "The Big Parade" (1925); "La Boheme" (1926); "The Show" and "Mr. Wu" (1927) and "Forbidden Hours" and "The Cossacks" (1928) for Metro-Goldwyn-Mayer; (1929) "The Pagan," Metro-Goldwyn-Mayer, and "Tide of Empire" and "The Spoiler," Pathe; "Redemption" (1930), "The Singer of Seville," MGM; "Call of the Flesh" (1930), MGM.

ADRIAN, IRIS: b. Los Angeles, Cal.; e. in Los Angeles, Hollywood high school, Marta Oatman School of the Theatre; h. 5 feet 4 inches; w. 116; Auburn hair and hazel eyes; hy. swimming and horseback riding. First screen work in two-reel Technicolor pictures for MGM. Then with Educational in Vanity Comedies. "Freshman's Goat," "Tearing to Go."

AHERN, GLADYS: Vitaphone No. 952, "On the Rancho."

AHD, BETTY: Appeared in "The Case of Lena Smith" (1929), Paramount.

AINSLEE, MARGUERITE: Appeared in "Firebrand Jordan" (1930), Big 4 Corp.

AINSWORTH, CUPID: b. San Jose, Cal., Oct. 10, 1904; h. 5 feet 6 inches; black hair and hazel eyes; w. 259 pounds; p. Ida and Albert Shumate, non-professionals; e. Lincoln High School, Portland, Ore., Mills College, Oakland, Cal., University of Washington; not married; hy. golf. Stage experience, part of "Gussie," Lillian Albertson's production of "Burlstone," March, 1928; one year single in vaudeville, 1929. Screen career in the following pictures: Vera in "Big News" (1929), Bertha in "All for Mable" (1930), fannah in "Dance With Me" (1930), for Pathe; "Skinner Steps Out" (1929), Universal; Darnour Comedy with Alberta March (1929), "Moonlight and Monkey Business" (1930), RKO; Buck Jones pictures, Columbia. Made series of records; electrical recordings for radio world-wide distribution called "The Zeppelin Sisters."

ALBA, MARIA: r. n. Maria Casajuna; hails from Barcelona, Spain; appeared in "Blindfolded," "Road House" and "Joy Street" for Fox.

ALDA, MME. FRANCES: Vitaphone No. 943, "Ave Maria," No. 805, "The Last Rose of Summer."

ALDEN, MARY: b. New Orleans, La.; e. attended Art Students League, New York City; h. 5 feet 3 inches; black hair, blue eyes. Five years stage experience. Entered pictures early in the history of the screen. Has appeared in "Old Nest," "Milestones," "Cossacks," "Ladies of the Mob," "Fools for Luck," "Sawdust Paradise," "Someone to Love."

ALDRICH, MEEKA: "The Boss Orders" (1930), Pathe, Folly Comedies, second series.

ALEXANDER, KATHERINE: Vitaphone No. 1036, "The Hard Guy."

ALLEN, ALICE: Appeared in "Shaunons of Broadway" (1929), Universal.

ALLEN, ELSIE: h. Philadelphia, Pa.; h. 5 feet 7 inches; brown hair and hazel eyes; w. 125 pounds; e. parochial school in Atlantic City and Atlantic City high school; not married; hy. swimming, dancing and riding. Screen career started when she won Atlantic City "Summer Girl" contest a year and a half ago.

ALLEN, FLORENCE: Appeared in "Joy Street" (1929), Fox.

ALLEN, RICCA: b. Victoria, B. C., Can.; h. 5 feet 8 1/2 inches; brown hair and eyes; w. 135 pounds; p. Ray Russell and John Allen, father a musician; e. Lincoln high school. Has had stage experience in London, South Africa, Egypt, and toured the world with Nance O'Neil; also with Brady, Shubert and Dillingham shows. Screen experience in "Close Harmony" (1929), Paramount; "No More Children," "Romance of a Gin Bottle," "Show Boat," Universal.

ALLEN, THERESA: b. Indianapolis, Ind., Oct. 27, 1912; h. 5 feet 3 inches; bronze hair and blue eyes; w. 112 pounds; e. St. Agnes Academy, Indianapolis, and Cunnock School, Los Angeles; hy. horseback riding, tap dancing, literature, stray cats and dogs. Won "Miss Personality" contest of Southern California and was given a 40 weeks contract with Fanchon and Marco Ideas in original Hollywood Music Revue with Loring Lane. Toured public circuit with famous Scripting Act. Understudied Doris Eaton, the star, and took the part the last month of the show. Featured in original Spanish number on Fanchon and Marco circuit. Entered pictures in 1925. Doubled for and taught dances to Colleen Moore in "Twinkletons," First National. Has appeared with Hal Skelly in "The Dance of Life," "Vagabond King" with Dennis King, and "The Two Black Crows" with Moran and Mack, all for Paramount. Was with Fox in "Happy Days," "The Golden Call" and "Sevenson's Wild Party." Also played in "Sweet Kitty Bellairs" and "Scarlet Pages" for Warner Bros.

AMANN, BETTY: Appeared in "White Devil," UFA.

ANDRA, FERN: r. n. Baroness Fern Andra Von Weichs; b. Chicago, Ill.; h. 5 feet 3 inches; brown hair and eyes; w. 110 pounds; p. Tad and Frank St. Clair; e. Switzerland and Berlin; m. Baron Von Weichs; h. traveling. Stage training, private training under Professor thlnehardt. Stage experience: "Earth Ghosts," "The Box of Pandora," "The Command to Love," all in Europe; "Grounds for Divorce," in

German, for the German Theatre Guild, in Los Angeles. Screen experience: star with UFA in Berlin, Germany, from 1923-1928, appeared in "Queen Isabella," "Fedora," "Genuine." Appeared in London in "The Burgmeister of Stilemonde," co-starred with Sir John Martin Harvey, "Spanzles," both for British Film Kraft; co-starred with Percy Marmont in "Introspection." British-made film for independent distribution. Has appeared in United States in "The Lotus Lady" for Audible pictures and "Eyes of the World" (1930), United Artists.

ANDRIT, DUPEE: Appeared in "All Quiet on the Western Front" (1930), Universal.

ANGELUS, BABE: Appeared in "On With the Show" (1929), Warner Bros.

ARCHER, PATRICIA: r. n. Margarite Andrus; b. Livingston, Mont., June 17, 1909; h. 5 feet 2 inches; light brown hair and brown eyes; w. 104 pounds; p. Kathryn Wright and Bert Andrus; e. Poly high school, Long Beach, Cal.; not married; hy. swimming, dancing, books and music. With Fanchon and Marco on the West Coast and winner of a popularity bathing and personality contest. Appeared in leads, bits and parts in Christie comedies; two years with Chick Sale on Movietone for Fox; also at Metropolitan with Harold Lloyd.

ARMIDA: Born at Sonora, Mexico; h. 4 feet 11 inches; black hair and eyes; w. 90 pounds; e. Sonora, Mexico and California. Discovered by Gus Edwards, Toured Orpheum Circuit. In 1929 entered pictures, some of which are: "International Revue," "La Mexicana" (MGM); "General Crack," "Under a Texas Moon," Warner Bros.; "Border Romance" (1930), Tiffany.

ARNST, BBBBE: Appeared in Vitaphone No. 913.

ARTHUR, JEAN: h. New York City; h. 5 feet 2 inches; medium brown hair and blue eyes; w. 106 pounds; p. non-professionals; e. New York City high school; not married; hy. swimming, riding and golfing. No stage experience. Screen experience consists of small parts for Fox; leading roles opposite Richard Dix in "Warning Up"; also appeared in "The Canary Murder Case," the two latter being Paramount pictures; (1929) "Brotherly Love," Metro-Goldwyn-Mayer; "The Greene Murder Case," "Here Comes the Bandwagon," "The Mysterious Dr. Fu Manchu," "The Saturday Night Kid," "Sins of the Fathers," "Stairs of Sand," "Half Way to Heaven" (1929), "Paramount on Parade" (1930), "Return of Dr. Fu Manchu" (1930), "The Street of Chance" (1930), "Young Eagles" (1930), Paramount.

ASBURY, ADALYN: Appeared in "Two Sisters" (1929), Rayart.

ASHLEY, MARY: Appeared in "Making the Grade" (1929), Fox.

ASHTON, SYLVIA: Appeared in "The Barker" and "The Crash" (1929), First National.

ASTAIRE, MARIE: b. Chicago, Ill.; h. 5 feet 3 inches; hazel eyes and brown hair; w. 120 pounds; e. Chicago, Ill. Screen career: "Lights Out," "Nerve Tonic," "Dummies," "The Mad Whirl," "The Price of Pleasure" (Universal); "The Last Man on Earth" (Fox); "Boobs in the Woods," Polly in "The Grand Parade" (Radio).

ASTDR, GERTRUDE: b. Lakewood, Ohio, a suburb of Lima; h. 5 feet 7 inches; blond hair and blue eyes; w. 128 pounds; not married; hy. horseback riding, swimming golf, dancing, and is considered the best dressed woman in Hollywood. Stage experience, when but 13 years of age she joined a stock company in which she appeared for two years, then returned to school. Screen experience in such pictures as "The Boy Friend," "Stage Struck," "The Strong Man," "The Old Soak," "Dame Chance," "Cheerful Fraud," "Too Many Women," "The Cat and the Canary," "Small Bachelor," "Shanghaied," "Ginsherg: the Great," "Synthetic Sin" (1929), "Twin Buds" (1929), "Two Weeks Off" (1929), First National; "Frozen Justice" (1929), Fox; "Untamed" (1929), MGM; "Be Yourself" (1930), United Artists; "Dames Ahoy" (1930), Universal; "The Fall of Eve" (1929), Columbia; "Live and Learn" (1930), Pathe, Manhattan Comedies, Second Series; "The Boss Orders" (1930), Pathe, Folly Comedies, Second Series; "The Doctor's Wife," Vitaphone No. 4260.

ASTOR, MARY: b. Quincy, Ill.; e. Kenwood Loring School, Chicago; h. 5 feet 6 inches; Auburn hair, brown eyes. Entered pictures with Tri-Art in two-reelers. Has played in "Don Q," "Don Juan," "Beau Brummel," "Tough Riders," "Two Arabian Knights," "Dressed to Kill," "Dry Martini," "New Year's Eve," "Romance of the Underworld," "Woman from Hell," "Sin Ship," "Ladies Love Brutes" (1930), Paramount; "Holiday" (1930) Pathe; "The Steel Highway" (1930), Warner Bros.

AUBURN, JOY: r. n. Alice McCormick; b. Chicago, Ill.; h. 5 feet 4 inches; Auburn hair and dark brown eyes; w. 124 pounds; p. Lucy Kirk and Frank A. McCormick, non-professionals; e. Omaha, Neb., high school; not married. Stage experience, one year with Ziegfeld; also with Gus Edwards and Shubert shows. Screen experience of two years appearing in "Mother Knows Best," "Blondes Beware," "The Dog Wins," "Tuxedo Comedy," "The Terrible People" and "Smile, Brother Smile."

AULT, MARIE: Appeared in "Kitty" (1929), World Wide.

AYRES, AGNES: b. Carbondale, Ill.; h. 5 feet 4 inches; blond hair and blue eyes; w. 110 pounds; e. private school in Chicago; not married; hy. riding, golf and horticulture. Eight years screen experience and has appeared in such pictures as "The Sheik," "Forbidden Fruit," "The Ten Commandments," "The Son of the Sheik" and "The Lady of Victory," (1929) "The Donovan Affair," Columbia; "Broken Hearted," Trinity, and "Bye, Bye, Buddy," Columbia.

B

BACLANDVA, DLGA: b. Moscow, Russia; h. 5 feet 4 inches; blond hair and blue eyes; w. 116 pounds; p. Alexandria and Vladimir Baclanova, non-professionals; e. Cherniavsky Institute, Moscow, and received her stage training when she entered the Moscow Art theatre at the age of 16; not married; hy. tennis. With the Moscow Art theatre, dramatic and musical, also with Nemirovich-Danchenko's company presenting the dramatized opera, "Fille de Madame Angot," later of "Carmenita and the Soldier." Then came to America with Mori Gesti's production of "Carmenita and the Soldier" in 1923; later company returned to Russia after an eight months stay, Baclanova remaining to play the nun in "The Miracle." To test her photographic qualities and adaptability to motion pictures, she played her first screen role in a small part in "The Dove" in 1927 with Norma Talmadge, Noah Beery and Gilbert Roland. Mauritz Stiller then cast her for the role of Annie in Emil Jannings' "Street of Sin" for Paramount (1927). Since then she has appeared in Pola Negri's "Three Sinners," "Forgotten Faces," "Docks of New York," "Avalanche" and "The Wolf of Wall Street," (1929) "A Dangerous Woman" and "The Man I Love," both Paramount; "Cheer Up and Smile," Fox.

BAIRD, ETHEL: Appeared in "Musical Beauty Shop" (1930), Pathe, Melody Comedies, First Series.

BAKER, BETTY: b. Greenville, S. C., July, 1907; h. 5 feet 2 1/2 inches; brown hair and green eyes; w. 110 pounds; e. Metropolitan high school, Los Angeles, Cal. Entered pictures in 1925. "The Greeting Gobs," "The Skeddadle Gold" (Pathe); "Two Dollars Please," "The Clean Up" (Universal); piano teacher in "Sound Your A," Matilda in "Old Arizona" (Fox); "Trail Riders," Rayart; "Bar L Ranch" (1930), Big 4 Corp.

BAKER, NELLIE BLY: b. Oklahoma City, Okla., September 7, 1895; h. 5 feet 1 1/2 inches; light hair and blue eyes; w. 140 pounds; p. Maggie and John Jasper Baker, non-professionals; e. St. Joseph Convent, Guthrie, Okla., and Kendall College at Tulsa; m. J. H. O'Brien, professional, technician; hy. reading and swimming. Stage experience in several plays and taught elocution. Entered pictures in 1925 with Charlie Chaplin in "Woman of Paris," and was secretary to Chaplin for seven years. Appeared in "Painted Angel" and "Footlights and Fools" for First National; also "Bishop Murder Case" for Metro-Goldwyn-Mayer; "Love and the Devil" (1929), First National.

BAKER, DPAL: Appeared in "China Slaver" (1929), Trinity.

BALLET, ALBERTINA: Appeared in "The Hollywood Revue" (1929), Metro-Goldwyn-Mayer.

BALLOU, MARIAN: Appeared in "Night Work," Pathe.

BANKHEAD, TALLULAH: b. Huntsville, Ala.; e. Mary Baldwin School, Staunton, Va., Convent of the Holy Cross in Washington, D. C., Fairmount School for Girls in Washington. First stage appearance at the age of 16 and a year later played Rose de Brissac in "Footloose" at the old Greenwich Village theatre; played in New York productions of "39 East," "Nice People," "Dancer," "Her Temporary Husband" and "The Exciters." On the London stage for eight years, playing the lead in fifteen productions. Signed to a long term contract by Paramount in 1931 and brought to America in first picture, "Barrished," made under direction of George Cukor at the New York Studios.

BANKY, VILMA: r. n. Vilma Banky LaRoque; b. January 9, 1903, Budapest, Hungary; h. 5 feet 6 inches; blond hair and blue-gray eyes; w. 125 pounds; p. Ulbert Katalin and John Bausly, non-professionals; e. Zuglovi high school and college; m. Rod LaRoque, professional; hy. studying. Has played in such pictures as "The Dark Angel," "The Son of the Sheik" and "The Eagle" with Rudolph Valentino; co-starred with Ronald Colman in "The Winning of Barbara Worth," "The Night of Love," "The Magic Flame," "Two Loves" and starred in "The Awakening," (1929) "This Is Heaven," United Artists; "A Lady to Love" (1930), MGM.

BANYARD, BEATRICE: Appeared in "The Voice of the City" (1930), MGM.

BARRIE, JUDITH: b. Sacramento, Cal.; blond; e. Berkeley, Cal. After finishing school went to New York to study art. Modeled for James Montgomery Flagg. Was offered role in "Party Girl" by Edward Halperin, a Tiffany picture. Also appeared in "Ex-Flame," having a vampire part.

BARRIDS, JEAN: Appeared in "Feminine Types" Vitaphone No. 2700.

BARRISCALE, BESSIE: Appeared in many earlier productions. Among her most recent was "Show People" (1929), Pathe.

BARRY, EMILY: Appeared in "The Godless Girl" (1929), Pathe.

BARTLETT, HEDDA: Appeared in "The Lady of the Lake" (1930), Fitzpatrick.

BASQUETTE, LINA: b. San Mateo, Cal., April 19, 1907; black hair and dark eyes; p. Mrs. Ernest Belcher, Ernest Belcher, stepfather; m. Peverell Marley, cinematographer; hy. dancing, swimming and tennis. Premiere danseuse of the Ziegfeld "Follies" at the age of 16; danced in the "Follies" for three years and also in "Louis the XIV." Made her debut on the screen as the leading child in playing child parts in several productions. Left the screen for stage. In 1927 she abandoned the stage and went to FBO and played in "Ranger of the North"; then signed with Paramount and played opposite Adolphe Menjou in "Serenade"; then selected by Richard Barthelmess for "The Noose";

Key of Abbreviations

b.	born
div.	divorce
e.	educated
h.	height
hy.	hobby
m.	married
p.	parents
r. n.	real name
w.	weight

at First National; signed by DeMille for "The Goddess Girl"; played "Celebrity" and "Show Folks" for Pathe; in 1929 "The Younger Generation"; Columbia; "Come Across"; Universal; "The Dude Wrangler" (1930), Sono Art-World Wide.

BARTHOBY, GISELLA: Appeared in "Hungarian Rhapsody"; UFA.

BEATTY, MAY: b. Christ Church, New Zealand, of Irish-English parentage. Went on stage at age of 7, in her father's theatre. Has played in comedies, dramas and musical comedies, leading roles in Gilbert and Sullivan operas in Australia. In 1906 went to London. Later returned to Australia, playing leading roles in George M. Cohan's plays. Went to Hollywood about one year ago and was given featured role in "The Benson Murder Case," Paramount picture, starring William Powell. Next appeared in "The Bourgeois Diplomat," for Universal. Completed part in "Ex-Flame," for Liberty.

BEAUMONT, LUCY: b. Bristol, England; 1863; h. 5 feet; iron gray hair and dark blue eyes; w. 110 pounds; p. Helen Coles and Albert Beaumont, non-professionals; e. Clifton high school, Bath; 27 years stage training in New York and London; widow of Capt. Douglas Begora, British officer; by reading and walking. Stage experience with David Belasco in New York City in such productions as "The Sign Show," with the New York Theatre Guild; in "The Champion," with Sam Harris, and in 1925 "The Little Angel" and "The Lounge Lizard." Screen experience in such pictures as "Youth Triumphant," "The Ashes of Revengeance," "The Family Secret," "As No Man Has Loved," "The Greater Glory," "The Torrent and 'The Old Soak,'" also in Warner Bros. talkies "Hard Boiled" (1929), "Stool Pigeon," Columbia; "One Splendid Hour" and "The Ridin' Demon," Universal.

BEAVER, LOUISE: b. Cincinnati, Ohio; e. Pasadena high school, Pasadena, Cal.; h. 5 feet 3 inches; w. 139; black hair, black eyes; ht. tennis. Stage experience; singing in musical comedies. Entered pictures in 1924. Has played in "Gold Diggers," Warner Bros.; "Glad Rag Doll," "Barnum Was Right," Universal; "Coquette," United Artists; "Nix on Dames," Fox; "Back Pay," First National.

BEAUFORD, BARBARA: b. Prairie du Chien, Wis.; e. Lake View, Wis.; h. 5 feet 4 inches; w. 130; dark brown hair, blue eyes. Has played in "The Haunted House," First National; "Hercule Poirot," General Pictures; "The Broken Mask," "The Port of Missing Girls," "Marry the Girl," "Mockery," "A Man's Past," "The Girl from Gay Paree," "Brothers," "The Cavalier," "Smoke Bellew."

BEEBE, MARJORIE: b. Kansas City, Mo., October 9, 1909; h. 5 feet 3 1/2 inches; red hair and green eyes; w. 125 pounds; p. May C. Breese and William Beebe, non-professionals; e. Northeast high at Kansas City and Belmont high at Los Angeles; no stage training; not married; by horses, swimming, books and acting. On the screen she has appeared in two real comedies for Universal and Fox, and in feature productions such as "Ankles Preferred," "Hills of Peril," "Colleen," "Rich but Honest," "Thief in the Dark," "Love Hungry," "The Farmer's Daughter," "Homesick," and (1929), "Not Quite Decent" and "Speak Easy," Fox; "Hollywood Star" (1929), and in 1930 in "Bulls and Bears," "He Trumpled Her Ace," "Uppercut O'Brien," "Match Play," "Honeymoon Zeppelin," "Radio Kisses," "Fat Wife for Thin," "Campus Crushes," "The Chumps." Educational, Mack Sennett Talking Pictures.

BECHER, SYLVIA: Appeared in 1929 in "Innocents of Paris," Paramount; and "Beyond the Sierras," Metro-Goldwyn-Mayer.

BEHARANO, JULIA: Appeared in "Mexicali Rose" (1929), Columbia production.

BELLAMY, MADGE: r. n. Margaret Philpott; b. Hillsboro, Texas, June 30, 1903; h. 5 feet 3 inches; auburn hair and brown eyes; w. 110 pounds; p. Annie Berden and William Bladsoe Philpott, non-professionals; e. private tutor; div. Logan Metcalf; ht. literature, music and riding. Stage experience in "The Love Mill," "Pollyanna" and "Dear Brutus." Screen experience consists of roles in "The Iron Horse," "Lorna Doon," "Hail the Woman," "Bertha the Sewing Machine Girl," "Ankles Preferred," "Springtime," "Summer Bachelors," "Very Confidential," "The Telephone Girl," "Silk Legs," "Sandy," "Mother Knows Best," "The Play Girl," "Soft Living"; in 1929 "Fugitives," Fox; "Tonight at Twelve," Universal.

BELLEW, ANITA: Appeared in "Lummoor" (1930), United Artists.

BELMONT, GLAJOYS: Appeared in "Redskin" (1929), Paramount.

BELMORE, OASIS: b. London, England; h. 5 feet 7 1/2 inches; white hair and blue eyes; w. 165 pounds; p. Alice Cooke and George Gelmore Garstin, professionals; e. private school in Manchester, England; m. S. Waxman; ht. reading, writing, golf and chess. Twenty-five years stage experience. Screen experience started with Famous Players in New York in 1912. Recent pictures have been: "We Americans," "German Mother," "Seven Days Leave," "Alias Frenchy," "With Behr Daniels and Ben Lyon," "Scarlet Pages," "With Elsie Ferguson," "All Quiet on the Western Front," "Way for a Sailor," "Nancy from Naples," "Fifty Million Frenchmen," "My Past" (former title "Ex-Mistress") with Behr Daniels.

BENHAM, ELSA: r. n. Elsa Hackmann; b. St. Louis, Mo., November 20, 1908; h. 5 feet 2 inches; brown hair and hazel eyes; w. 110 pounds; e. St. Louis and Hollywood; m. Kenneth D. Neff, non-professional; ht. swimming and horseback riding. Stage experience as ballet dancer in Kossloff ballet for James Cruze film. Entered films in 1923 playing bits. Played Western leads for Universal. Appeared in "The Air Patrol" and other films.

BENNETT, ALMA: b. Seattle, Wash.; e. San Francisco, Cal.; h. 5 feet 4 1/2 inches; w. 118 pounds; black hair and brown eyes; m. Harry Spritzer. Screen career has appeared in "My Lady's Past," Tiffany; "New Orleans," "Two Men and a Maid" and "Midnight Daddies," Sono Art-World Wide; "A Grain of Dust," "Don Juan's Three Nights," "The Silent Lover," and in "Hail the Princess" (1930), Educational-Jack White Talking Pictures.

BENNETT, BARBARA: Appeared in "Mother's Boy" (1929), Pathe.

BENNETT, BELLE: h. Milanda, Minn.; e. Sacred Heart Convent, Minneapolis; m. Fred Undermire, professional; h. 5 feet 3 1/2 inches; w. 140 pounds; blond hair, gray eyes; ht. horseback riding. Began stage career in father's tent show, later in stock. Screen career has appeared in "Stella Dallas,"

"Mother Machree," "Battle of the Sexes," "The Iron Mask," "Queens of the Burlesque," "Reputations," "Molly and Me," "My Lady's Past," "Her Own Desire" (1929), MGM; "Courage" (1930), "Recaptured Love," Warner Bros.

BENNETT, BILLIE: r. n. Mrs. Emily B. Mulhausen; b. Evansville, Ind.; h. 5 feet 3 inches; brown hair and dark gray eyes; w. 112 pounds; e. Oxford College, Oxford, Ohio. Entered pictures in 1911. Screen career: role of the tortured maid in "Robin Hood" (United Artists); Marge O'Doone in "The Courage of Marge O'Doone"; "The Duchess," "The Amateur Gentleman" (First National); "The Claw," "Night Work" (Pathe); "Fashions in Love" (1929), Paramount.

BENNETT, CONSTANCE: b. New York; h. 5 feet 4 inches; fair hair and blue eyes; w. 99 pounds; p. Richard Bennett, professional; e. Miss Shandor's school, Mrs. Merrill's school and Mme. Balsan's finishing school in Paris; married and divorced Philip Plant, non-professional; ht. bridge, living in France and good books. No stage experience. Screen experience as follows: first role in "Cytherea" under Samuel Goldwyn; Pathe, in "The Net" and a five-year contract with Pathe, Paramount, "Code of the West," "The Goose Hangs High"; First National, "My Son"; Warner Bros., "My Wife and I"; Universal, "The Goose Woman" and starring contract with Metro-Goldwyn in "Sally, Irene and Mary." The new Pathe contract followed a four-year absence from the screen. Since returning she has appeared in "Rich People" and "This Thing Called Love" for Pathe and in "Son of the Gods" for First National; and in 1930 "Three Faces East," Warner Bros.; "Common Clay," Fox; "Sin Takes a Holiday," Pathe.

BENNETT, ENID: b. Australia; h. 5 feet 3 inches; golden hair and blue eyes; m. Fred Niblo; three children, Louis, Peter and Judith. Stage experience as leading woman in all English speaking countries. Came to screen as protegee of Thomas Ince. Has appeared in "Robin Hood," "Red Lily," "Sea Hawk," and many others. In 1929 was in "Good Medicine," Educational, Coronet Talking Comedies.

BENNETT, GERTRUOE: Appeared in "Call of the West" (1930) Columbia production.

BENNETT, JOAN: b. Palisades, N. J., February 27, 1911; medium height; golden blond hair and blue eyes; e. private tutors, St. Margaret's Boarding School, Waterbury, Conn., and at a finishing school, L'Ermitage, Versailles, France; m. and div. Her stage experience has been in support of her father in the stage version of "Jarnegan" in New York, during which time she attracted the attention of motion pictures, and at the conclusion of the run of "Jarnegan" she was given her first film role, that of Phyllis, in Ronald Colman's all-talking picture "Bulldog Drummond." Was then signed to a contract by the Art Cinema Corporation, United Artists' producers, and cast in the principal female role of "Three Live Ghosts." Appeared in 1929 in "Mississippi Gambler," Universal, and "Disraeli," Warner; in 1930 in "Crazy That Way," Fox; "Puttin' on the Ritz," United Artists; "Maybe It's Love," "Moby Dick," Warner Bros.; followed by "Smilin' Through" (1931), United Artists.

BERANGER, FRANCES: b. New York City; e. Horace Mann school in New York City, Columbia University, Sargent's Dramatic School; h. 6 feet 3/4 inch; w. 130 pounds; black hair, blue eyes; ht. horseback riding, walking, swimming. On the legitimate stage in Denver stock and Los Angeles stage plays. Entered pictures in 1930.

BESSERER, EUGENIE: b. Marseilles, France; e. Convent of Notre Dame, Ottawa, Can. Stage experience since early childhood in various stock companies. Screen career: "The Yellow Lily," "Lovers," "Drums of Love," "The Jazz Singer," "When a Man Loves," "Flesh and the Devil," "The Fire Brigade," "Captain Salvation," "The Bridge of San Luis Rey," "A Lady of Chance," "Madame X," "Fast Company," "Illusion," "Thunderbolt," "A Royal Romance" (1930), Columbia production; "Seven Faces" (1929), Fox.

BIANCHETTI, SUZANNE: Appeared in "Loves of Casanova" (1929), Metro-Goldwyn-Mayer.

BILLDREW, A. C. H.: Appeared as voodoo woman in "Hearts of Dixie" (1929), Fox.

BLANDICK, CLARA: Appeared in "Wise Girls" (1929), Metro-Goldwyn-Mayer; "Men Are Like That" (1930), Paramount.

BLANE, SALLY: r. n. Betty Jane Young; b. Salida, Colo., July 11, 1910; h. 5 feet 4 1/2 inches; light brown hair and hazel eyes; w. 119 pounds; p. Mr. George U. Belzer, non-professional; e. Catholic Girls high school; received her stage training in school plays; ht. dancing and sailing. Her screen career consisted of taking the part of the chum of Dorothy Gulliver, who took the lead in "The Collegians" series and that of leading woman in "Wolves of the City" for Universal; as a Sextette girl, one of the Junior Stars in "Ballet Stockings"; opposite Wallace Beery in "Casey at the Bat"; a small bit in "Wife Savers," starring Wallace Beery and Ray Hatton; Jack Holt's leading woman in "Vanishing Pioneer"; also leading woman in "Shootin' Irons" and "Fools for Luck" with Chester Conklin and W. C. Fields for Paramount. Was also leading woman in "Dead Man's Curve" and "Her Summer Here" for Fox; and in "The Woman of 1930," starring Tom Mix. Her 1929 pictures include: "Half Marriage," RKO; "Outlaw," "The Very Idea," "Eyes of the Underworld," Universal; "Song of Songs," Warner; in 1930 in "Little Accident," Universal.

BLANKA, VALERIA: Appeared in "When You Give Heart Away," UFA.

BLINN, GENEVIEVE: b. St. John, N. B., Can.; h. 5 feet 6 inches; light hair and dark blue eyes; w. 138 pounds; p. Annie Williams and William Namary, non-professionals; e. Shamed, high school, Notre Dame Convent; m. J. L. Blinn, non-professional; made stage debut at age of 16 with sister May Namary at Morosco in San Francisco; traveled all over the coast. After six years returned to stage in New York; played stock in New York, Boston, Winnipeg, White Plains, Lynn, Mass., all over the East; played in "Girl of the Golden West," "Merely Mary Ann," "Great Divide," "Mistress Nell," "White Sister," "Sweet Kitty Bellairs," "Tribby" and many others. Leading woman for the late Ezra Kendall two seasons; two seasons understudy and leading woman with Bertha Kalich. Played leads with Willard Mack. Ten years doing characters, playing San Francisco and Oklahoma. Screen experience: first appearance about ten years ago. Went to the West Indies for Fox. After six months went west for Fox, working in almost all of Theda Bara's pictures. Appeared in "Common Clay," also for Fox.

BLONOELL, JOAN: b. New York City; h. 5 feet 4 inches; blond hair and gray eyes; w. 120 pounds; p. Eddie Blonoell, stage actor, known as "Famish," as original Katzenjammer Kid; not married; ht. swimming and tennis. Has been on stage since childhood, appearing with family in all major cities of Europe, China, Australia and Canada. Was in Australia until she was 18. Upon her return to America joined a stock company in Dallas, Texas. Later went to New York where she played in the stage productions of "Famish," "Trial of Mary Dugan," a season in the "Follies," "My Girl Friday," "Maggy, the Magnificent," and "Penny Arcade." First screen appearance was in film version of "Penny Arcade," renamed "Sinner's Holiday," "The Office Wife," featured roles in "The Steel Highway" (1930); "Illicit," "My Past" (formerly "Ex-Mistress"), all for Warner Bros. Under contract to Warner Bros.

BLYTHER, BETTY: r. n. Elizabeth Blythe Slaughter; b. Los Angeles, Cal., September 1, 1900; h. 5 feet 7 1/2 inches; dark auburn hair and gray eyes; w. 140 pounds; p. Kate Blythe and Henry Slaughter of Kentucky, non-professionals; e. Los Angeles high and Polytechnic, University of Southern California; not married; ht. dogs, traveling, swimming, music and opera. Stage experience with Oliver Morosco Company, Los Angeles, in "So Long Letty"; with Morris Gest Company in "Experience"; on RKO circuit. Also spent five months on the English stage in London and provinces; her own company of players. Began her career with Vitagraph company in Brooklyn, N. Y., starred with Harry Morey one year in "His Own People" and others, her first hit being in "Over the Top," with Arthur Guy; also with World Film Company. Made six pictures for Universal opposite Frank Mayo; "Silver Horde" for Goldwyn; "His Wife's Relations," "Darling of the Rich" and others for Pathe; "Sunder" and "Queen of Sheba" for Fox. Film: "Potash & Perlmutter in Hollywood"; and "Nomads of the North" for First National. In England she appeared in "Chu Chin Chow," "She," "Southern Love" and "Jacob's Well."

BOARDMAN, ELEANOR: b. Philadelphia, Pa., h. 5 feet 6 1/2 inches; light brown hair and hazel eyes; w. 120 pounds; e. Germantown high school and the Academy of Fine Arts, Philadelphia; m. King Vidor, director. Has appeared in such pictures as "Souls for Sale," "Three Wise Fools," "Proud Flesh," "Wife of the Centaur," "Bardeley the Magnificent," "Tell It to the Marines," "The Crowd," "She Goes to Redemption" (1930), MGM; "Mamba" (1930), Tiffany.

BOARDMAN, VIRGINIA TRUE: Has appeared in "Barefoot Boy" (CBC), "Girl of the Lumberlost" (EBC), "The Home Maker," "Down the Stretch" (Universal), "Speedy Smith" (Rayart), "The Lady Lies" (Paramount).

BOLEY, MARY: Appeared in 1929 in "Woman from Hell," Fox; "The Dance of Life" and "Dangous Curves," Paramount; "Lilies of the Field," First National; "Going Wild," First National; "Moby Dick," Warner Bros.; "Hail the Princess," Educational, Jack White Talking Comedies.

BOLTON, HELEN: b. St. Louis, Mo.; e. graduate of Ward-Belmont, Nashville, Tenn. At 16 studied opera in Paris at the Conservatoire. Later returned to New York and featured in musical comedies, including: "O, Lady, Lady," "See-Saw," "Golden Girl" and "Pitter Patter." Leading woman with Eddie Cantor in "Up She Goes" and "My Girl." Appeared in "Cradle Snatchers," "The Royal Family" and "The Ruined Lady." Appeared in two pictures with Clark and McCallough at Fox and in "Dad Knows Best" (1930), Educational-Jack White Talking Comedies.

BOND, LILLIAN: Vitaphone; No. 1064. "Lost and Found," No. 1070, "Putting It On."

BONILLAS, MYRTA: Appeared in "Lummoor" (1930), United Artists.

BONNER, MARJORIE: h. Adrian, Mich., July 18, 1907; e. public schools in Chicago, University of Michigan; h. 5 feet; w. 105 pounds; blond hair and hazel eyes; ht. riding, golf and swimming. Started screen work as an extra. Appeared in "Sinner's Parade," "Trail of Courage."

BONNER, PRISCILLA: b. Washington, D. C.; h. 5 feet 1 inch; w. 100 pounds; blond hair, gray eyes. Screen career includes "Outcast Souls," "Golden Snakes," "Broadway After Midnight," "Paying the Price," "The Prince of Head Waiters," "Long Pants," "It," "Three Bad Men," "The Red Kimono," "Drusilla with a Million," "Girls Who Dare."

BOOTH, EOWINA: b. Provo, Utah; e. Salt Lake public schools, the Latter Day Saints Academy, East high school at Salt Lake City and Dixie College at St. George, Utah; h. 5 feet 7 inches; blonde hair; ht. riding, fishing, swimming and aviation. First screen work for E. Mason Hopper. Stage experience in support of Lucille LaVerne in "Sun-Up." In Carter De Haven's Music Box Revue in Hollywood. Small part in "Manhattan Cocktail" (Paramount). Then selected by W. S. Van Dyke for lone feminine role in MGM's "Trader Horn."

BORDEN, OLIVE: Appeared in 1929 in "The Eternal Woman," Columbia; "Stool Pigeon," "Wedding Rings," "Half Marriage" and "Love in the Desert," RKO; in 1930 in "The Social Lion," Paramount; "Hello Sister," Sono Art-World Wide.

BOROONI, IRENE: b. Island of Corsica in Ajaccio; ht. clothes, swimming and horseback riding. Her stage career started at the age of 13 when she pranced into the Theatre Variete, in Paris, and asked the manager for a job. She landed one in the chorus. Georges Hales, the noted French writer, discovered her, found a speaking role for her and she progressed very rapidly. Her name soon twinkled in electric lights in the various capitals of Europe. She learned to sing prettily and Broadway producers began to offer her contracts. In America she was very successful in "Miss Information," a revue featuring Elsie Janis. Following this she was besieged with offers and appeared in a number of successful revues with Raymond Hitchcock, Sam Bernard and Alice Delysia. Her popularity grew and she became the star of her own company. Among her successes are "Little Miss Bluehead," "Naughty Cinderella," "Paris," "Song of Songs" (1929), Warner Bros.

BORIO, JOSEPHINE: Appeared in 1929 in "Fazil," Fox.

BOROS, FERIKE: h. Nagyvarad, Hungary, 1830; h. 5 feet 5 inches; grayish hair and brown eyes; w. 150 pounds; p. Mark and Rosalia Boros, non-professionals;

e. Budapest, Hungary, London, England, dramatic school, Pitman school; not married; by nature, music and art of every kind. Stage training at National Theatre, Gaiety Theatre, Budapest, London. Has had a wide stage experience, playing over a thousand parts, some of which were with Madame Kalich in "Kreutzer Sonata," the part of "Rachel"; with Olga Petrova in "Hurricane"; with Al Woods in "Friendly Enemies"; two seasons with Brady in "The Dreamer"; one season with Sam Harris in "Chicago"; for six months with Leo Dietrichstein in "The Great Lover." Starred in "The World of the Women" for two seasons. "The Dream Song"; "The Devil," and many others. Has had experience in both silent and talking pictures, among them: the role of the mother in "Children of the Ghetto"; Fox; "Her Son," Metro; a German part in "Bought"; a mother part in "Ladies Love Brutes," Paramount; "Little Caesar," First National; She translated "Scene Sisters," which was produced by Daniel Frohman. Has also written several plays: "The New Teacher," "Bachelor Girls," "The Spy," and "Close Call."

BDURKE, FAN: b. Brooklyn, N. Y.; h. 5 feet 8 inches; blond hair and brown eyes; w. 140 pounds; e. Loretta Convent, Niagara Falls, Can. Specialized in literature, psychology and history. Was with Jesse Lasky's "Planophens" in vaudeville; Augustus Thomas' "Dare Man," Arthur Hopkins' "A Very Good Young Man." Entered pictures in 1915 through James Cruze. Wrote story and featured in "The Master's Model"; "Lummox" (1930), United Artists.

BDW, CLARA: b. Brooklyn, N. Y.; h. 5 feet 3 1/2 inches; fiery red hair and aqate brown eyes; w. 110 pounds; p. Sarah and Robert Bow, non-professionals; e. Circle high school; by. motoring, hiking and swimming. Screen experience includes appearances in "Rough House Rosie," "Get Your Man," "Red Hair," "The Fleet's In," "The Wild Party," "Three Week Ends" and "Ladies of the Mob." Her first screen experience was in "Days to the Sea" in Ships. Her 1929 pictures include "Dangerous Curves," "The Fleet's In" and "The Saturday Night Kid," 1930 in "Paramount on Parade," "True to the Navy," Paramount; "Her Wedding Night," "Klick In," "No Limit."

BOYD, BETTY: r. n. Betty Boyd Smith; b. Kanaas City, Mo., May 11, 1908; h. 5 feet 5 inches; Auburn hair and brown eyes; w. 128 pounds; p. Mrs. Boyd Smith, non-professional; e. Loretta Academy, N. C., Hollywood high school; received her stage training at the Hollywood Community theatre and Marta Oatman school; not married; by. drawing, skiing, swimming and dancing. Played leads in Educational comedies for one year, then returned lead in "A Persian Merchant" for Tiffany-Stahl, a sound technicolor classic; in 1929 in "The Right Bed," Educational, Coronet Talking Comedies and in 1930 in "A Royal Romance," Columbia; "Lilies of the Field," First National; "The Green Goddess," Warner Bros.; "Vacation Loves," Educational, Mack Sennett Talking Pictures; "French Kisses," Educational, Tuxedo Talking Comedies.

BOYD, DOROTHY: Appeared in "Constant Nymph" (1929), Gainsborough.

BRADFORD, VIRGINIA: Appeared in "One Man Dog" (1929), RKO

BRADLEY, ESTELLE: b. Atlanta, Ga., April 5, 1908; h. 5 feet 3 inches; blond hair and blue eyes; w. 118 pounds; e. Atlanta, Ga.; by. tennis; m. Chas. Lamont. Was "Miss Atlanta" in 1924. Screen appearances include "Queen of the World," "Wild Cat Alley," "Making Whoopee," "Don't Get Excited" (1929), Educational, Tuxedo Talking Comedies; "Johnny's Week End" (1930), Educational, Gaiety Comedies.

BRAMLEY, FLORA: b. London, England; e. Central high school, Detroit, Mich., Clark's College, London, England. Stage career: "Mercenary Mary," "Cradle Snatchers," London. Screen career: "The Dude Cowboy" (FBO); "Flirting Widow" (1930), First National; "College" (United Artists); "We Americans" (Universal).

BRAV, FLORENCE: Vitaphone; No. 2699, "A Cycle of Songs," No. 2734, "Character Studies."

BRENT, EVELYN: h. Tampa, Fla., 1899; h. 5 feet 4 inches; brown hair and eyes; w. 112 pounds; e. Normal training school in New York City; m. Harry Edwards. While still attending Normal school she visited the Fort Lee studios and obtained work as an extra, her first role being in support roles in Olga Petrova for Metro. Then made a pleasure trip to Europe, played in "The Ruined Lady" and remained in England about four years, appearing in pictures produced by Stoll, Ideal, Samuelson and other producers. Returned to the United States and went to Hollywood, where she played in a series of 14 crook melodramas for FBO, including "The Jade Cup," "Smooth as Satin" and "The Flame of the Argentine." While under contract to Paramount she played Feathers in "Under a Starry World," in which she was featured with George Bancroft and Clive Brook; Mary Vanbrugh in "Beau Sabreur"; Natacha in Emil Jannings' "The Last Command"; with Adolphe Menjou in "A Night of Mystery" and "His Tiger Lady"; with George Bancroft in "The Drag Net"; with Thomas Mitchell in "The Mating Call"; and in "Interference." Her 1929 pictures include "Darkened Rooms," "Fast Company," "Why Bring That Up" and "Woman Trap," all for Paramount; and "Broadway," Universal; and in 1930 in "Paramount on Parade," "Slightly Scarlet," Paramount; "Framed," Radio; Cherry Malotte in the Alaskan epic (1931), "The Silver Horde."

BRENT, HELEN: b. Philadelphia, Pa., September 2, 1908; h. 5 feet 3 inches; blond hair and blue eyes; w. 99 pounds; e. St. Mary's Academy, Portland, Ore., and Villa Maria Academy, Philadelphia, Pa.; by. dancing, reading, singing and music. No stage experience. Her screen experience includes roles in "Feet of Clay," "The Temptress," "Our Dancing Daughters," "Four Walls," "Sawdust Paradise," "The Strong Man," "The Chaser," "Out of the Past," "Spring Fever" and "The Taxi Dancer."

BRIAN, MARY: h. Dallas, Texas; h. 5 feet 2 inches; dark hair and hazel eyes; w. 105 pounds; e. in Dallas, Texas; by. dancing, swimming, drawing. Shortly after her arrival in Los Angeles one of her friends entered Miss Brian's name in a personality contest then being conducted by a local newspaper. She won the contest which brought her to the attention of Albert Kaufman, manager of the Metropolitan Theatre in Los Angeles. At this time Herbert Brenon and the Lasky studio officials were searching for a girl to play Wendy in their proposed filming of "Peter Pan" and Miss Brian was accepted to take the role. She was a great success, and has appeared in the following Paramount pictures: "The Air Mail," "The Little French Girl,"

"The Street of Forgotten Men," "A Regular Fellow," "The Enchanted Hill," "Behind the Front," "Beau Geste," "Knockout Kelly," "Running Wild," "Shanghai Bound," "Man Power," "Two Flaming Youths," "Under the Tonto Rim," "The Big Killing," "Forgotten Cases," "Varsity," "Someone to Love" and "The Man I Love" in 1929 in "River of Romance," "The Marriage Playground" and "The Virginian," Paramount, and in 1930 in "Burning Up," "Kibitzer," "The Light of Western Stars," "Only the Brave," "Paramount on Parade," "The Social Lion."

BRICE, FANNY: b. New York City, October 29, 1901; p. Rose Stern and Charles Borach; e. Newark, N. J.; div. m. William Rose, professional. Received her stage training in Brooklyn theatres, then later appeared in Coban & Harris revue. Moving to New York, she located in Rachel Lewis' vaudeville act; then became a chorus girl in Hurtig & Seamon burlesque troupe, first as a singer and then as a dancer; and later became a soubrette. She was singing dialect songs by Irving Berlin, as one of "Spiegel's College Girls" in the Columbia burlesque house in New York City when Florenz Ziegfeld, Jr., saw her and promptly engaged her for the 1910 edition of his Ziegfeld "Follies." At this time she renamed herself "Brice" borrowing the name of John Brice, an old family friend. With the exception of two seasons, one spent in the Homeymom Express, and the other in London vaudeville, Fannie Brice was a star of the Ziegfeld "Follies" from 1910 to 1923. It was here in the "Follies" after 10 months that she became famous for her singing of "Mon Homme," a lyric written by Channing Pollock. In 1924 she left Ziegfeld and became the star of "The Music Box Revue," continuing during the 1925 season. Then, following a brief tour in vaudeville, she was starred by David Belasco in a play written for her called "Fanny." She also appeared on the New York stage in "Floretta." Screen career started in 1928 when she made her first film "My Man" for Warner Bros.; was in "The Man from Blankley's" (1929), and in "Be Yourself" (1930), United Artists.

BRINKMAN, DOLORES: b. St. Louis, Mo.; h. 5 feet 3 inches; blond hair and blue eyes; w. 115 pounds; e. St. Louis and Hollywood schools; not married; by. golf, riding, dancing and swimming. No stage experience. Entered pictures in 1924, playing comedy and western leads. Appeared in (1929) in "The Big City," "Mysterious Island," "Telling the World" and "Alias Jimmy Valentine," Metro-Goldwyn-Mayer.

BROCKWELL, GLADYS: "The Drake Case" (1929), Universal; "The Argyle Case" (1929), Warner Bros.; Vitaphone, No. 2235, "Hollywood Bound." Dead.

BRODERICK, HELEN: Appeared in Vitaphone No. 987, "Nile Green."

BRODY, ANN: r. n. Ann Brody Goldstein; o. Poland, August 29, 1884; h. 5 feet; brown hair and dark brown eyes; w. 170 pounds; p. Ada Brody and David L. Goldstein, non-professionals; e. Woman's high school, New York City; not married; by. work, music and books. Stage experience in "Antonio" in 1925; as Rosy Potash in "Potash and Perlmutter" in Molly Blumberg in "My Country," and Magnolia in "The Goldfish." Screen experience, with Vitaphone company in 1912 and has appeared in such pictures as "My Man" for Warner Bros.; "The Case of Lena Smith" and "The Wolf Song" for Paramount; and "Alpine Tale," in 1929 in "The Man from Blankley's," and later in "A Royal Romance" (1930), Columbia; "Playing Around" (1930), First National.

BRDZY, ESTELLE: b. Aug. 15, 1904; e. at schools in London, New York and Montreal; h. 5 feet 2 1/2 inches; w. 108 pounds; black hair and hazel eyes; by. tennis. Entered pictures in 1926. Has appeared in "Week End Wives," "Kitty," "Hinkie Wakes," "Made-moiselle from Armentieres."

BRONSON, BETTY: b. Newark, N. J., 1910; e. East Orange, N. J., Pasadena, Cal., and New York City; h. 5 feet; w. 98 pounds; chestnut hair and green eyes; by. tennis and horseback riding. No stage experience. In pictures since 1923, among them "Peter Pan," "Are Parents People," "A Kiss for Cinderella," Paramount; "Companionate Marriage" (1929), First National; "A Modern Sappho," Gotham; "The Bellamy Trial," MGM; "The Locked Door," United Artists; "One Soken Night," "The Singing Fool," "Sonny Boy," Warner Bros.; and "The Medicine Man" (1930), Tiffany.

BROOKS, LUISE: b. Wichita, Kan., 1900; h. 5 feet 2 inches; w. 120 pounds; black hair, brown eyes. Stage experience: Two years with St. Denis Dancers, Ziegfeld "Follies," "Louis the 14th," George White's "Scandals," dancer, Cafe de Paris, in London. Screen career: "In Every Port" (Fox), "Now We're in the Air," "The City," "Good Will," "Red Stockings," "Beggars of Life," "The Canary Murder Case" (Paramount).

BROWN, DOROTHY: Played Toots Nolan in "Girl from Havana"; "The Big Party" (Fox).

BRDWN, IRENE: Appeared in "The Letter" (1929), Paramount.

BRDWN, JOSEPHINE: h. Chicago, Ill.; h. 5 feet 2 1/2 inches; Auburn hair and gray eyes; w. 118 pounds; p. Alice Street; e. in America and Europe; m. John Severheard, non-professional; by. biographies and dogs. Stage experience sang in opera in Portugal. Plays the violin and speaks French and Spanish. Appeared with John Barrymore in "Uncle Sam," in New York City, leading woman with William Gillette, played in "Secret Service," and "Sherlock Holmes." Appeared in "Strange Carco" and "Tonight at Twelve," Universal screen productions. Freelance player

BROWN, LUCILLE: b. Memphis, Tenn.; h. 5 feet 6 inches; blond hair and brown eyes; w. 105 pounds; p. non-professionals; e. public schools in Memphis and National Park Seminary at Washington, D. C.; not married; by. acting, modeling in New York and Chicago, she studied dramatics in Memphis. Joined Walton and Pyro, Chicago stock company, as juvenile and played ingenue roles for six months. Then joined Richard Bennett in "Jarnegan." Appeared in a small role in a picture made by Pathe in 1929. Was in Fox's "Last of the Duanees" (1930).

BRDWN, BETTY: Vitaphone; No. 970, "Let's Elope."

BRDX SISTERS, THREE: Vitaphone No. 2570, "Glorifying the American Girl," No. 2571, "Down South," No. 2888, "Headin' South"; "The Hollywood Revue" (1929), MGM; "King of Jazz" (1930), Universal.

BRUCE, VIRGINIA: b. Minneapolis, Minn.; e. In Fargo, N. D.; not married. Screen experience in the following productions for Paramount: "Why Bring That Up," "Woman Trap," "Slightly Scarlet," "Young Eagles," "The Love Parade," "Lilies of the Field," "The Brave" (1930), "Paramount on Parade" (1930), "Safety in Numbers" (1930), Paramount.

BRYANT, KAY: b. Chicago, Ill., Feb. 4, 1911; e. in Chicago; b. 5 feet 1 inch; w. 108 pounds; blond hair, blue eyes; by. horseback riding, tennis. Stage experience, dancer and photographic model. Entered pictures in 1927. Has appeared in "Silly Sailor," "Four Sons," "Roadhouse," "The Wild Party" (Paramount).

BUCHANAN, VIRGINIA: b. Kansas City, Mo., July 7, 1910; b. 4 feet 10 1/2 inches; red hair and bluish green eyes; w. 103 pounds; p. Bertie Gil and Lawrence Buchanan, non-professionals; e. Central high school; by. dancing, horse back riding and furniture. On stage for 9 years with Frank L. Newman, Tom Wilkes, Lillian Albertson, Orpheum and Pantages vaudeville; on road for 1 1/2 years with Albertson "Desert Song," as "It" girl in show. Music Hall Revue at Majestic theatre, Los Angeles, in "Nancy." Entered films in 1928 and appeared in Gus Edwards Revues at Metro-Goldwyn-Mayer, also the following productions: "Desert Song," "Vagabond King," "Pointed Heels," "Paramount on Parade," "Under stock contract at Paramount, specializing in dancing, chorus, ingenue roles.

BUCKLAND, MRS. WILFRED: Appeared in "The Greene Murder Case" (1929), Paramount.

BUNN, ALICE: "Hard Boiled Hampton" (1929), Pathe; Manhattan Comedies; First Series.

BURGESS, DOROTHY: Appeared in 1929 in "Pleasure Crazy," "Protection," "In Old Arizona," "Song of Kentucky," Fox; "Beyond Victory," "Swing High" (1930), Pathe.

BURKE, MARIE: Appeared in "Unmasked" (1930), Artclax.

BURMESTER, AUGUSTA: Appeared in "The Greene Murder Case" (1929), Paramount.

BURT, BILLIE: "Ranch House Blues" (1930), Pathe, Rodeo Comedies.

BURT, CHARLINE: Appeared in "Beyond the Rio Grande" (1930), Big 4.

BUSCH, MAE: b. Melbourne, Australia; e. convent, Madison, N. J.; h. 5 feet 4 inches; w. 120 pounds; black hair and grey eyes. Played leads on stage with Eddie Foy. Screen experience includes "Fazil," "San Francisco Nights," "The Beauty Shoppers," "Tongues of Scandal," "The Truthful Sea," "A Man's Man," "Sisters of Eve" (Rayart), "Alibi" (United Artists), and "Young Desire" (Universal).

BUSLEY, JESSIE: Vitaphone; No. 1066, "Seeing Off Service."

BYRON, EILEEN: Vitaphone; No. 2704, "A Funny Affair."

BYRDN, KATE: Vitaphone; No. 2704, "A Funny Affair."

BYRON, MARION: r. n. Miriam Bilenkin; b. Dayton, O., Mar. 16, 1911; h. 5 feet; dark brown hair and blue eyes; w. 95 pounds; p. Bertha and Lewis Bilenkin, non-professionals; e. public schools in Dayton, Denver, Detroit and Los Angeles; by. dancing; received stage training in Los Angeles; appeared in "The Patsy" in Los Angeles, also in "Music Box Revue" with Fanny Brice; took the lead in "Tip Toes," and featured role in "Cradle Snatchers" and "Strawberry Blonde." Screen career: lead with Buster Keaton in "Steamboat Bill, Jr.," also with Sammy Cohen in "Plastered in Paris"; featured in Hal Roach Comedies. Her 1929 pictures: "Broadway Babies," "His Captive Woman" (First National); "Social Sinners" (Educational-Tuxedo Talking Comedies); "So Long Betty" (Warner Bros.); in 1930 appeared in such pictures as "Forward Pass," "Playing Around," "The Bad Man" (First National); "Song of the West," "Golden Dawn," "The Matrimonial Bed" (Warner Bros.).

C

CAINE, GEORGIA: "Good Intentions" (1930), Fox; "Night Work," Pathe.

CALDWELL, BETTY: b. Los Angeles, Cal., Nov. 14, 1909; h. 5 feet 3 inches; blond hair and grey eyes; w. 120 pounds; e. in California; not married; by. swimming, dancing, art and music. Stage experience just a short time in vaudeville. Screen experience started in 1926 and appeared in the following productions: "Her Father Said No," "The Farmer's Daughter," and "Midnight," played the lead in "Straight Shooting," "Greated Lightning" and "Girl Shy Cowboy." Freelance player.

CAMPBELL, FLD: Vitaphone; Nos. 1075-76, "His Public."

CAMPBELL, MARGARET: Appeared in "Take the Heir" (1930), Big 4.

CAREW, DRA WHYTDCK: b. Salt Lake City, Utah; h. 5 feet 2 1/2 inches; blond hair and brown eyes; w. 118 pounds; p. Evelyn Carew and Dr. James Whytock; e. San Francisco high school and Rowland Hall, Salt Lake City, Utah; not married; by. all outdoor sports. Stage experience. Entered pictures in 1929 and appeared in Metro's "The Little Lady of the Big House," Jack London story; "Lady Fingers" with Bert Lyell and "Sherlock Holmes"; also in Fox's "The Big Town Roundup," with Tom Mix.

CAREWE, RITA: r. n. Violette Carewe Mason; h. 5 feet 4 1/2 inches; blond hair and blue eyes; w. 124 pounds; p. Mary Jane and Edwin Carewe, father professional; e. Connock School of Expression; m. LeRoy Mason, professional. Has appeared in the following pictures: "Resurrection" and "Revenge," directed and produced by Edwin Carewe, released through United Artists; "The Will of the Woman," and in "High Steppers," Edwin Carewe, First National; "Radio Kisses" (1930), Educational, Mack Sennett Talking Pictures.

CARLYLE, AILEEN: r. n. Aileen Bauer; b. San Francisco, Cal., March 5, 1906; h. 5 feet 6 inches; Auburn hair and brown eyes; w. 165 pounds; p. Aileen L. Day and Chris J. Bauer, non-professional; e. San Francisco high school, in a college in Paris, France, and stage training in San Francisco; not married; by. swimming, dancing, tennis, and Chinese and Japanese prints. First stage appearance in "Passions" under David Graham Fisher in 1926; then played minor roles in Aleazar Stock company in San Francisco. Her picture career started in 1926 in "Sweet Adeline" under Jerome Storm for Charles Ray;

then in "Drums of Love," "Sky Rocket" and "Marching On" with Chic Sale in Movietone.

CAROL SUE: r. n. Evelyn Lederer; b. Chicago, Ill., October 30, 1903; h. 5 feet 3 inches; dark brown hair and eyes; w. 108 pounds; p. Caroline and Samuel Lederer, non-professionals; e. Kemper Hall and National Park Seminary; no stage training; m. Nick Stuart; by swimming and golf. Has appeared in such pictures as "Soft Cushions," "Walking Back," "Skyscrapers," "Cohens and Kellys in Paris," "Captain Swager," "Air Circus" and "Girls Gone Wild." Her 1929 pictures include "It Can Be Done," "Universal," "Chasing Through Europe," "The Exalted Flapper," "Fox Movietone Follies," "Why Leave Home" (1929), Fox; and in 1930 in "The Happy Party," "The Golden Call," "Lone Star Ranger," "Dancing Sweeties," "Warner Bros.," "Check and Double Check," Radio Pictures.

CARON, PATRICIA: Appeared in 1929 in "Oh, Yeah," Pathe; "Idaho Red," RKO; "Girl From Woolworth's," First National.

CARR, MARY: b. Philadelphia, Pa.; e. Normal College, Philadelphia. Stage experience. Girard stock company, Philadelphia, four years. Screen career began with old Lubin Company. Has appeared in "Over the Hill" (Fox), "A Million for Love," "On Your Toes," "A Swelled Head," "Paying the Price," "Jesse James," "Special Delivery," "Paramount Novelties," "Lights of New York," "Love Over Night" (1929), (Pathe); "Sailors' Holiday" (1929), "Some Mother's Boy" (1929), Rayart; "Hot Curves" (1930), (Tiffany).

CARRINGTON, HELEN: Appeared in "Queen High" (1930), Paramount.

CARROLL, NANCY: b. New York City, November 19, 1906; h. 5 feet 4 inches; Auburn hair and blue eyes; w. 118 pounds; e. Holy Trinity School; m. Jack Kirkland, writer. She received her stage training in a dance specialty in the "Passing Show of 1923," "Topics of 1924," the "Passing Show of 1924," and in "Mayflowers" (at the Forest theatre); in 1926 she appeared in "Nancy" in Los Angeles, and the "Music Box Revue" in Hollywood with Lupino Lane. Then starred by Lou's Macdon in "Loose Ankles," and in 1927 appeared in "Chicago" at the Music Box theatre in Hollywood. In 1927 she submitted to a test by Fox, which resulted in second lead in "Ladies Must Dress," starring Virginia Valli. Paramount then signed her for the role of Rosemary in Anne Nichols' "Abie's Irish Rose." Following this she was featured in Richard Dix's "Easy Come Easy Go," "The Water Hole" with Jack Holt, "Manhattan Cocktail" with Richard Allen, "The Showman Angel" with Gary Cooper; and in "The Wolf of Wall Street" with George Bancroft and Beaulieu. Her 1929 pictures include "The Sin Sister," Fox; "Close Harmony," "The Dance of Life," "Illusion," "Showman Angel," "Sweetie"; in 1930 in "Dangerous Paradise," "The Devil's Holiday," "Honey," "Paramount on Parade," "Follow Thru," "Laughter," and "Two Against Death," Paramount.

CARTER, BETTY: Appeared in "Inside the Lines" (1930), Radio Pictures.

CARTER, KATHRYN: Entered pictures as Kathryn Hill; m. Adolphe Menjou. Her 1929 pictures included "Outcast," First National; "No Defense," Warner Bros.

CARVER, LOUISE: r. n. Louise Spilger Murray; b. Davenport, Iowa, June 9, 1875; h. 5 feet 9 inches; ash brown hair and hazel eyes; w. 165 pounds; p. Wilhelmina Grunewaldt and Fritz Spilger, father a chief of police and mother a German opera singer; e. Davenport high school; married; h. driving a team of horses. Made her debut in grand opera in 1892 at the Auditorium theatre, Chicago. Did opera work for years; then impromptu comedienne and was featured in "Honey-pecks" with Lew Fields, playing Mrs. Beck; in Shu-peck's "Dick Whittington"; then leading comedienne character in "Fifty Miles from Boston." Screen experience in Mack Sennett's "The First One Hundred Years Are the Worst"; in "The Redeeming Sin," Warner Brothers production; "Shameless Behavior," and in "Four Married Men." Her 1929 pictures included "The Sap," Warner Brothers; "Must We Marry," Trinity.

CASEY, NAOMI: Appeared in "Beach Babies" (1929), Pathe, Variety Comedies.

CECIL, NORA: b. Ireland; e. in England; h. 5 feet 7 1/2 inches; w. 140 pounds; brown hair, brown eyes. Stage experience: Twelve years in vaudeville and musical comedy. Screen career includes "The Fortune Hunter" (Warner Bros.), "The Devil Dancer" (United Artists), "Born to Battle" (Pathe), "The Demi-Brick" (MGM), "The Cavalier" (Tiffany-Stahl), and in (1929) "Driftwood," Columbia; "Seven Footprints to Satan," First National; "Seven Days' Leave" Paramount.

CHADWICK, HELEN: Appeared in 1929 in "Father and Son," "Confessions of a Wife," Columbia; also in "Men Are Like That" (1930), Paramount.

CHADWICK, IDA MAY: Appeared in "Pardon My Gun," Pathe.

CHANCE, ANNA: b. Oxford, Md., October 25, 1884; h. 5 feet 7 inches; brown hair and blue eyes; w. 136 pounds; e. Trenton, N. J.; by billiards; m. Charley Grapewin. Was leading woman for Charley Grapewin on stage. Entered pictures in June, 1929. Played Dolores Costello's mother in "Second Choice," Warner Bros.; was lead in all Charley Grapewin comedies for Christie. Has appeared in such pictures as "Jed's Vacation" (1929), "That Red Headed Husky" (1929), Paramount-Christie Talking Plays.

CHANDLER, ANNA: Vitaphone No. 2739, "Popular Songs."

CHANDLER, HELEN: Appeared in 1929 in "Salute," Fox; "Mother's Boy," Pathe; in 1930 in "Rough Romance," "Sky Hawk," Fox; "Outward Bound," Warner Bros.

CHAPMAN, EDYTHE: b. Rochester, N. Y.; e. University of Rochester; h. 5 feet 1 inch; w. 135 pounds; blue eyes, gray hair. Leading woman on legitimate stage for 20 years. Screen career includes: "Happiness Ahead," "Shepherd of the Hills," "The Count of Tere," "Love Hunters," "Up the River" (Fox); "Navy Blues," "Twin Beds," (First National); in 1929; "Synthetic Sin" (First National); "The Idle Rich" (MGM); "Three Week Ends" (Paramount); "Navy Blues" (MGM); in 1930; "Take the Heir" (Big 4 Corp.); "Double Cross Roads" (Fox).

CHARLOT CHORUS: Appeared in "The New Walter" (1930), Pathe, George LeMaire Comedies; "Musical

Beauty Shop" (1930), Pathe, Melody Comedies, first series.

CHASE, ILKA: b. New York City; e. in private schools in New York City and in Paris, France; h. 5 feet 6 inches; w. 125 pounds; black hair, brown eyes; by dancing, polo. First on the stage in Cincinnati, Ohio, in 1924; then with Charles Frohman Company and Sam Harris' enterprises in New York; went to the Pacific Coast with Henry Miller in "Embers," "The Grand Duchess and the Waiter" and "The Swan." First role in pictures was a bit in "Paris Broom" at Pathe. In 1929 she appeared in "Red Hot Rhythm," Pathe; "The Careless Age," "South Sea Rose," "Why Leave Home," Fox, and in 1930 in "The Big Party," "Let's Go Places," Fox; "Rich People," Pathe; "On Your Back," Fox.

CHATTERTON, RUTH: b. New York City, Dec. 24; h. 5 feet 2 1/2 inches; light brown hair and blue eyes; w. 110 pounds; e. Mrs. Hazen's private school at Palham Manor; m. Ralph Forbes, professional. Stage experience as follows: in chorus in Washington, D. C., in stock company with Lowell Sherman, Pauline Lord and Leonore Ulric at 15 years of age. Starred at 18 Leading woman for Henry Miller in "Daddy Long Legs," also appeared in "Come Out of the Kitchen," "Moonlight and Honeysuckle," "A Marriage of Convenience," in which she co-starred with Henry Miller "Mary Rose," "The Little Minister," produced and played in "Le Tendresse," "The Magmolia Lady," a musical comedy for one season, "Changelings," with Henry Miller and Blanche Bates, "The Man With a Load of Mischief," "The Green Hat," "The Devil's Plum Tree." Appeared in the following screen productions; "Sins of the Fathers," with Emil Jennings, "The Doctor's Secret," "The Dummy," "Madame X," for Metro-Goldwyn-Mayer, "The Laughing Lady," at Long Island studio for Paramount; "Sarah and Son," "Charming Sinners" (1929), "The High Road" (1929), MGM; "The Lady of Scandal" (1930), MGM; "Paramount on Parade" (1930), Paramount; "Anybody's Woman" (1930), Paramount.

CHEKOVA, OLGA: Appeared in 1929 in "Moulin Rouge," "Pawns of Passion," World-Wide; "His Latest Excellency," Ufa.

CHERRILL, VIRGINIA: b. Carthage, Ill., April 12, 1908; h. 5 feet 4 1/2 inches; blonde hair and blue eyes; w. 110 pounds; p. Mrs. J. M. Cherrill, non-professional; e. Starrett Finishing school, Chicago, Ill.; by reading and the study of languages. Signed with Charlie Chaplin as his leading woman in "City Lights."

CHEVRET, LITA: b. Oakland, Cal.; e. University of California, Berkeley; h. 5 feet 6 1/2 inches; w. 127 pounds; dark brown hair and light brown eyes; by riding, swimming. Previous career in dramatic stock and professional dancing. Entered pictures in 1928 in the first version of Fox Follies. Has appeared in "Rio Rita," "The Cuckoos," "Pay-Off," "Trader Ginsburg," "Room and Board" and "Madame Julie."

CHILDERS, NAOMI: Appeared in "Trial Marriage" (1929), Columbia.

CHORRE, GERTRUDE: Appeared in "In Old California" (1930), Audible Pictures.

CHRISTY, ANN: r. n. Gladys Cronin; b. Logansport, Ind., May 31, 1909; h. 5 feet; dark brown hair and blue eyes; w. 100 pounds; p. Mr. and Mrs. David Cronin, non-professionals; e. Logansport high school; by golf. No stage experience. Screen experience includes year with Christie in leads; with Snub Pollard in "Fire," with Columbia in "The Kid Sister," with Boot G. Breen in "The Hell Wrecker," in Paramount's "The Water Hole" with Jack Holt, and with Harold Lloyd in "Speedy." Also in Tiffany-Stahl's "The Love Charm." During 1929 she appeared in "Just Off Broadway," Chesterfield; "The Lariat Kid," Universal; in 1930 in "Goodbye Legs," "Hello Television," Educational, Mack Sennett Talking Pictures.

CHRISTY, DOROTHY: h. 5 feet 6 1/2 inches; w. 133 pounds. Had 4 years stage experience. Has appeared in the following talking pictures: "So This Is London," "Extravagance," "Big Money," "She Got What She Wanted," "Playboy of Paris."

CHURCHILL, MARGUERITE: b. Kansas City, Mo.; e. in the Professional Children's School in New York City; entered the Theatre Guild Dramatic School in New York when she was 14. Was signed by Winfield Sheehan while playing in "The Wild Man of Bornes" on the New York stage. First assignment at Fox was in "The Diplomats," then she was given the lead opposite Paul Muni in "The Valiant." In 1929 she also appeared in "Pleasure Crazy," "They Had to See Paris" and "Seven Faces," Fox, and in 1930 in "Born Reckless," "Good Intentions," "Harmony at Home," Fox.

CLAIRE BERNICE: r. n. Bernice Jahngian; b. Oakland, California; h. 5 feet 2 1/2 inches; dark brown hair and blue eyes; w. 116 pounds; p. Mrs. Adolph Jahngian, non-professional; e. dancing from Madame Morosini of San Francisco, voice study with Emil Polak; not married; h. rides, swims and plays golf, and her favorite sport is horse racing. Her ambition was to be a writer of Christmas plays for children, but her mother saw that her voice suggested singing and encouraged her in that direction. Her first experiences were "Bahes in Toyland," "Mademoiselle Modiste," and "The Chocolate Soldier," then understudy for the role of Margot in "The Desert Song." The illness of the star put Miss Claire in the role, and she made good. Her next test was a song test for First National which was successful. She then appeared in "No, No, Nanette" on the stage and later signed a screen contract with First National. Appeared in "Spring Is Here," "Song of the Flame," "No, No, Nanette" (1930), "Numbered Men" (1930), "Toast of the Legion" (1930), "Top Speed" (1930), First National.

CLAIRE, ETHALYN: b. Talladega, Ala.; brown hair and eyes; e. Brenan College, Ga., and Woodbury Hall, Atlanta; m. Ernest Westmore. Screen career: "Newlyweds and Their Baby" comedies; "Mike and Ike" comedies; "Hero on Horseback," "Wild Blood" (Universal); "Hey Rube" (FOB); "Pride of Pawnee" (RKO); "From Headquarters" (1929), Warner Bros.

CLAIRE, INA: b. Washington, D. C.; e. s-schools of that city and at Holy Cross academy. She made her first stage appearance in 1907 impersonating Harry Lauder, then appeared on Orpheum and Keith and Proctor Circuits. Her next appearance was in "Jumping Juniors," then "The Quaker Girl" and "The Honey-moon Express." Her next experience was in England

in "The Girl from Utah," and "The Bell of Bond Street." She returned to America and appeared in "Lady Lurey," was a member of the Follies of 1915, with the Ziegfeld Follies of 1916 and as Polly Shannon in "Polly with a Past" in 1917 at the Belasco theatre under the management of David Belasco. The next two years she appeared in "The Gold Diggers," and in 1921 as Mona in "Bluebeard's Eighth Wife," in 1922 as Lucy Warriner in "The Awful Truth," and in 1924 as Denise Sorbier in "Grounds for Divorce." She has also appeared in "The Last of Mrs. Cheyne," "The Awful Truth," "Negligee," "Royal Family of Broadway" (1931), Paramount.

CLARK, MARY: Appeared in "Chills and Fever" (1930), Pathe, Folly Comedies, first series.

CLARKE, MAE: b. Philadelphia, Pa., Aug. 16, 1910; h. 5 feet 4 inches; brown hair and eyes; w. 112 pounds; p. Mr. and Mrs. Walter Clarke, father motion picture organist; e. Atlantic City Junior high school; not married. Stage experience at the following: Strand Roof, Everglades, Vanity Club, Anatole Friedland Cafe and Beau Arts. Also appeared in the following stage shows: "Gay Paree," in the chorus, "The Noose," a small part, and George White's "Manhattan Merry" as featured dancer. Screen experience in "Big Time," for Fox, and "Nix on Dames," both being in 1929; "The Fall Guy" (1930), Warner Bros.

CLAYTON, ETHEL: b. Champaign, Ill.; e. St. Elizabeth's Convent, Chicago; h. 5 feet 5 inches; w. 130 pounds; gray eyes, red gold hair. Stage career, stock. Screen career: "Risky Business," "Sunny Side Up" (Fox), "His New York Wife" (Preferred), "The Princess on Broadway," "The Merry Widower" (Pathe), Mrs. Payne in "Hit the Deck" (RKO), woman in "Call of the Circus" (Burr); "Mother Machree" (1929), Fox.

CLAYTON, MARION: b. Kimberly, Can.; h. 5 feet 2 1/2 inches; brown hair and eyes; w. 104 pounds; p. Ruby May and Walter Clayton, non-professionals; e. Broadway high school, Seattle, Wash.; not married; by swimming, reading and collecting little brass animals from all over the world. Received stage training at Cornish Dramatic School in Seattle, Wash. Had 4 1/2 years stage experience appearing in "Lilies of the Field," with Marlon Olsen Players, with the Seattle Repertory Company three years playing leads; Los Angeles Civic Repertory Theatre; "The Kabitzer," with Gregory Ratoff; "Mister Antonio," with Leo Carrillo. Has had one year experience in pictures; appeared in "All Quiet on the Western Front," Universal.

CLIFFORD, KATHLEEN: b. Charlottesville, Va.; e. Brighton, Eng. Stage and vaudeville career. Made debut on screen with Balboa in serial. Among her pictures: "Sporting Life," (Universal), "Excess Baggage," (MGM).

CLIFFORD, RUTH: b. Pawtucket, R. I.; e. St. Mary's Seminary, Bay View, R. I.; h. 5 feet 3 inches; w. 118 pounds; blond hair, blue eyes. Screen work includes "Butterfly," "Tornado," "Storm Breaker" (Universal), "Life of Abraham Lincoln" (FN), "Lew Tyler's Wives," "Don Mike" (FBO), "The Devil's Apple Tree" (Tiffany-Stahl), "Eternal Woman" (Columbia).

CLYDE, JUNE: b. St. Joseph, Mo., December 2, 1909; h. 5 feet 1 1/2 inches; blond hair and brown eyes; w. 104 pounds; p. Mrs. Dorothy Clyde; e. Galileo high school of San Francisco; not married; by horseback riding, tennis, dancing and swimming. Stage experience as star of Franchon and Marco Revues, and one season with the Duncanson Sisters in "Topsy and Eva." Screen experience in "Tanned Legs," for Radio Pictures, featured in Radio Pictures' first Musical Revue, and is now under a long term contract for Radio Pictures, also appeared in "The Cuckoos" and "Midnight Mystery."

COE, ROSE: Appeared in "Melody Lane" (1929), Universal.

COHAN, HELEN: b. New York City; e. Mary Mount Convent in Tarrytown, N. Y., and studied for one year in Paris; studied singing, dancing and dramatics in New York; h. 5 feet 4 1/2 inches; w. 103 pounds; light brown hair, gray eyes. Stage experience in "June Moon." Took screen and voice test at Fox and was signed by Winfield Sheehan to play role of Will Rogers' daughter in "Lightnin'."

COLBERT, CLAUDETTE: b. Paris, France; h. 5 feet 5 inches; brown hair and large brown eyes; w. 103 pounds; e. public schools of Paris, France, Washington Irving high school, New York City, Art Students League. Given a part in the play "The Wild West-cotts" by Anne Morrison, her first appearance on the stage; then telling Brock Pemberton she had several years' experience on the stage she secured the position of leading lady in his production "The Marionette Man." Thereafter, with the exception of the time she appeared in the all-star revival of "Leah Klesina" she was always assigned to leading roles, having appeared in "We've Got to Have Money," "The Cat Came Back" (an Avery Hopwood play), then with Lowell Sherman in "High Stakes." In all of these plays, she was under the management of A. H. Woods, and for him she also appeared in "A Kiss in a Dark Room," "The Ghost Train" and "The Pearl of Great Price" (in association with the Shuberts). Then, under the management of Charles L. Wagner, in her greatest hit, "The Barker," which she also played later in London. "The Mulberry Bush," "La Grinzo," "Fast Life" and "Tin Pan Alley" are recent plays in which she has been seen. Her last appearance on the stage was in the Theatre Guild's production of Eugene O'Neill's "Dynamo." Her first screen appearance in the silent film "Love o' Mike"; then in Paramount's "The Hole in the Wall," an all-talking film, followed with "The Lady Lies" for the same company; in 1930 was in "The Big Pond," "Young Man of Manhattan," "Manslaughter," Paramount.

COLLYER, JUNE: r. n. Dorothea Heermans; b. New York City, N. Y., August 19; h. 5 feet 5 inches; brown hair and hazel eyes; w. 115 pounds; p. Clayton J. Heermans, non-professional; e. New York and Knox Finishing school; not married; by bridge, dogs and motoring. No stage experience. Screen experience, two years, contract to Fox, appeared in "Fast Side West Shows," "Foggy Bottom," "Fragments of a Broken Wine," "Let's Make Whoopie" and "Not Quite De-cent." Was loaned by Fox to Paramount for "Illusion," "River of Romance" and "The Love Doctor," "The Pleasant Sin," Independent; "Toast of the Legion"

(1930), First National; "Three Sisters," Fox; "Beyond Victory," Pathé.

COLEMAN, CLAUDIA: Vitaphone No. 2244. "Putting It Over."

COLLINS, KATHLEEN: b. San Antonio, Texas; h. 5 feet 5 inches; brown hair, gray eyes; w. 118 pounds; b. Bon-Avon School; by. horseback riding, golf. Pictures, Avon Film, Luman; "Somewhere in Sonora," "The Devil's Saddle," First National; "The Victim of Hunted Men," Pathe; "Grit Wins" (1929), "The Ridin' Demon" (1929), Universal.

COLONIAL GIRLS, THREE: Vitaphone No. 2121, "The Beauty of Old Time Music."

COMPSON, BETTY: b. Beaver, Utah, March 18, 1897; h. 5 feet 2 1/2 inches; medium blond hair and blue eyes; w. 112 pounds; e. Utah public schools, Salt Lake high school; d. vanced James Cruze; by. riding. Vaudeville violinist at the age of 15. Entered pictures in 1915 through Al Christie; engaged to play in comedies. Pictures include the following: "Miracle Man," "Woman to Woman," "Docks of New York," "Barker," "Scarlet Seas," "Weary River," "On With the Show," "Street Grit," "The Great Gabbo," in 1929 in "Blaze of Glory," Sono Art-World Wide; "Woman to Woman," Tiffany; "Skin Deep," "Those Who Dance," "The Time, Place and Girl," Warner Bros.; and in 1930 in "Case of Sergeant Grisham," "The Midnight Mystery," "The Second Wife," Radio; "The Czar of Broadway," Universal; "Inside the Lines," Radio.

COMPTON, BETTY: Vitaphone No. 4270-71, "The Legacy."

COMPTON, FAY: r. n. Virginia Lillian Emmeline Quartermaine; b. London, England; h. 5 feet 4 inches; red hair and grey eyes; w. 120 pounds; p. Virginia Batesman and Edward Compton, professionals, e. Leather Court, Leatherland, Surrey, England; m. Leon Quartermaine, professional; by. riding and tennis. Stage experience, started in H. G. Pellisria's Follies at the Apollo theatre, London, then went to New York in 1914 to appear in "Tonight's the Night," playing Victoria, returned to London to play the lead in "The Only Girl" at the Apollo theatre. Since then she has played the lead in "The Professor's Love Story," "The Boomerang," "Caesar's Wife," "Tea for Three" (created Barrie's "Mary Rose," "Quality Street," "Little Minister," "Secrets" and played Lullula to John Barrymore), "Hamlet"; also the lead in "The Man with a Load of Mischief." Screen experience in all English silent films until with Adolphe Menjou in "Fashions in Love" in May, 1929, at the Paramount studios, playing the lead.

COMPTON, JOYCE: b. Lexington, Ky., Tulsa (Okla.) public schools and Tulsa University; h. 5 feet 5 inches; w. 116 pounds; red hair, blue eyes; by. swimming and painting. First role in pictures was in "Ankles Preferred." Has played also in "Soft Living," "The Wild Arrow," "Sahite," "The Sky Hawk" and "The Three Sisters."

COMPTON, JULIETTE: b. Columbia, Ga.; h. 5 feet 7 inches; black hair and blue eyes; w. 125 pounds; e. private school. First stage experience was with Fay Bainter in "The Kiss Burelar." Then a season with Zieffeld's "Follies," after which John Murray Anderson selected her to go to England with a group to appear in C. B. Cochrane Shows. She was starred in English pictures for five years, during which time she played in "Nell Gwynn" with Dorothy Gish. Late in 1929 came to America to play in talking pictures and since has appeared in "Woman to Woman," "Ladies of Leisure," "Anybody's Woman," and "Morocco."

CONOVER, THERESA MAXWELL: Appeared in "Queen High" (1930), Paramount.

COOPER, EONA MAE: b. Baltimore, Md., July 19, 1900; h. 5 feet 6 1/2 inches; brown hair and hazel eyes; w. 130 pounds; p. Mary Mae Robinson and James H. Cooper, non-professionals; e. Hollywood high school, Sacred Heart convent in Maryland and St. Joseph college in Oklahoma; and received her stage training under Marta Oatman in Los Angeles; m. Karl Brown, director; by. aviation. Stage experience of six months in stock in San Diego and in vaudeville in Los Angeles. Entered pictures in 1924 and has appeared in such pictures as "Speedy" with Harold Lloyd; "The Goodbye Kiss" for Mack Sennett; "The Jealous Husband," "Love, Honor and Oh Baby," "The Swain Princess," "Changelings," "The Apache" and "Code of the Air."

COOPER, FLORENCE: Appeared in "One Splendid Hour" (1929), Excellent.

CORBIN, VIRGINIA LEE: b. Prescott, Ariz., December 5, 1910; h. 5 feet 5 inches; blonde hair and blue eyes; w. 118 pounds; p. Frances V. Cox, and Leon E. Corbin, non-professionals; e. private tutor; not married; by. horses, swimming, tennis and dancing. Stage experience with the Orpheum Circuit for three and one-half years. Screen experience in such pictures as "The City That Never Sleeps," "The Perfect Sap," "Ladies at Play," "Hands Up," "Bare Knoses" and "Head of the Family," "Knee High" (1929), Gotham.

COROA, MARIA: r. n. Maria Korda; b. Deva, Hungary, May 4, 1902; h. 5 feet 4 inches; blonde hair and blue eyes; w. 125 pounds; p. professionals; e. in Budapest; m. Alexander Korda, professional, First National director; by. clothes, music, swimming, tennis. Stage experience in Budapest in the Royal Opera Budapest. Screen experience started in 1921 when she appeared in "Dance Fever" and "A Modern Dabarry" for UFA, also appeared in the following foreign films: "Le Danseur de Madame," "Moon of Israel" and "Teshah." She appeared in "Private Life of Helen of Troy" and "Love and the Devil" (1929), First National.

COROAY, MARCELLA: b. Brussels, January; h. 5 feet 7 1/2 inches; light brown hair and gray eyes; w. 125 pounds; p. mother, sculptress, Belgian father, French; e. in Geneva, Paris; m. Captain Cook, professional; (and has one son 14 years of age) by. loves music, great reader, all sports, some of which are sailing, swimming and horseback riding. Stage experience as follows: Played in Brussels at Bartheatre, also in Geneva, Switzerland, and was with Jacques Coppain in Paris. Here Otto Kahn bought out Theatrical Dixie Club and bought out the Royal Opera organization with repertoire of 25 plays to New York to the Garrick theatre. Has also played with the Pasadena Players. Screen experience. Played character parts in many productions, the most noteworthy being, Mistress Hibbins, in the "Scarlet Letter," with Lillian Gish, as Souya in "Into His Kingdom," with Corinne Griffith, as Marie in "When a Man Loves,"

with John Barrymore; as Henrietta Durnbull in "Quality Street," with Marion Davies; as Marquise de Brissac in "They Had to See Paris," with Will Rogers, and as Blanche, French housekeeper, in "The Trespasser," with Gloria Swanson. Freelance player.

CORENE, MARCELLE: Vitaphone; No. 991, "Rural Hospitality."

CORNWALL, ANN: b. New York City, January 17; h. 4 feet 10 inches; red hair and brown eyes; w. 95 pounds; p. Eleanor Cornwall, non-professional; e. New York City high school; m. Charles Maigne, ex-professional; by. outdoor sports. Stage experience in New York City appearing in musical comedy. Entered pictures in 1920 and has appeared in many pictures including "The Flaming Frontier" with Hoot Gibson for Universal; starred at Christie for two and one-half years; in "Half Back Hannah" and in "Fighting Fannie"; also in "The Heart of the Yukon" for Pathe with John Bowers; and in "The Splendid Crime," directed by William DeMille for Paramount; also in Vitaphone No. 3758, "The Baby Bandit."

CORROW, SUSAN: Appeared in Artclass, "Unmasked" (1930).

CORBOY, SUSAN: Appeared in "Unmasked" (1929), Artclass.

COSTELLO, OLORES: b. Pittsburgh, Pa.; p. Maurice Costello, professional; e. private tutor; m. John Barrymore, one child. In 1924 went on the stage, dancing in George White's "Scandals." Screen experience in the following: "The Sea Beast," "Mannequin," "Bride of the Storm," "Little Irish Girl," "A Million Bids," "The Third Degree," "The College Widow," "When a Man Loves," "Old San Francisco," "Heart of Maryland," "Glorious Betsy," "Tenderloin," "Noah's Ark," "The Redeeming Sin," "Madonna of Avenue A," "Glad Rag Doll," "Hearts in Exile" and "Second Choice," "Song of Songs" (1929), Warner Bros.; "Fame" (1929), First National.

COSTELLO, HELENE: b. New York City; e. Ladykill-on-the-Hudson, New York; m. Lowell Sherman, professional. Stage experience in George White's "Scandals." Screen experience includes: "Don Juan," "Good Time Charley," "Husbands for Rent," "The Fortune Hunter," "Heart of Maryland," "Lights of New York," "Broncho Buster," "In Old Kentucky," "Broken Barriers," "The Fatal Warning," "When Dreams Come True."

COURTNEY, INEZ: "Bright Lights" (1930), "Loose Ankles," "Song of the Flame" (1930), "Spring Is Here" (1930), First National; "Not Damaged" (1930), Fox.

CRAIG, BLANCHE: b. Calcutta, Idaho, January 6, 1878; h. 5 feet 5 inches; blonde hair and blue eyes; w. 180 pounds; p. Llenretta Sanderson and Oliver Sanderson, non-professionals; e. in Boston; by. dogs, motor cars. Stage experience of twenty-two years in vaudeville, legitimate and stock. Screen experience began in 1913, when she appeared in "Cinderella," "Dawn of Tomorrow," "Eagles Mate," "Hilda of Holland," "B-hind the Scenes," "Dynamite," "Navy Blues" and "Darkened Rooms." Freelance player.

CRAMER, MARGUERITE: Appeared in "The Wild Party" (1929), Paramount.

CRANE, HELEN: Appeared in "The Hole in the Wall" (1929), Paramount.

CRANE, PHYLLIS: b. Calgary, Alta., August 7, 1911; h. 5 feet 1 inch; auburn hair and hazel eyes; w. 108 pounds; p. Margaret M. and Albert Francis, non-professionals; e. in private schools; not married; by. curious, dancing, swimming, riding and clothes. Stage experience in vaudeville with Pantag's when but 7 years of age; with stock company in Seattle and Vancouver; with Ray Collins in "A Fool There Was," also "Why Men Leave Home," "On Trial," and "Shore Acres" and in a kid act at the Orpheum. Screen experience playing ingenue and comedienne leads in such pictures as "Stolen Kisses," Warner Bros., "Coquette" with Mary Pickford, "College Life," Metro-Goldwyn-Mayer production; "Tieklisk Business," a Jack White production; "Forward Pass," for First National and in "The Doll Shop," Metro-Goldwyn-Mayer short, and in 1930 in "The Girl Said No," MGM; "College Lovers," First National; "Hot and Cold," Educational; Jack White Talking Comedies; "Hold the Babies," Pathe, Rainbow Comedies.

CRAVEN, AURIOLE: Appeared in Vitaphone No. 2118.

CRAWFORD, JOAN: danced under the name, Lucille Le Steur, before entering pictures; b. San Antonio, Tex., March 23, 1906; h. 5 feet 4 inches; dark hair and dark brown eyes; w. 110 pounds; e. private schools in Kansas City, Mo.; m. Douglas Fairbanks, Jr. 1929; by. dancing. Stage experience as a dancer under Ernie Young in his revue "Innocent Eyes" in 1922 in Chicago; and in Shubert's "Passing Show" and the "Winter Garden," New York. Thence to the screen in Metro-Goldwyn-Mayer's "Pretty Ladies" (1925); "Sally, Irene and Mary," "Paris," "The Taxi Dancer" and "The Unknown" (1926); "Spring Fever" and "West Point" (1927); "Four Walls" and "Adrienne Lecouvreur" (1928); "Dancing Daughters," "Dream of Love," "The Duke Steps Out," "The Hollywood Revue" and "Our Modern Maidens," all for Metro-Goldwyn-Mayer (1929), "Untamed" (1929), MGM; "Montana Moon" (1930); "Our Blushing Brides" (1930).

CRAWFORD, KATHRYN: b. Wellshoro, Pa.; e. New Jersey, New York, Chicago and Los Angeles; h. 5 feet 2 inches; w. 115 pounds; brown hair and grey eyes. Stage experience singing in musical comedies. Screen experience: "The Kid's Clever," "King of the Rodeo," "Golden Bride," "Modern Love," "The Climax," "Red Hot Rhythm," "Safety in Numbers" (1930), Paramount; "The Hide Out," "King of Jazz," "Mountain Justice," "Senor Americano," and "Kettle Creek" for Universal.

CREWS LAURA HOPE: Appeared in "Charming Sinners" (1929), Paramount.

CROSBY, JULIETTE: Appeared in "Charming Sinners" (1929), Paramount; "Paris Bound" (1929), Pathe.

CROSS, RHODA: Appeared in "Not Damaged" (1930), Fox.

CROWELL, BUBBLES: Appeared in "Words and Music" (1929), Fox.

CUMMING, DOROTHY: Appeared in 1929 in "The Divine Lady," First National; "King of Kings," Pathe; "Kitty," World Wide; "Applause" (1930), Paramount.

CUNARO, GRACE: b. Paris, France; h. 5 feet 4 inches; auburn hair, dark grey eyes; w. 120 pounds; e. Columbus, Ohio. Stage career: "Dora Thorne," "Princess of Patches," "College Days." Screen career: Universal, First National, C.B.S., Fox, Preference Pictures. Pictures include: "The Return of the Middle Rider," "The Masked Angel," Milly in "Untamed."

CURTIS, BEATRICE: Appeared in Vitaphone No. I039-40, "The Play Boy."

CURTIS, ROXANNE: b. Edgewater, N. J.; e. public schools of Hackensack, N. J.; h. 5 feet 4 inches; w. 112 pounds; blond hair, green eyes. Played in stock companies. Under long term contract to Fox.

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D'AMBRIQUITZ, ADRIENNE: Appeared in 1929 in "Trial of Mary Dugan," Metro-Goldwyn-Mayer.

D'AVRIL, YOLA: b. Lille, France; b. 5 feet 5 inches; brown hair and gray blue eyes; w. 120 pounds; p. non-professionals; e. Sacred Heart Convent, Paris, and Lycee Michot, Paris, and received her stage training in Paris, Lisbon, Barcelona and Brussels; by. dancing and writing. Toured Europe with a musical comedy "Paris d'amusé" and danced on the stage in Canada for about six months. Started out in pictures by working as an extra for two weeks; then in "The Dressmaker from Paris" for Paramount; later in Christie comedies; in 1929 appeared in "She Goes To War," United Artists, and "Hot for Paris," Fox; "Shanghai Lady," Universal, and in 1930 in "The Ritz of Wax," First National; "All Quiet on the Western Front," Universal; "Those Three French Girls," MGM.

DABLE, FRANCES: Appeared in "Constant Nymph" (1929), Gainsborough.

DADE, FRANCES: b. Philadelphia, Pa., Feb. 14, 1910; h. 5 feet 5 inches; blue eyes; w. 110 pounds; by. riding and swimming. In 1926 played important role in roadshow of "Gentlemen Prefer Blondes." Later went into stock and played ingenue leads for 37 weeks in Toronto and 17 weeks in Ann Arbor, Mich. Also leads in a stock company at Birmingham, Ala. Appeared in screen version of "Grumpy" with Cyril Maude for Paramount.

DAGNA, JEANNETTE: Appeared as Katinka in "The Cockeyed World" (1930), Fox.

DAGOVER, LIL: Has appeared in "Between Worlds," Weiss Bros.; "Disoord," Pathe; "Beyond the Wall," state rights; "Tartuffe the Hypocrite," "Love Makes Us Blind," "Two Brothers," "Hungarian Rhapsody," "White Devil," UFA.

DAILY, JANE: Appeared in 1929 in "The Quilter," Columbia; "The Mysterious Island" and "West of Zanzibar," Metro-Goldwyn-Mayer.

DAILY, MARCELLA: formerly known as Dorothy Drew; b. Kansas City, Mo., January 31, 1903; h. 5 feet 3 1/2 inches; brown hair and gray eyes; w. 125 pounds; p. Mary and Patrick H. Daily, non-professionals; e. Hollywood high school; by. swimming, boating and reading. No stage experience. Starred in five-reelers as Dorothy Drew in state rights productions, Bill Lackey, producer; appeared with Victor McLaglen in Fox's "A Girl in Every Port," also with Madge Bellamy in "Black Paradise," and played the heavy in the Fox Van Bibber series of comedies. With George O'Hara and Alberta Vaughn in FBO's "The Go-Getters"; and in Paramount's "Avalanche" with Doris Hill and Jack Holt, and in "Tong War" with William Wellman directing.

DAMEREAUX, ELSIE: b. Cologne, Germany, January 26, 1904; h. 5 feet 2 inches; medium brown hair and blue eyes; w. 110 pounds; e. Marianum Opladen, Germany, the University of Bonn, Germany, and received her stage training in Paris, London and New York; by. horseback riding, swimming and driving. Also speaks, reads and writes English, French and German. Stage experience in student dramatics. Screen experience with Ufa Film Company, Berlin; Pathe, Paris; United Artists, Hollywood, under direction of D. W. Griffith; and with Universal under direction of Rupert Julian.

DAMITA, LILY: b. Paris, France, September 10, 1904; blonde hair; p. mother, professional; e. Convents in Lisbon, Portugal, Spain and Greece; stage training in dancing school in Belgium; speaks English, French, Spanish and German; not married. Within fourteen years of age she danced in the ballet at the Opera de Paris and later toured Europe with a company of players organized by her mother, singing American jazz songs. At 19, she succeeded Mistinguette as star of the Casino de Paris Revue. In Berlin, Miss Damita made her screen debut with the Felner Company. During the succeeding year she appeared in German and French films. During the spring of 1929, while Samuel Goldwyn, the producer, was in Paris, that she signed a contract which soon took her to America and the principal feminine role in Ronald Colman's "The Rescuer." Since then her chief picture appearances have been in "The Bride of San Luis Rey" and "The Cock-Eyed World." In 1930 made a successful stage appearance in "Sons of Guns" and was to appear in a screen version of the same play with Al Jolson as star.

DANA, VIDLA: Appeared in 1929 in "One Splendid Hour," Excellent; "Two Sisters," Ragart.

DANIELS, BEBE: b. Dallas, Texas, January 14, 1902; h. 5 feet 3 inches; black hair and eyes; w. 120 pounds; p. Phyllis and John Daniels; professionals; e. La Canada, California high school, Sacred Heart convent, Los Angeles; m. Ben Lyon, professional; by. all outdoor sports. When five years of age worked in Belasco theatre for Oliver Moroso; few years later with Belasco and Belbank stock, Los Angeles, with Fay Bainter, Hobart Bosworth, Marshall Neilan and others until her early teens. Appeared as Harold Lloyd's leading woman in "Lonesome Luke" comedies; then under contract to DeMille and then with Paramount. Among her many Paramount pictures are "Senorita," "She's a Sheik," "Swim, Girl, Swim," "The Fifty-Fifty Girl," "Hot News," "That a Night, and Others," "Red Hot Rhythm," "RKO," and in 1930 with "Alibi," French "Gertie," "D'Lions," "Love Comes Along," Radio Pictures; "Reaching for the Moon," United Artists.

DANIELS, THELMA: Appeared in 1929 in "The Amazing Vagabond," RKO.

(Continued on page 124)



This orchestral director tried to give his audiences all Bach—no light melodies.



This radio station owner found that male quartets were most popular—so he broadcast nothing else.



This chef tried to feed his patrons nothing but meat—no soups, salads, spices or sweets.



This doctor decided that if one dose of medicine was good then two should be twice as good—but his patients all died.



This publisher attempted a magazine containing nothing but novels—no short stories, no jokes.

“ENOUGH IS BETTER THAN TOO MUCH”

Though we've said it before, we must repeat again, "All features and no shorts make any program a dull program."

The pendulum swings from craze to craze and back again. But the wise man sits on the middle ground and knows that the keynote of success is proper balance.

Now the handwriting is on the wall, spelling the doom of the double feature. It is written in bold type in the trade press—written in shrinking figures in the bank books of countless theatre owners—and, most surely and clearly of all, it is written in the minds of the "fed-up" public, drugged with doubles and starved for a lack of laughs.

"—it is quality and not quantity that brings seekers of entertainment to the box-office . . . keep away from double features," says Jack Alieoate in *THE FILM DAILY*.

Under the banner line "Double Bill Fight To Boost Shorts" *MOTION PICTURE HERALD* announces "Publix Starts Building Up Shorts To Counter-balance Double Shows At Competitive Houses."

The *FILM DAILY* says of the short subject program—

. . . "it is far preferable to the suicide policy of double features."

Adolph Zukor is quoted in *FILM DAILY* as saying, "Double feature programs work to no one's advantage."

And according to Felix Feist in *FILM DAILY* ". double features help to drive the juvenile trade from the theatres."

D

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hundreds of
Successful
Shorts*



(Continued from page 121)

DARLING, IDA: Appeared in 1929 in "Love in the Desert," RKO; in 1930 in "Lummox," United Artists.

DARLING, JEAN: b. Santa Monica, Cal., August 23, 1922; h. 47 inches; pale yellow hair and deep blue eyes; w. 46 pounds; p. Dorothy Hamilton Darling and R. P. Darling, deceased, mother, professional; hy. her collie dog. On tour with Roach's "Our Gang" kids in 1927 and again in August, September and October, 1928. Played as an extra in two pictures on Roach lot with "Our Gang," during October and November 1926. In January 1927, was made leading woman of "Our Gang" and appeared in about 25 "Our Gang" comedies.

DARR, VONDELL: b. Los Angeles, Cal., April 18, 1919; h. 52 inches; blonde hair and blue eyes; w. 54 pounds; p. Homa Dufree and Ralph Darr; hy. riding horseback. She has appeared on the stage in "The Little Rebel," and on the screen in "On Trial," "The Dummy," "The Pony Express," "The City That Never Sleeps," "Feet of Clay," "One Glorious Night," "The Dummy" (1929), Paramount.

DAUMERY, MME. CARRIE: b. The Hague; h. 5 feet 7 inches; blond hair and blue eyes; w. 125 pounds; e. Brussels and Paris; specialized in concert and stage. Twenty-five years on the stage. Entered pictures in 1923. Pictures include: "Conquering Power," "Dorothy Vernon of Haddon Hall," "Paris at Midnight," "Lady Windermere's Fan," "Garden of Eden," "The Man Who Laughs," "Sins of the Father," "Last Warning," Mme. Frump in "General Crack" (Warner Bros.); Claire Devezac in "Cameo Kirby" (Fox).

DAVENPORT, MILLA: b. St. Ivel; h. 5 feet 7 inches;

gray hair and eyes; w. 170 pounds; p. Anna Zetta and John Davenport, non-professionals; e. in Switzerland; m. Harry Davenport, non-professional; hy. art and music. Stage experience consists of appearances in vaudeville for 15 years, in burlesque and in repertoire. Screen experience in "Daddy Long Legs," "Rip Van Winkle," "Stronger Than Death," "Sins of the Fathers," "Missouri," "You Never Can Tell," "Don't Trust Your Husband," "Girl From Woolworth's" (1929), First National.

DAVIES, MARION: r. n. Marion Douras; b. New York City, January 3, 1900; h. 5 feet 5 inches; golden hair and blue eyes; w. 120 pounds; e. Convent of Sacred Heart, Hastings; hy. all outdoor sports. With "Chin Chin Chow" as a dancer in 1916, traveling troupe in New York, thence to the screen where she has appeared in "Runaway Romany," for Ardley Pathe (1918); "April Polly," "The Restless Sex" and "When Knighthood Was in Flower" for Lasky (1920-21-22); in Goldwyn's "Little Old New York" (1923); and since then with Metro-Goldwyn-Mayer in "Beverly of Graustark" and "Tillie the Toller" (1926); "Quality Street" and "The Fair Coed" (1927); "The Patsy" and "The Cardboard Lover" (1928); "The Hollywood Revue," "Marianne," "Show People," "The Gay Nineties," MGM, (1929); "The Floradora Girl" (1930); "Not So Dumb" (1930), MGM.

DAVIS, ETHEL: "A Royal Flush" (1930), Pathe, Manhattan Comedies, Second Series; "Redheads" (1930), Pathe, Folly Comedies, First Series.

DAWFRD, BETTY: Appeared in 1929 in "Lucky in Love," Pathe.

DAWSON, DORIS: b. Goldfield, Nev., April 16, 1909; h. 5 feet 1 inch; red hair and blue eyes; w. 103

pounds; p. Emma A. Dyche and B. X. Dawson, non-professionals; e. Miss Gildner's School for Girls, and the Virginia college, Roanoke, Va.; no stage training; hy. swimming, dancing, reading and riding. Screen experience in such pictures as "The Little Shepherd of Kingdom Come," "Naughty Baby," "The Little Wildcat," Warner Bros. talker; "Do Your Duty," "Heart Trouble," "He's Stuff," "Children of the Ritz" (1929), First National; "Broadway Scandals" (1929), Columbia.

DAY, ALICE: b. Colorado Springs, Col.; e. in Salt Lake City. Began pictures with Mack Sennett. Has played in "The Smart Set," MGM; "The Gorilla" First National; "Night Life," Tiffany-Stahl; "Phyllis of the Folies," Universal; "Little Johnny Jones," First National; "Red Hot Speed," Universal; "Times Square," Gotham; "Woman on the Jury," "In the Next Room," "Skin Deep," "Is Everybody Happy," "Little Johnny Jones" (1929), "The Melody Man" (1929), Columbia; "The Love Racket" (1929), First National; "Hot Curves" (1930), Tiffany; "Viennese Nights" (1930), Warner Bros.; "Ladies in Love" (1930), Chesterfield; "In the Next Room" (1930), First National.

DAY, MARCELINE: b. Colorado Springs, Col., April 24, 1908; h. 5 feet 3 inches; medium brown hair and blue-gray eyes; w. 110 pounds; p. Irene and the late Frank Day, non-professionals; e. Venice, Cal. high school in 1923, no stage training; not married; hy. motoring, swimming and horseback riding. Has been leading woman for Harry Langdon, Stan Laurel, Charles Chase, Hoot Gibson, William Desmond, Edwin Cobb and Robert Frazer. Pictures in which she has appeared include "The Beloved Rogue" with John Barrymore, in "The Wild Party," "Paramount"; "The One Woman Idea" and "Trent's Last Case," Fox; and in 1930 in "Temple Tower," "Sunny Skies," Tiffany; "White Outlaw," Universal.

DAY, DLGA: Appeared in 1929 in "Loves of Casanova," Metro-Goldwyn-Mayer.

DAYE, FRANCES: Appeared in "Raffles" (1930), United Artists.

DE BORBA, DORDTHY: b. Los Angeles, Cal., March 28, 1925; golden brown curls and big black eyes. Has been in pictures for three years. Had a part in MGM's "Monsieur Le Fox" with Gilbert Roland, directed by Hal Roach. Has signed five-year contract with "Our Gang" comedies. Was in Columbia's "A Royal Romance" (1930).

DE KEREKJARTD, DUCI: Appeared in Metro Movietone Act No. 622.

DE KIRBY, ANNETTE: Appeared in 1929 in "Mother Knows Best," Fox.

DEKNIGHT, FANNIE BELL: Appeared in 1929 in "Hallelujah," Metro-Goldwyn-Mayer.

DE LA MOTTE, MARGUERITE: b. Duluth, Minn., June 22, 1902; b. Duluth and San Diego, Cal. Studied dancing under Pavlova; h. 5 feet 2 inches; w. 110 pounds; brown hair and hazel eyes; hy. tennis and hiking. Entered pictures in 1919. With Douglas Fairbanks in "Arizona," "Mark of Zorro," "The Three Musketeers," "The Iron Mask," also in "The People vs. Nancy Preston," "Red Dice," "Montmartre Rose."

de LASKY, GERTRUDE: Appeared in "Love Waltz," UFA.

De LIGUDRO, RINA: Appeared in "Loves of Casanova" (1929), Metro-Goldwyn-Mayer.

DE MONTEZ, CHIQUITA: b. Mexico City, Oct. 4, 1911; h. 4 feet, 11 inches; black hair and eyes; w. 98 pounds; e. Mexico City and Polytechnic high school, Los Angeles. Studied voice in Los Angeles five years and made stage debut as vocalist with Mexican orchestra which toured the world. Screen career; first picture "Si, Si, Señor" (1930), Educational, Ideal Comedies.

DE PUTTI, LYA: b. near Budapest in Vesse, Hungary; h. 5 feet 2 inches; black hair and dark brown eyes; w. 105 pounds; p. Countess Heyes and Baron De Putti; e. Sacre Coeur convent; m. widow of Count Louis Christianson, Swedish Embassy in Berlin; hy. music art and dancing. Danced in vaudeville in Budapest, also premiere danseuse in Russian classical ballet at Winter Garden in Berlin. First screen experience in Germany in 1921, with Ufa in "The Hindu Tombstone"; later in "Paristy"; thence to the United States where she appeared in "God Gave Me Twenty Cents," "Sorrow of Satan," "The Heart Thief," "Prince of Tempters," "Midnight Rose" and "Buck Privates." Later she returned abroad and appeared in "The Informer" (1929), World Wide-British International.

DEANE, VERNE: Appeared in "The Lady Lies" (1929), Paramount.

DEE, FRANCES: b. Los Angeles, Cal.; e. University of Chicago; h. 5 feet 3 inches; w. 108 pounds; brown hair, blue eyes. First work in pictures was for Fox in a picture of campus life; small part in Paramount's "Follow Thru" brought Paramount contract; played feminine lead opposite Maurice Chevalier in "Playboy of Paris"; featured roles in "Along Came Youth," "Caught," "An American Tragedy."

DEERING, PATRICIA: Appeared in "The Lady Lies" (1929), Paramount.

DEL RIO, DDLDORES: b. Durango, Mexico; h. 5 feet 3½ inches; black hair and brown eyes; w. 115 pounds; e. St. Joseph's Convent in Mexico City and later studied voice in Madrid and Paris (speaks Latin, Spanish, French, German and English); m. Cedric Gibbons; hy. dancing. First screen part was in 1925 for First National in "Joanna." She continued to play small parts until she was cast by Fox as "Charmaine" in "What Price Glory." Her pictures include: "High Steppers," "Pals First," "The Trail of '98," "Resurrection," "Ramona," "Revenge," "Evangeline," "The Red Dance," Fox; "The Bad One," United Artists, and "Hell's Harbor," a Henry King production.

DELL, CLAUDIA: r. n. Claudia Dell Smith; b. San Antonio, Tex., Jan. 10, 1910; h. 5 feet 5 inches; wavy blond hair and blue eyes; w. 116 pounds; p. Mr. and Mrs. O. W. Smith; e. San Antonio high school, Mexico City school; not married; hy. music, swimming. First stage experience in Florenz Ziegfeld's Follies of 1927; understudied Irene Delroy in addition to own role. Went to London and played the lead in musical comedy called "Merry Marv." Screen career: leading woman in "Sweet Kitty Bellairs" (1930); lead in "Big Boy," with Al Jolson;

romantic lead in "Sit Tight," Winnie Lightner and Joe E. Brown special; lead in "Fifty Million Frenchmen."

DELMAR, ROSITA: r. n. Rosita De Los Angeles; b. Chihuahua State, Mexico, November 20, 1910; h. 5 feet; black hair and dark brown eyes; w. 104 pounds; p. Teresa Estavillo and Antonio De Los Angeles; non-professionals; e. El Centro high school; by. swimming, dancing, singing, books and acting. Dancer in Smaroff's Revue and also at the West Coast theatres in Los Angeles for about six months. Started her screen career with small parts and bits with Warner Brothers and Metro-Goldwyn-Mayer. Appeared in "The Tide of the Empire," Allan Dwan production; "Noah's Ark" for Warner Brothers, and "Erik the Great" for Universal.

DELRDY, IRENE: h. Bloomington, Ill.; h. 5 feet 2 inches; light brown hair and blue eyes; p. Della and Royal Sanders, non-professionals; e. Chicago and New York; not married; by. golf and riding. Made stage debut with Mary Garden in grand opera, singing and toe dancing. Also appeared in opera with Galli Carci and Rosa Raisa. Lett opera for Keith vaudeville offer, played several weeks with Charles King, then with Tom Patricia for two seasons. First lead in "Hitchy Koo," musical show; Ziegfeld "Follies" lead; "Follow Thru," "Here's How" and "Top Speed." First screen appearance in "Oh, Sailor Behave" (1930), also in "The Life of the Party" (1930), "Divorce Among Friends" (1930), all for Warner Bros.; "Men of the Sky," Jerome Kern's musical picture, First National.

DENNISON, EVA: Appeared in "His Glorious Night" (1929), MGM.

DESLYS, KAY: r. n. Kathleen M. Herbert; b. London, England; e. in England; h. 5 feet 1/2 inches; w. 143 pounds; blonde hair, blue eyes; by. riding, vaudeville and legitimate stage since age of five. Entered pictures in 1923. Has played in "The Leopard Lady," "The Case of Lena Smith," "Their Perfect Day," "Take the Heir" (1930), Big 4 Corp.

DEVAN, ODDROTHY: Appeared in "The Peacock Fan" (1929), Chesterfield.

DEVORE, ODDROTHY: h. Fort Worth, Texas; h. 5 feet 1 inch; brown hair and eyes; w. 110 pounds; e. Fort Worth and Los Angeles. Started stage career at age of 15. Featured in "Morning After" and in vaudeville. Featured comedienne with Christie for four years, "Narrow Street" and "Bunker Bean" (Warner Bros.); featured by Fox, First National, FBO, Tiffany, Universal, Gotham. Heads the Devore Comedies.

DEZSOEFFY, LASLO: Appeared in "Melody of Hearts," UFA.

DIETRICH, MARLENE: b. Berlin, Germany; h. 5 feet 5 inches; red gold hair and blue eyes; w. 120 pounds; e. private school at Weimar and musical academy in Berlin to study for concert stage. Stage training at Max Reinhardt's school of drama. First appearance in German version of "Broadway." Next part was in a musical comedy. For the next three years divided her time between motion picture work and musical comedy stage. Two pictures released in United States were "I Kiss Your Hand, Madam" and "Three Loves." Selected by Von Sternberg to play opposite Emil Jannings in "The Blue Angel" for Paramount, also with Gary Cooper in "Morocco,"

DIONE, ROSE: b. Paris, France; e. Paris; h. 5 feet 8 inches; w. 158 pounds; black hair, hazel eyes. Stage career; five years with Sarah Bernhardt. Had own theatre in Brussels. Screen experience: "The Beloved Rogue," "Canille," "Mad Hour," First National; "Rastime," "Polly of the Movies," First Division; "Bringing Up Father," MGM; "His Tiger Lady," Paramount; "Naughty Baby" (1929), First National; "One Stolen Night," Warner Bros.; "Women Everywhere" (1930), Fox; "On Your Back" (1930), Fox.

OIXON, JEAN: "The Lady Lies" (1929), Paramount; Vitaphone No. 980, "Two Rounds of Love."

ODNER, KITTY: r. n. Catherine Donohue; b. Chicago, Ill.; light brown hair and blue eyes; w. 103 pounds; p. Nellie and Joe Doner, professionals; not married. Stage experience, eighteen years; has appeared in such plays as "The Candy Shop," musical show. In 1914 in Los Angeles, Cal., three years with Al Jolson's shows; several Winter Garden shows, New York City; starred in "Lady Be Good," Los Angeles; vaudeville in United States and Europe. On screen appeared in Vitaphone short, "A Bit of Scotch."

ODNER, PEGGY: b. Ubyly, Mich.; e. University of Michigan; h. 5 feet 5 inches; w. 119 pounds; blonde hair, blue-green eyes. Upon graduation went to New York City and was signed by the Shuberts for lead in the "Passing Show of 1919." Was with the Shubert organization for four years and with Ziegfeld for two years. First motion picture was "The Sky Hawk." Has appeared in "College Racketeer," "Broadway Scandals," "Personality," "Worldly Goods," "Carnival Girl" and "East Is West." Appearing in a series of comedies for Educational with Lloyd Hamilton.

ODRAN, MARY: r. n. Florence Arnot; b. New York City, Sept. 3, 1907; e. Columbia University; h. 5 feet 2 inches; w. 108 pounds; auburn hair and brown eyes; by. dancing, horseback riding. Entered pictures in 1927. Has played in "The River Woman," Gotham; "The Broadway Melody," "Trial of Mary Dugan," "The Divorcee"; in 1930, "The Richest Man in the World," "Father's Day," "Sins of the Children" for MGM, and in "Half a Bride," "Ghetto," the part of Becky in "Lucky Boy," Ellen in "Tonight at Twelve," Connie Bard in "Girl in the Show," Suzanne in "Their Own Desire," and Daisy in "They Learned About Women."

ODRE, ADRIENNE: h. Coeur d'Alene, Idaho, May 22, 1910; h. 5 feet 4 inches; blonde hair and green-gray eyes; w. 115 pounds; p. Edith Kell and Louis J. Dore; e. Grammar school in Spokane, Washington, and Forrest Ridge Convent, Seattle; not married; by. reading. Her stage experience began at the age of three years. Appeared with Elsie Janis in "Oh Kay" at the Los Angeles Mazan theatre. She was chosen Miss America in 1925. Screen experience with Universal for fourteen months and Educational for six months and appeared in the following: "Valley of Hunted Men," "Wild Party," "Beyond London's Light," "Adams Eye," "Happy Days," "Hello Baby" and "Pointed

Heels," and in "Johnny's Week End" (1930), Gayety Comedies.

ODRMAN, SHIRLEY: has appeared in "One Woman to Another," "Honeymoon Hate," Paramount; "The One Woman Idea," Fox.

ODRRAINE, LUCY: Appeared in "Christiana" (1929), Fox.

ODRSAY, FIFI: r. n. Yvonne D'Orsay; h. Asnieres, France, April 16, 1907; h. 5 feet 7 inches; black hair and hazel eyes; w. 128 pounds; p. Blanche and Henri O'Orsay, non-professionals; e. French Convent of the Sacred Heart; not married; by. reading, playing bridge and horse back riding. Stage career started in 1923 as a chorus girl in the Greenwich Village Follies, same in 1924, feature player with Tallacher and Shean in musical comedy in 1925, then in Orpheum circuit two and one-half years. Appeared in "They Had to See Paris" and "Hot for Paris," and in 1930 in "Women Everywhere," Fox; "Those Three French Girls," MGM.

ODUGLAS, MARION: r. n. Ena Gregory; h. Sydney, Australia, April 18, 1908; h. 5 feet 2 inches; blonde hair and brown eyes; w. 107 pounds; p. Jessie Pryor and Arthur Gregory, non-professionals; e. high schools in Australia and Hollywood; has had stage training; m. Al Rogell, director; by. tennis and swimming. Stage experience in Australia appearing in "Daddies," "Jack and Jill," "Puss in Boots" and "Eyes of Youth." Screen experience covering a period of seven years during which time she started in Hal Roach comedies, about 200 in all; was a Wampas Baby Star; and appeared in "Shepherd of the Hills," "Palace of the King," "Power of Silence," "Sioux Blood," "Devil's Trademark" and "The Bush Ranger."

ODVE, BILLIE: r. n. Lillian Bohncy; b. New York City, May 14, 1904; h. 5 feet 6 inches; brown hair and hazel eyes; w. 119 pounds; p. non-professionals; e. New York City; m. Irvin Willat, professional; by. athletic sports, dancing, yachting, motoring and travel. Played a Follies girl in Constance Talmadge's "Polly of the Follies," which was her first role; then under Lois Weber's direction in "The Sensation Seekers" and "The Marriage Clause." A screen test later showed her fitness for color photography, which led to the lead opposite Douglas Fairbanks in "The Black Pirate" and in "Paradise." "Wandering of the Westland," also appeared in "The Love Vol Returns," another important picture prior to her signing with First National. Her First National stellar pictures are "An Affair of the Follies," "The Yellow Lily," "American Beauty," "The Tender Hour," "The Heart of a Follies Girl," "The Love Mart," "The Stolen Bride," "Adoration" (1929) "Careers," "Her Private Life," "The Man and the Moment," "The Night Watch," "Painted Angel" and in 1930 in "A Notorious Affair," "One Night at Susies," "Other Tomorrow," "Sweethearts and Waves," First National.

OOVER, NANCY: r. n. Lucille Kelley; b. Arlington, Texas, Feb. 2, 1909; h. 5 feet 2 1/2 inches; reddish brown hair and brown eyes; w. 108 pounds; p. Allie Meyers and Sam Kelly, non-professionals; e. Forest Avenue school, Dallas; not married; by. horseback riding and dancing. Stage experience of three years and appeared in "Sunny," "Connecticut Yankee," as specialty dancer, and in "June Moon," all in Los Angeles. Screen experience began in 1928 and appeared in seven comedies for Christie, then in "Scandal" for Universal and in "Dynamite" for Metro-Goldwyn-Mayer. Took lead with Harry Langdon in the following: "For Real Knockout," "Painted Angel," "Shooting Larson" and "Big Kick." Was in "Romance DeLuxe" (1929), Educational.

ORAKE, PAULINE: Appeared in "Her Unborn Child" (1929), Windsor Pictures.

ORRESSER, LOUISE: h. Evansville, Ind.; h. 5 feet 7 inches; blonde hair and blue eyes; w. 160 pounds; p. Ida and William Kerlin; e. Evansville high school; m. Jack Gardner, professional; by. gardening. Stage experience includes vaudeville, "Potash and Perlmutter" and "The Girl Behind the Counter" in New York City. Screen experience of about eight years, appearing in "The Girl Behind the Counter," "Mother Knows Best" and "The Air Circus" for Fox; "Padlocked" for Paramount; (1929), "Not Quite Decent," Fox; "Maddonna of Avenue A," and in 1930 in "This Mad World" (MGM); "Three Sisters," Fox; "Mammy," Warner Bros.

ORRESSER, MARIE: h. Colnaga, Canada; h. 5 feet 7 inches; brown hair and blue eyes; w. 150 pounds; e. private tutors while on stage. Almost 40 years of stage, screen, circus and vaudeville experience including everything from chorus to stardom. She made her screen debut in "Tillie's Punctured Romance," opposite Charlie Chaplin. Has appeared in the following screen productions: for Metro-Goldwyn-Mayer, "Callahans and the Murphys," "Bringing Up Father," "The Patsy," "Anna Christie," "Hollywood Revue"; for First National, "Breakfast at Sunrise," "Divine Lady"; for Fox, "Joy Girl," for Christie, "Dangerous Females"; for RKO, "Vagabond Lover," and for United Artists, "Puddin' on the Ritz," also in 1930 in "Caught Short," "Chasing Rainbows," "Let Us Be Gave," "The March of Time," "The Singer," "Serville," "MGM," "One Romantic Night," United Artists; "Call of the Flesh," MGM.

DREXEL, NANCY: r. n. Dorothy Kitchen; b. New York City, April 6, 1910; h. 5 feet 1 1/2 inches; blonde hair and brown eyes; w. 108 pounds; p. Mr. and Mrs. George Kitchen, non-professionals; e. Cathedral high school, New York City; by. horseback riding, dancing, swimming and driving. At the age of 8 she played in George M. Cohan's production, "Royal Vauxteut," and at 10 played revival of the Floradora Sextette, also in Shubert production, "Quality Street" and in the revival of "Bluebird." Screen career began with a one year contract with Universal under the name of Dorothy Kitchen, later she, for led by F. W. Arnold to play one of the "Four Devils" and given a contract by Fox. Has played leads in "The Escape," "Prep and Pen," "Riley the Cop," and in a Movietone selection, "Forget Me Not." In these last mentioned pictures she played under the name of Nancy Drexel for Fox.

DRIVER, AOABELLE: b. in England; e. at Brunley, Lancashire, England, specializing in art, singing and drama; h. 5 feet 6 1/2 inches; w. 151 pounds; dark brown hair and blue eyes. Previous career in musical comedy, stock and vaudeville. Entered pictures in 1920. Most recent pictures include: "Blaze of Glory,"

"Kettle Creek," "Ten Nights in a Bar-room" and "The Big Trail."

DU BOIS, GLAOUYS: Appeared in "The Dance of Life" (1929); Paramount. "Battle of Paris," (1930).

DU BREY, CLAIRE: Appeared in "Two Sisters" (1929), Rayart.

DU PONT, MISS: h. Frankfort, Ky.; e. in Illinois; h. 5 feet 7 inches; w. 135 pounds; blonde hair and blue eyes. Stage career: stock, Liberty Players, Oakland, Cal., two seasons. Screen career with Universal, Warner Bros., Selznick, Preferred, Vitaphone, Independent, MGM, Banner Productions, Dependable Films, Paramount, Tiffany-Stahl; also in "Wheel of Destiny," Rayart.

DUANE, ELSIE: r. n. Elsie Nichols; b. Philadelphia, Pa., March 30, 1906; h. 5 feet 6 inches; blonde hair and blue eyes; w. 122 pounds; p. Julia Bates and George H. Nichols, non-professionals; e. private tutor; not married; by. writing, riding, music and dancing. Stage experience in "Abie's Irish Rose" and "The Donovan Affair" and screen experience in talking sketches.

DUOLEY, FLORENCE: b. Maysville, Mo., January 23, 1908; h. 5 feet 1/2 inches; blonde hair and blue eyes; w. 118 pounds; p. Mr. and Mrs. J. L. Peters, non-professionals; e. at Maysville high school, also junior college at St. Joseph, Mo.; not married; by. art, music and swimming. Screen career started January 26, 1927. Worked as an extra for about three months; then took second lead in "Jesse James," "Making the Varsity," "The House of Shame" and "The Shake Down" for Universal; and "The Pace That Kills," "Also took part of the German spy in Mack Sennett's "The Goodbye Kiss," later appearing in "Broadway" for Universal.

DUOMONT, MARGARET: Appeared in "The Cocoanuts" (1929), "Animal Crackers" (1930), Paramount.

DUNCAN, MARY: h. Luttrellville, Va.; e. Cornell University and studied drama with Yvette Guilbert; h. 5 feet 3 1/2 inches; w. 118 pounds; brown hair, brown eyes; by. tennis. Stage career: "Toto," "Great Lover," "Shanghai Gesture." Screen career includes "Four Devils," "Our Daily Bread," "Rosalee in 'The River,'" "Viola Manning in 'Thru Different Eyes,'" "Carlotta in 'Romance of the Rio Grande'" (1929), Fox; "City Girl" (1930).

DUNCAN ROSETTA: b. Los Angeles, Cal.; b. 5 feet 4 inches; light hair and blue eyes; w. 125 pounds; e. Los Angeles, specializing in music, harmony, athletics and geography. Began stage career in 1917 with Maude Amber in San Francisco; later with Gus Edwards' "Kiddies Revue," "Tip Top," "Hitchy Koo," "Pins and Needles," "Topsy and Eva." Entered pictures in 1926 for Joseph M. Schenck in "Topsy and Eva"; also in "It's a Great Life" (MGM).

DUNCAN, VIVIAN: b. Los Angeles, Cal.; h. 5 feet; w. 110 pounds; e. Los Angeles, specializing in music, harmony, athletics and geography; m. Nils Asther. Began stage career in 1917 with Maude Amber in San Francisco. Later with Gus Edwards' Kiddies Revue, "Tip Top," "Hitchy Koo," "Pins and Needles," "Topsy and Eva" and also appeared in "It's a Great Life," MGM.

DUNN, EMMA: b. Cheshire, England; e. private schools in England; h. 5 feet; w. 130 pounds; brown hair, blue eyes; by. walking and swimming. On the stage since her early teens; played with Richard Mansfield; starred in "Mother," "The Governor's Lady" and many others. Entered pictures in 1919; was engaged to make the screen version of "Old Lady 31" in which she had appeared on the legitimate stage. Her most recent roles have been as the Mother in "Side Street," Mother in "The Texan" and "Broken Dishes," "Manslaughter."

DUNN, JOSEPHINE: h. New York City, May 1; h. 5 feet 3 1/2 inches, blonde hair and blue eyes; w. 112 pounds; p. Agnes and Richard Dunn; e. Holy Cross Convent, New York. Has been on the stage since 14 years of age in about 14 shows; also with Ziegfeld and Dillingham in New York City. Screen experience consists of roles in the following: "Love's Greatest Mistake," "Fireman Save My Child," "Swim, Girl, Swim" and "She's a Sheik" for Paramount; "Excess Baggage," "A Man's Man," "All at Sea" and others for Metro-Goldwyn-Mayer in 1928 Has appeared in (1929) "A Most Immoral Lady," First National; "Big Time," "Black Magic" and "The Sin Sister," Fox; "All at Sea," "Our Modern Haidens," and "China Bound," Metro-Goldwyn-Mayer; "Red Hot Rhythm," Pathe; "Melody Lane," Universal. Miss Dunn was one of the first Paramount Junior stars and appeared in the picture, "Fascinating Youth," was in "A Man's Man" (1929), MGM; "Safety in Numbers" (1930), Paramount.

DUNNE, IRENE: h. Louisville, Ky.; h. 5 feet 4 inches; w. 115 pounds; e. Loretta Academy in Louisville, convent in St. Louis and was graduated in 1926 from Chicago College of Music. Her first stage experience was the lead in the musical play "Irene." She also has appeared in "Lollipop," "Sweetheart Time," "The City Chap," and with the Metropolitan Opera. In Ziegfeld's "Fish on a Dish" she scored a hit and this led to her being chosen for the important role of "Sabra Cravat" in "Cimarron" for RKO-Radio Pictures.

DUVAL, LORAYNE: h. Denver, Col., Sept. 16, 1909; e. Belmont high school, Los Angeles; h. 5 feet 5 inches; w. 128 pounds; blue eyes, auburn hair. Stage experience: dancer with Marion Morgan and West Coast Theatres. Entered pictures in 1928 with Universal and is under contract to that studio. Played lead opposite Reinald Denny in "His Lucky Day," parts in "The Collegians" and lead in a 100 cent talkie for Educational.

DUVAL, PAULETTE: h. Argentina; e. Paris. Was a dancer in Ziegfeld "Follies." Screen career: "The Magic Garden," FBO, "Beware of Widows," Universal, "Twelve Miles Out," "The Divine Woman," MGM, "Alias the Lone Wolf," Columbia, "Breakfast at Sunrise," First National.

DWAN, ODDROTHY: r. n. Dorothy Smith; h. 5 feet 5 inches; light brown hair and blue eyes; w. 120 pounds; p. Nancy and Col. Geo. Smith, non-professionals; e. Miss Hill's school in Philadelphia; m. widow of the late Larry Semon, professional; by. golf, swimming and music. Among her pictures: "California Mail," First National; "The Peacock Fan," Chester-

field; "The Drifter," RKO; "The Fighting Legion" (1930), Universal.

DWYER, RUTH: b. Brooklyn, N. Y.; e. New York City; h. 5 feet 2 1/2 inches; w. 120 pounds; blond hair, brown eyes. Stage career: in musical comedy two years. Screen career: "A Perfect Gentleman," Pathe; "White Pants Willie," "Sailors Wives," First National; "The Lost Limited," "The Racing Fool," "The Nest," Excellent Pictures; "A Hero for a Night," Universal; "Alex the Great," FBO.

E

EAGELS, JEANNE: "Jealous" (1929), "The Letter" (1929), Paramount, Dead.

EAMES, CLAIRE: Appeared in "The Three Passions" (1929), United Artists.

EASON, LORRAINE: b. Norfolk, Va., August 27, 1906; h. 5 feet 3 inches; blond hair and brown eyes; w. 115 pounds; e. in Panama, Havana and Cuba; not married; hy. most sports. No stage experience. Entered pictures in 1923. Won contest in Photoplay Fan magazine and was sent to Hollywood by James Quirk, editor of Photoplay. Appeared in the "Beauty Parlor Series," "We're in the Navy Now," "Swift Shadows," "Temple of Venus" and "Must We Marry," Freelanding.

EATON, DORIS: Appeared in "The Very Idea" (1929), RKO.

EATON, MARY: b. Norfolk, Va., m. Willard Webb, professional. Started her stage career at the early age of three and by the time she was nine she appeared frequently as a dancer at concerts and on the stage. Took child roles in a local stock company, obtaining a minor part in the play "Salome Jane," Washington, D. C., and after playing all sorts of roles in stock companies, both in Washington and Baltimore, she came to New York to play in "The Bluebird." Her engagement ended, Miss Eaton was taken by Theodore Kosloff into his studio and given dancing lessons freely after which she made her debut as a solo dancer in "The Royal Vagabond"; and about a year later followed Marilyn Miller as premiere danseuse of the Ziegfeld Follies, being but seventeen years of age, the youngest premiere danseuse the Follies ever had. Later she played with Eddie Cantor in "Kid Boots" and then in "Lucky." While playing in "Kid Boots" she went to the Paramount studio and played a bit with Bebe Daniels and other movie stars in "His Children's Children." Her last stage appearance is in "The Five O'Clock Girl," co-starred with Oscar Shaw, who also has a featured role in "The Cocoanuts" in which Miss Eaton appears as the leading woman; also "Glorifying the American Girl" (1929), Paramount.

EBY-ROCKE, HELEN: "The Salesman" (1929), Pathe, Checker Comedies, first series.

EDDY, HELEN JEROME: b. New York City, February; h. 5 feet 6 inches; brown hair; w. 123 pounds; p. Katherine Humphrey and Jerome Eddy, e. Manual Art high school, and the University of California, Berkeley, Cal.; not married; hy. outdoor sports and books. Stage experience with the Pasadena Community players for many years. Entered pictures in 1919 and has had various roles in "Quality Street," "The Lovers," "Life and Thirteen," Washington Square, etc. Her 1929 pictures include "Blue Sky," Fox; "Midstream," Tiffany-Stahl; Vitaphone No. 3778, "Niagara Falls," No. 3740, "Christmas Knight."

EDDY, LORRAINE: b. Vancouver, B. C.; e. Vancouver; h. 5 feet 6 inches; blond hair; blue eyes. Stage career: work in Seattle with the Duncan Sisters in "Topsy and Eva" also in "Strawberry Blonde." Entered pictures in 1927 when selected by Al Christie to play leads in comedies. Has played Lucille in "The Little Rascals," in "Holy Mackerel," "Love Shy," "Goody Ghosts," Alice in "Charming Sinners," "Dear Vivian," Paramount.

EDDY, MARION: Appeared in Vitaphone No. 563 with Eddie Conrad.

EDWARDS SARAH: Appeared in "Glorifying the American Girl" (1929), Paramount.

EGAN BETTY: r. n. Florence Elizabeth Egan; b. Vancouver, B. C., August 5, 1909; h. 5 feet 1 1/2 inch; brown hair and brown eyes; w. 103 pounds; p. Arabella Whitney and James L. Egan, professionals; e. Hollywood, Cal., high school, received her stage training at Belcher's school; not married; hy. dancing and horseback riding. One year with Fanchon and Marco; two with Public theatres and appeared in a play with Frank Egan at the age of six weeks. Screen experience covering a period of nine years; protegee of Mary Pickford's in "Little Lovers." Her work in pictures also includes Tiffany-Stahl's technique, "Girl of Today"; three novelty leads in Universal pictures; second lead in "The Man in Hobbes," with Johnny Harron and Lila Lee.

EILERS, SALLY: h. New York City, December 11, 1908; h. 5 feet 3 1/4 inches; auburn hair and brown eyes; w. 107 pounds; p. Paula F. Bilmont and Peter Eilers, non-professionals; e. Fairfax high school; received her stage training with Belcher, dancing; m. "Hot" Gibson. Screen experience consists of appearances in Mack Sennett's "Goodbye Kiss," Warner Brothers' "Cradle Snatchers," "Slightly Used" and "Trial Marriage," and Fox's "Dry Martini"; in 1929, "Broadway Babies," First National; "Sailors' Holiday," Pathe; and in 1930 in "The Long Long Trail," "Roaring Ranch," "Tricker Tricks," Universal; "She Couldn't Say No," Warner Bros.; "Dough Boys," MGM.

EISLER, EFFIE: Appeared in "Woman Trap" (1929), Paramount; "Song O' My Heart" (1929), Fox.

ELDER, RUTH: b. Anniston, Ala., September 8, 1905; m. Mr. and Mrs. J. C. Elder; e. high school at Anniston and received her stage training at high school; div. Lyle Womack; m. Walter Camp, Jr., producer; hy. aviation. Stage experience in vaudeville tour telling of her attempted flight to Europe and while in Los Angeles was invited to the Paramount studio and given a contract; as a result of this test was signed to a contract as Paramount featured player. Her first screen role was in "Man of the Marines," in which she was leading woman for Richard Dix; "The Winced Horsemen" (1929), Universal.

ELEANOR PEGGY: Appeared in "Rich Uncles" (1930), Pathe, Checker Comedies, first series.

ELORIO, FLORENCE: r. n. Florence Eldridge MacKechnie; b. Brooklyn, New York, September 5, 1904; h. 5 feet 4 1/4 inches; light brown hair and brown eyes; w. 110 pounds; p. Clara Eurnie and Charles James MacKechnie, non-professionals; e. Girls' high

school, Brooklyn; m. Fredric March, professional; hy. tennis, horseback riding and home making. On the stage has made the following appearances: As Margaret Nichols in "Ambush," at the New York Theatre Guild; the lead in "Cat and Canary," at the Kilbourne Gordon; as the step-daughter in Brock Pemberton's production; "Six Characters in Search of an Author"; as Nadine Una in "Love Habit"; in "Suburban" productions "The Dancers"; Herndon's "Cheaper to Marry"; Carpenter's "Young Blood"; and Brad's "Great Gatsby." Screen experience in the following Paramount productions: "Studio Murder Mystery," "Charming Sinners" and "Greene Murder Case," "The Matrimonial Bed" (1930), Warner Bros.

ELLIDT, BERENICE: Appeared in Vitaphone No. 3676, "And Wife," and No. 3942-43, "Reno or Bust."

ELLIS, DIANE: b. Los Angeles, Cal., December 20, 1909; b. 5 feet 4 inches; light blonde hair and blue eyes; w. 106 pounds; p. Ida J. and Walter Frank Ellis, non-professionals; e. Fairfax high school, Los Angeles, and a secretarial course at college; not married; hy. horseback riding, swimming and tennis. Her first real part was in "Paid to Love," with George O'Brien and Virginia Valli; later received an important role in "Cradle Snatchers," playing one of the three flappers, then played opposite Buck Jones in "Chain Lightning," and still later seen in "Is That So?" Also layed in RKO's "Hook and Ladder No. 9," Pathe's "The Leatherneck" and in "High Voltage" (1929).

ELLIS, PEGGY: Appeared in Vitaphone No. 913.

ELLSMERE, EDNA: Appeared in "The Bachelors' Club" (1929), General Pictures.

EMERSON, EMSLIE: b. Buffalo, N. Y.; e. at a private school for girls in New York City; h. 5 feet 6 inches; w. 130 pounds; light brown hair, grey eyes. Made her stage debut with Hessie Bonstelle in Buffalo stock in 1922. First picture work in 1926 for Edwin Carewe. Has played in "The Iron Mask," Douglas Fairbanks, "The Awakening" with Vilma Banky, and "Scandal," with Norma Talmadge. Played role of "Sarah" in "The Big Trail."

EMERY, AMDRA: r. n. Mary Emery Harrison; b. Monterey, Mexico; e. Ursuline Academy, San Antonio, Texas; h. 5 feet 3 inches; w. 118 pounds; brown hair, brown eyes. Entered pictures first in 1919, again in 1928. Has played in "A Prince There Was," "Indian Girl in 'The Promise,'" Mexican girl in "Sundown Slim," slave girl in "Morals of Marcus," maid in "Geraldine," Pathe.

EMERY, MARY: b. Monterey, Mexico; h. 5 feet 3 inches; dark brown hair and eyes; w. 118 pounds; p. San Juana Pena and Maximilian Cabazos, non-professionals; e. San Antonio, Tex., Girls school and at Lady of the Lake, has had stage training in dancing, not married; art. Stage experience at the Writers' club in Los Angeles. Has been in pictures for four years and appeared with Lila Lee and Jack Holt as the telephone operator in "The Stage Door" for Paramount; the beauty in Universal's "The Millionaire," with Jack Conway; in the Burton King production "Divorce Ahead"; as the heavy; the stage part in Melville Brown's "Geraldine"; and the maid's part in William DeMille's production, "Craig's Wife."

EMMET, KATHERINE: Appeared in "The Hole in the Wall" (1929), Paramount.

EMMETT, FERN: Appeared in "Bar L Ranch" (1930), "Ridin' Law" (1930), Big 4.

ENGL, DLGA: Appeared in "Dancing Vienna" (1929), First National.

ETTING, RUTH: Appeared in Vitaphone No. 1041-42 "Roseland," No. 960, "Broadway's Like That."

EVANS, KARIN: Appeared in "The Last Company," UFA.

EVANS, MADGE: Appeared in Vitaphone No. 1055-56, "Many Happy Returns."

F

FAIR, ELINDOR: b. Richmond, Va.; h. 5 feet 4 inches; brown hair and dark eyes; w. 120 pounds; e. in New York City and Los Angeles; div. William Boyd. Stage experience in vaudeville, musical comedy and stock on stage. Screen experience began with Pathe and DeMille and has appeared in "The Yankee Clipper," "Volga Boatman," "My Friend from India," "Jim the Conqueror," "Let 'Er Go Gallahar" and "Bachelor Brides"; "Sin Town" (1929), Pathe.

FAIRBANKS TWINS: Appeared in "On With the Show" (1929), Warner Bros.

FAIRE, VIRGINIA BROWN: r. n. Virginia Labuna; b. Brooklyn, N. Y.; h. 5 feet 1 1/2 inch; chestnut brown hair and green eyes; w. 110 pounds; p. Martha Delasant and Joseph Labuna; e. Wadleigh high school, has had stage training; m.; hy. all outdoor sports. Entered pictures in 1918 and has appeared in such pictures as "Without Benefit of Clergy," "Omar the Tentmaker," "The Temptress," "The Chorus Kid," "Que n' du Chorus," "The House of Shame"; and in 1929 "The Donovan Affair," Columbia; "The Devil's Chaplain" and "Handuffed," Ravart; "The Body Punch" and "Burning the Wind," Universal.

FARLEY, DOT: b. Chicago, Ill.; h. 5 feet 5 inches; blond hair and black eyes; w. 138 pounds; p. Alma A. Streeter and Eugene Farley, mother professional; e. University of Valparaiso, and by private tutor; not married; hy. music, writing, riding and all outdoor sports. Stage experience at the age of 3; with the Farley stock company for six years. Screen experience consists of roles in "The Volga Boatman," "Celebrity," "Scarlet and Gold," "Lady Be Good," "So Big," "Grand Duchess and the Waiter," "Marquis Preferred" and for Al Christie, "Bird in the Hand." Then followed (1929) "Divorce Made Easy," Paramount; "Weak but Willing," Paramount-Chris-tie; and in 1930 in "Road to Paradise," First National; "Harmony at Home," Fox; "Swell People," Pathe; Manhattan Comedies, second series; "Traffic," Pathe, Folly Comedies, second series.

FARD, NINETTE: "The Boss's Orders" (1930), Pathe, Folly Comedies, second series.

FARRELL, NEYNEEN: Appeared in "Frozen Justice" (1929), Fox.

FARRINGTON, BETTY: Appeared in "The Fall of Eve" (1929), Columbia.

FAWCETT, MRS. GEORGE: Appeared in 1929 in "Innocents of Paris" and "The River of Romance," Paramount.

FAYE, JULIA: b. Richmond, Va., Sept. 24, 1896; e. St. Louis, Mo.; h. 5 feet 2 1/2 inches; w. 115 pounds; brown hair, brown eyes; hy. swimming and riding. Entered pictures in 1916 through Christy Cabanne at Fine Arts Studio. Has played in "Martha," "King of Kings," "Volga Boatman," "Feet of Clay," "Ten Commandments," "Godless Girl," "Chicago," "Main Event," "Corporal Kate," "Turkish Delight," Marcia Towne in "Dynamite" (1930), "Not So Dumb" (1930), MGM.

FAZENDA, LOUISE: b. Lafayette, Ind.; h. 5 feet 6 inches; blond hair and blue eyes; w. 125 pounds; p. Joseph Fazienda, non-professional; e. Los Angeles high school and St. Mary's convent; m. Harold Wallis, studio manager; hy. swimming, hiking and playing piano. Stage experience in vaudeville 1921-22. Screen experience since 1915 and has appeared in Universal's "Down on the Farm," "Kitchen Lady" and "The Main Lady"; also with Mack Sennett comedies; and in Warner Brothers' "The Terror," a talkie; "Noah's Ark," "Sailors' Sweetheart," "Five and Ten Cent Annie," "Dert Song" (1929), "Hard to Get," "Hot Stuff," "House of Horror" and "Outcast," all for First National; "On With the Show," "Stark Mad," Warner Bros.; "Faro Nell," and in 1930 in "Bride of the Regiment," "Loose Ankles," "No, No, Nanette," "Spring Is Here," First National; "High Society Blues," Fox; "Twelve Nights," Warner Bros.; "Rain or Shine," Columbia; "Leath' meeting, Radio Pictures; "The Bearded Lady," "So This Is Paris Green," Paramount, Christie Talking Plays.

FEALY, MARGARET: b. Memphis, Tenn.; e. St. Cecelia Academy, Nashville, Tenn.; h. 5 feet 7 inches; w. 145 pounds; brown hair, blue eyes. On the speaking stage since fifteen years of age. Entered pictures in 1929; played lady-in-waiting to the queen in "The Love Parade," Lady Helen in "The Return of Dr. Fu Manchu."

FERGUSON, HELEN: b. Decatur, Ill.; e. in public schools of Decatur, graduated from high school, Chicago Academy of Fine Arts, Chicago; h. 5 feet 3 inches; w. 116 pounds; brown hair, brown eyes. Entered stock in Los Angeles, 1923-1930. Started screen career with old Essanay at age of 13. Among her pictures: "Hungry Hearts," "Burning Daylight," "In Old California," Audible Pictures, No. 3179-80, "Finders Keepers," Vitaphone short.

FERN, FRITZI: b. Akron, Ohio, September 19, 1901; h. 5 feet 2 inches; brown hair and hazel eyes; w. 116 pounds; p. Halla R. Remy and George W. Fern, non-professionals; e. Le Conte Junior high, Los Angeles, Cal., no stage training; not married; hy. baseball, aviation and all outdoor sports. Six months stage experience at the Morosco theatre. Screen experience includes appearances in the Universal production "I Can Be Done," "Clear the Decks," "The Charlatan" and "The Play Goes On."

FERRIS AUDREY: b. Detroit, Mich., Aug. 30, 1909; e. Los Angeles; h. 5 feet 2 inches; w. 103 pounds; light auburn hair; brown eyes; hy. horseback riding, dancing. Stage career: sang, danced and played the violin. Entered pictures in 1926. Was given first chance on account of having won a large collection of dancing trophies. Has played in "Beware of Bachelors," Warner Bros.; "Women They Talk About," "The Little Wildcat," "Fancy Package," Bertha Fairchild in "Glad Rag Doll," Jean Gilmore in "Honky Tonk," Warner Brothers; Kitty in "Undertow," Universal; No. 2238, "The Question of Today," Vitaphone short.

FERRY, MINNA: b. San Francisco, Cal.; h. 5 feet 4 inches; white hair and green eyes; w. 130 pounds; p. Evelyn Traston and Col. C. P. Ferry, non-professionals; e. high school in San Francisco and Geneva, Switzerland; m. Joseph Redman, professional (deceased); hy. literature and drama. Stage experience as child debut in "The Blue Bird" in San Francisco; played with Tannhauser Company in Milwaukee; in stock in eastern cities, Brooklyn, N. Y. and others; with Key Stock Company in Philadelphia and with Henry W. Savane under Woods management. Screen experience as follows: Part of grandmoth-r in "Girls Gone Wild"; mother to Mary Philbin in her first starring picture, "The Mother in Venus"; "The Venus," started the Playhouse in Chicago and has played in many of its productions, such as "Speakeasy" and others.

FIELD, SYLVIA: Appeared in 1929 in "The Voice of the City," Metro-Goldwyn-Mayer; "The Exalted Flapper," Fox.

FIELDING, MARGARET: b. Jersey City, N. J.; h. 5 feet 4 inches; w. 118 pounds; brown hair, brown eyes; hy. swimming, riding. Went on stage at age of 9. Child stock star and vaudeville productions. Entered pictures as a child with Fox. Played Mable in "If Winter Comes," Fox; "Night Ship," Pathe; "Isle of Lost Souls," Clara in "Drag" (1929), Brenda Kalev in "Paris" (1929), First National.

FIELDS, SALLY: Appeared in Vitaphone No. 2147, "The Hostess."

FINCH, FLORA: h. England; e. private schools in England; h. 5 feet 5 inches; w. 110 pounds; dark hair, blue eyes. Stage career with Ben Greengard in England also in vaudeville. Screen experience: has played in "The Cat and the Canary," Universal; "Captain Salvation," "Quality Street," MGM; "Rose of the Golden West," First National; "The Wife's Relations," Columbia; and in 1929 in "The Fakir," Columbia; "The Haunted House," First National; "Come Across," Universal.

FISCHER, MARGARITA: h. 5 feet 1 inch; w. 117 pounds; m. Harry A. Pollard, professional; black hair and gray eyes; hy. tennis. On stage since 8 years of age. Entered pictures in 1912. Among her pictures: "K. the Unknown," "Uncle Tom's Cabin."

FITZGERALD, CISSY: h. England; h. 5 feet 4 1/4 inches; brown hair and eyes; widow; hy. dancing. Twenty years stage experience which consists of being starred five years under the management of Charles Frohman in "The Foundling" and "The Gaiety Girl"; three years under the management of Charles Dillingham in "On and On"; and with Cora Anzelique in "The Ball of Wax." New York stage career with Ben Greengard in "The Winsome Widow," written for her by E. S. East; Blackton; and in the Fox Movietone, "The Diplomat"; also in "Laugh, Clown Laugh" for Metro-Goldwyn-Mayer, and (1929), "His Lucky Day," Universal; "Painted Angel," First National; "Social Sinners," Educational, Tuxedo Talking Comedies.

FITZROY, EMILY: b. London, Eng.; e. London and Paris; h. 5 feet 6 1/4 inches; w. 160 pounds; dark brown hair, hazel eyes. Twenty-five years experience

in England and U. S. Screen career: has played in "Love," "The Trail of '98," "Foreign Devils," MGM; "Gentlemen Prefer Blondes," Paramount; "Love Me and the World Is Mine," Universal; "No Babies Wanted," Plaza; Marquess in "The Bridge of San Luis Rey," MGM; Frau Hofrat in "The Case of Lena Smith," Paramount; Parthenia Hawks in "Show Boat," Universal; "Flirting Widow" (1930), First National; "Song o' My Heart" (1929), Fox; "Queen of Main Street" (1930), First National.

FLOWERS, BESS: b. Sherman, Texas, 1900; h. 5 feet 8 inches; black hair and brown eyes; w. 128 pounds; p. Cordelia Welch and A. C. Flowers, non-professionals; e. Dunean, Okla., grammar school, Oklahoma college for women, and the Carnegie Institute of Technology; m. Cullen Tate, professional; by music art, flowers and books. Stage experience received in amateur theatricals. Has had roles of leading woman in "Lone Hand Saunders"; with Letty Flynn in "Glenister of the Royal Mounted," and with John Bowers in "Laddie." Also lead with Chic Sale in "Ladies' Man," a Fox Movietone; and with Stan Laurel and Oliver Hardy in "W. P. Two Down."

FLYNN, EDYTHE: Appeared in 1929 in "Nothing to Wear," Columbia; "Broadway," Universal.

FLYNN, ELINDR: r. n. Elmor Golden Flynn; b. Chicago, Ill., March 17, 1910; h. 5 feet 11 inches; brown hair and blue eyes; w. 95 pounds; e. L. A. Russell, non-professional; e. St. Xavier's and Loretta Academy, Chicago; not married; by, swimming and horseback riding. Stage experience with Gus Edwards in New York and member of "Criss Cross" show with Dorothy and Fred Stone on Broadway. Selected by Joseph P. Kennedy for film and sent to Hollywood. Entered films in April, 1927, and has appeared in "The Royal Pair" for Universal and numerous other films.

FLYNN, RITA: Has appeared as Tilly in "The Girl from Woolworth's" (1929); "Sweet Mama" (1930); "Top Speed" (1930), First National.

FONTAINE, JOSEPHINE: "Rubeville" (1929), "Rubvite Night Club" (1930), "Crosby's Corners" (1930), Pathe, Golden Rooster Comedies.

FORBES, MARY: Appeared in 1929, "Her Private Life," First National; "Thirteenth Chair," MGM; "Sunny Side Up," Fox; in 1930 in "So This Is London."

FORD, JANET: Appeared in "The Side Show" (1929), Columbia.

FORDE, EUGENIE: b. New York City; h. 5 feet 5 inches; w. 139 pounds; dark brown hair, brown eyes. Stage career from 1898, with George Monroe, Chauncey Olcott, William Faversham, Blanche Walsh. Screen experience: Christie Comedies, Selig, American, Golden, Universal, Educational, FBO, Vitaphone, Fox, First National, Paramount, "Captain Salvation," MGM, "Wildful Youth," Peerless.

FORREST, MABEL: "S-rappily Married" (1930), Paramount, Christie Talking Plays.

FORRESTER, ELIZABETH: b. Kansas City, Mo., November 24, 1907; e. Westport high school and Miss Madeira's School in Washington, D. C.; h. 5 feet 6 inches; w. 125 pounds; auburn hair and brown eyes; by, golf, tennis and swimming. After leaving school went on the stage in stock and then to New York playing in "Ned McCobb's Daughter" for the Theatre Guild, and "Holiday" for Arthur Hopkins. Entered pictures in April, 1930. Pictures include: "Holiday," Pathe, "Thundering Tenors" and "What a Widow," United Artists.

FDSTER, HELEN: b. Independence, Kan.; e. Kansas City schools and finishing school in Florida; h. 5 feet; w. 98 pounds; blond hair; gray eyes; by, tennis, golf, bridge. Entered pictures in 1924. Has played in "Hellsbitch Bronson," "The Matting Call," starred in "Sweet Sixteen," "Should a Girl Marry?" (featuring in "Road to Ruin," "Linda," Jean Benton in "Circumstantial Evidence," "Cherished," "Harvest of Hate," Universal, "Hoofbeats of Vendeeance," Universal; "The Sky Skidder," Universal; Violet in "Gold Diggers of Broadway," Warner Bros.; adopted daughter in "Painted Faces," Tiffany; Sally Daves in "So Long Letty," Warner Bros.

FOSTER, PHDEBE: Appeared in Vitaphone No. 1057, "Grounds for Murder."

FDWLER, ALMEDA: b. Florence, Ala.; e. attended State Normal college, Ala.; h. 5 feet 6 inches; w. 133 pounds; auburn hair, hazel eyes; by, swimming, dancing, riding, speed motor boating. Ten years on stage, three seasons with Nora Bayes in "Ladies First" and three seasons with Kaye Valerill, with Eddie Buzzell; "The Stella Dallas," with Mrs. Leslie Carter; two seasons, "The Cocoanuts"; four seasons dramatic stock in leading cities; with Frank Craven's "19th Hole" company. Entered pictures in 1929. Has played Maude Lindsay in "Party Girl," Tiffany; Lad; Bagshot in "A Notorious Affair," First National.

FDY, MARY: Appeared in 1929 in "The Lariat Kid"; in 1930 in "Erubarrassing Moments," Universal; "Dumbbells in Ermine," Warner Bros.; "Mind Your Business," Pathe, Melody Comedies, second series.

FRANCIS, KAY: b. Oklahoma City, Okla.; h. 5 feet 5 inches; brown hair and eyes; w. 112 pounds; p. Katherine Clinton, professional; e. in convent; Holy Angels of Fort Lee, N. J., Notre Dame of Roxbury, Mass., and Holy Child Jesus, New York City. Miss Fuller's private school, Ossining, and the Cathedral school, Garden City; known as the best dressed woman in America. Stage experience in which she took the part of Queen of the modern comedy was given a peer's "Hamlet"; then a season with the Sweet Walter Stock Company, playing Cincinnati, Indianapolis and Dayton. Lat r. in New York City, she appeared in "Venus," "Crime" and "Elmer the Great." Upon learning that Paramount was seeking a leading woman for Walter Huston in the all-talking picture "Gentlemen of the Press" to be made at Long Island studio, she took the role, for which she was given a featured player's contract and sent to the Hollywood studios. Was then cast in Clara Bow's "Dangerous Curves," the r-d-haired star's second all-talking picture, "Behind the Makeup" and "The Children," both of which are Paramount New Show World productions, also in "The Cocoanuts" (1929), "The Marriage Playground" (1929), "The Gambling" (1929), "The Blusion" (1929), "The Street of Chance" (1930), Paramount; "A Notorious Affair" (1930), First National; "Baffles" (1930), United Artists; "Let's Go Native" (1930), Paramount.

FRANCIS, NDEL: h. Temple, Texas; h. 5 feet 5 inches; blond hair and blue eyes; w. 115 pounds; p. Maud Francis, non-professional; e. Forest Avenue high school, Dallas, Texas; Southern Methodist University,

and Columbia; not married; by, clothes. Stage career: several Ziegfeld productions, Ziegfeld's "Follies" as singer and dancer, "No Foolin'," part of Katie Bean opposite Wheeler and Woolsey in "Rio Rita," "Show Girl," part of Peggy Rutz, all for Ziegfeld; ingenue lead in "Shutter," "Well, Well, Well." Screen experience: part of Sonya in "Resurrection," for Universal. Has also appeared in the following pictures: "Morioteau Follies of 1930," "Rough Romance" (1930), Fox; "Turkey for Two" (1929), Pathe; Checker Comedies, First Series; "Her Hired Husband" (1930), Pathe; Variety Comedies.

FRANCIS, SARA: Appeared in "The Lady of the Lake" (1930), Fitzpatrick.

FRANCISCD, BETTY: b. Little Rock, Ala.; e. Little Rock; b. 5 feet 4 1/2 inches; w. 115 pounds; blond hair, hazel eyes. Screen career: "Broadway Daddies," Columbia; "You Can't Beat the Law," "Boy of the Streets," "Layard," "The Great Retreat," Fox; "The Gingham Girl," "Money Payments," FBO; "Too Many Crooks," Paramount; "Broadway," Universal; Mrs. Mastick in "Street of Chance," Paramount; "The Lotus Lady," Audible; "Smiling Irish Eyes" (1929), First National.

FRANKEL, FANCHON: "Pick 'Em Young" (1930), Pathe, Melody Comedies, first series.

FRANKISS, BETTY: "The New Waiter" (1930), Pathe, George LeMaire Comedies.

FRANKLIN, IRENE: Appeared in Vitaphone No. 2705.

FRANKLIN, MARTHA: Appeared in 1929 in "The Younger Generation," Columbia; "Points West," Universal.

FREDA & PALACE: Appeared in Vitaphone No. 2271, "Bareh-A-Kalloop.

FREDERICK, PAULINE: b. Boston, Mass. Stage experience began in "Rozers Brothers in Harvard" under the management of Ben Teal. This was her only venture into musical comedy, it being one of the early extravaganzas, also in the following dramas: "Joseph and His Brothers," "Innocent," "Samson" and "When Knights Were Bold." On the screen in "Zaza," "Madame X," "La Tosca," "Fedora," "Bella Donna," "Mrs. Dane," "Slave of Vanity," "The Lure of Jade," "Paid in Full," "Resurrection" and "The Eternal City." As Warner Brothers star, has appeared in three all-talking Vitaphone productions, "On Trial," "Evidence" and "The Sacred Flame."

FREEMAN, HELEN: Appeared in "Abraham Lincoln" (1930), United Artists.

FREMAULT, ANITA LOUISE: Appeared in "The Wonder Women" (1929), MGM.

FRENCH, EVELYN: Appeared in "Million Dollar Collar" (1929), Warner Bros.

FRENCH, GEORGIA: b. Seattle, Wash.; h. 5 feet 6 inches; black hair and blue eyes; w. 120 pounds; p. Ethyl Belee and George B. French, non-professionals; e. Hollywood high school; not married; by, dancing, horseback riding. No stage experience. Screen experience began as a baby at eighteen months of age with Keystone in Mabel Normand comedies. She was then with Universal for five years and appeared in "Cupid Backs the Winner," "Vagabond Soldier," "Helping Mother," "Behind the Veil," "At Mexico's Mercy" and for Vitaphone-Jean Pace, "Blaek B.auty."

FREDERICI, BLANCHE: r. n. Blanche Frederici Campbell; m. Brooklyn, N. Y.; e. in New York City. Was on the New York stage and also a professional coach for New York players. Entered pictures in 1929 when Lasky filmed "29 East," with the original stage cast. Pictures include: the role of Mrs. Davidson in "Sadie Thompson" (also played the original role with Jeanne Hagels on the stage), "Trespasser" with Gloria Swanson, "Billy the Kid," "Kismet," "The Cat Creeps," "Wonder of Women" (1929), Metro-Goldwyn-Mayer; "The Wifely Troupe" (1929), Pathe; also following in 1930: "Personality," "Soldiers and Women," Columbia; "Numbered Men," First National; "Last of the Duanes," Fox.

FRIGANZA, TRIXIE: r. n. Delia O'Callahan; b. Grenola, Kan.; h. 5 feet 4 1/2 inches; white hair and blue eyes; p. Margaret Friganza and Cornelius O'Callahan, non-professionals; not married; by, music, art and dancing. In vaudeville fifteen years, and in musical comedy ten years. Has appeared on the screen in "Motor Maniac," "Mind Your Motor," "Thanks for the Buggy Ride," "Free and Easy" (1930), "The March of Time," MGM; "Strong and Willing" and "My Baz O' Trix," Vitaphone shorts.

FUERSTENBERG, ILSE: Appeared in "The Blue Angel," UFA.

FULLER, DALE: b. Santa Ana, Cal.; h. 5 feet 3 inches; black hair and brown eyes; w. 112 pounds; p. Delia B. Rawson and John Fuller, non-professionals; e. Mills College, Oakland, Cal.; not married; by, stage experience in fruit growing and raises dogs. Stage experience with May Vokes on tour, played stock in Worcester, Mass., also vaudeville and musical comedy. Screen experience with Sennett in 1917, and has appeared in all Elmor Glyn films, all von Stroheim films but one, "B'n Hur." She has appeared in the following Warner Brothers productions: "Glad Rag Doll," "Sacred Flame," "The Man," and in "House of Horror" (1929), First National.

FULTON, MAUDE: b. Eldorado, Kan.; e. in public schools of New Orleans. Was concert pianist, composer, dancer, actress, short story writer and theatre manager. Stage success: wrote and starred in "The Big Top," "Titled Don Juan," "Lady Windermere's Fan," "Last Frontier." Wrote following stage plays: "The Humming Bird," "Pinkie," "Sonny," "Marv." Played Stella Foster in "Six on Dames" (1929), Fox.

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"G" SISTERS: "Toast of the Legion" (1930), First National; "King of Jazz" (1930), Universal.

GALE, ROBERTA: b. Pittsburgh, Pa.; moved to Miami, Fla., as a child; e. Miami public schools and St. Joseph's Convent. She was signed for RKO pictures by Joseph I. Schnitzer and has appeared in "Framed" and "He Knew Women" for that company.

GALLDNE, CARMINE: Appeared in "Pawns of Passion" (1929) World Wide.

GAMBY-HALE and FDSTER GIRLS: Appeared in "The Cocoanuts" (1929), Paramount.

GARBO, GRETA: b. Stockholm, Sweden, 1906; h. 5 feet 6 inches; golden hair and blue eyes; w. 125 pounds; e. Stockholm, Sweden. Stage career as a dancer in Sweden. Screen experience in Metro-Gold-

wyn-Mayer productions, "The Torrent" and "The Temptress" (1926); "Flesh and the Devil" and "Love" (1927); "The Divine Woman," "The Mysterious Lady" and others (1928); (1929) "The Single Standard," "Wild Orchids," "Woman of Affairs," Metro-Goldwyn-Mayer; "The Kiss"; and in 1930 "Anna Christie," "Romance."

GARDE, BETTY: r. n. Elizabeth Garde; b. Philadelphia, Pa.; h. 5 feet 9 inches; light brown hair and blue eyes; w. 130 pounds; p. Mr. and Mrs. Charles P. Garde, non-professional; e. Philadelphia high school, Wellesley College; by, piano and singing; has had stage experience in vaudeville and stock. Appeared in such plays as "Plain Jane," "Six Cylinder Love," "The Poor Nut" (leading woman), "Rain" (lead in road company). In pictures appeared in "The Lady Lies" (1929), and "Queen High" (1930), for Paramount.

GARDEN, HELEN: Appeared in "Monte Carlo" (1930), Paramount.

GARDN, PAULINE: r. n. Marie Pauline Garon; b. Montreal, Que.; h. 5 feet 1 1/2 inches; blond hair and hazel eyes; w. 96 pounds; p. Victoria Connick and Piere Garon, non-professionals; e. Sacred Heart convent, Montreal, Canada; div. Lowell Sherman, professional; music, art and swimming. Has appeared in the following stage productions, "Buddies," "Sonny" and "Lillies of the Field"; and in the screen productions, "Sonny," "Adam's Rib," "Satan in Sables," "Compromise," "The Gambler's" and (1929) "Must We Marry," Trinity; in 1930 "Lovers Delight," Educational, Jack White Talking Pictures; Vitaphone No. 3825, "Letters."

GARVIN, ANITA: b. New York City, February 11, 1907; h. 53 1/2 inches; black hair and blue-green eyes; w. 115 pounds; p. Anita, Donoran and Edward Garvin; e. Holy Cross academy, and has had four and one-half years' stage training with Ziegfeld; m. Jerry Drew, professional; by, fishing. Stage experience (in the East) includes "Sally" and "Midnight Frolics" for three and one-half years. Entered pictures in 1925, and appeared with Bobby Vernon in Christie comedies; also with Ed and Hal Roach comedies. Features pictures in which she has appeared are "The Play Girl," "Bertha the Sewing Machine Girl," "Old Wives for New" and "The Sport Girl"; Cecil B. DeMille's production, "Dynamite," for Metro-Goldwyn-Mayer; "The Charlatan" for Universal and (1929) "Red Hot Rhythm" (1929), Pathe; "Trent's Last Case" (1929), Fox; "The Big Jewel Case" (1930), Educational-Mermaid Talking Comedies.

GAY, DIXIE: r. n. Helen Jones; b. Brooklyn, N. Y., October 4, 1911; h. 5 feet 4 inches; titian hair and blue eyes; w. 118 pounds; p. Charlotte Peters and Arthur Jones; e. private tutor, and received her stage training at Paul Gerson school appearing in a musical comedy; by, dancing. Appeared in the chorus of "Side-walks of New York." Took the part of a stenographer in Ray Cannon's picture for Fox, "Red Wine"; street walker in James Freling picture, "False Faces"; shop girl in Colleen Moore's "Just a Bad Girl"; and appeared also in "Two Weeks Off" and "Why Be Good" (1929), First National.

GAYLDRD, JDAN: "Redheads" (1930), Pathe-Folly Comedies, first series.

GAYNOR, JANET: b. Philadelphia, Pa.; h. 5 feet; red hair and brown eyes; w. 100 pounds; p. Laura and Frank Gaynor, non-professionals; e. Polytechnic high school, San Francisco; no stage training; m. Lydell Peck; by, golf and swimming. Four years' screen experience during which time has appeared in "Sweet Home," "The Angel," "Sunrise," "Four Devils," "The Return of Peter Grimm," "Pigs," "The Johnstown Flood," "Christina," "Lucky Star" (1929), "Sunny Side Up" (1929), all for Fox; "Happy Days" (1930), "High Society Blues" (1930), Fox.

GENTLE, ALICE: b. Chatsworth, Ill.; h. 5 feet 5 inches; black hair and eyes; w. 135 pounds; m. Jacob Proebstel. Stage experience: went to New York to finish vocal training and became chorus girl in the Manhattan Grand Opera Company under Arthur Hammerstein. Later played operatic roles, the first one being "Carmen" in San Francisco. Also played Shakespearean roles, musical comedy and drama. First screen experience in "The Golden Dawn" (1930), for Warner Bros.; "Song of the Flame" (1930), First National.

GERDGE, MAUDE: b. Riverside, Cal.; h. 5 feet 5 1/2 inches; brown hair and hazel eyes; w. 126 1/2 pounds; p. Della Simson and Mills George, non-professionals; e. Cumnock Girl's school; has had stage training; m. Frank Passmore, non-professional; by, picture acting, stage experience in "Burial" theatre with Duffield and William Desmond; on the Orpheum circuit in the East and in Canada; and with Morosco theatre in Los Angeles. Entered pictures in 1915 with Universal; appeared in "The Devil's Pass Key" for Thomas Ince and Lasky; other pictures in which she has appeared are "Foolish Wives," "The Wedding March," "Garden of Eden," "The Woman from Moscow" and "The Veiled Lady."

GERAGHTY, CARMELITA: b. Rushville, Ind.; e. New York City and Hollywood; h. 5 feet 4 1/2 inches; w. 122 pounds; brown hair, brown eyes. Entered pictures in 1924. Has played in "To Have and to Hold," "My Lady of Whims," "Great Gatsby," "Goodbye Kiss," "My Best Girl," "Object Alimony," "Columbia; Noel Farley in "Paris Bound," Pathe; "South of Panama," Chesterfield; "The Mississippi Gambler," Universal; Alvarez Guitra, "This Thing Called Love," Pathe; Winifred Blake in "After the Fox," Beacon; "Fifty Million Frenchmen," Warner Bros.

GIBSDN, WYNNE: b. New York City; e. Wadetteh School for Girls New York City; h. 5 feet 2 inches; w. 103 pounds; light brown hair and gray-green eyes. Played in stock, vaudeville, revues and musical comedies: one year with Fields; four d. the country as the fapper in "The Gingham Girl"; leading role in "Little Jessie James" on New York stage; "When You Smile," "The City Chorus," "Castles in the Air" with Per Askam and Ray Raymond; toured in Europe for a year; returned and played in "Oh, Johnny," "The Clam Diggers," "Jerncan." Made film debut in "Nothing But the Truth" at Paramount's New York Studios; in "Hollywood in 1930" in "Children of Pleasure" and "The Fall Guy" and "Molly Magdalen"; was signed by the cartoonist "moll" in "The Gage Buster" for Paramount; returned to signed to Paramount; pictures include "June Moon," "City Streets," "Man of the World," and "Kick In."

GILBERT, EUGENIA: b. East Orange, N. J.; h. 5 feet 4 inches; light brown hair and blue eyes; w. 122 pounds; n. Eugenia and W. B. Gilbert, non-professionals; e. New York City and South Orange, N. J., high schools, and Marlborough college, Los Angeles; not married; by, her cabin in the mountains. Was a

stage dancer. Seven years' screen experience, and has appeared in such pictures as "Obey the Law," "After the Storm" and "By Whose Hand," "Courtin' Wild Cats" (1929), Universal.

GILBERT, FLORENCE: b. Chicago, Ill., Feb. 20, 1905; e. Chicago schools; m. Ashton Dearholt; h. 5 feet 2 inches; w. 115 pounds; hy. horseback riding. Entered pictures in 1929, was asked to double for Mary Pickford. Has played in "Johnston Flood," "Desert's Price" and the Van Bibber Series.

GILLIS, MOYRA: "The New Water" (1930), Pathe-George LeMaire Comedies; "Musical Beauty Shop" (1930), Pathe, Melody Comedies, first series.

GIRACI, MAE: b. Los Angeles, Cal., Jan. 22, 1910; e. Hollywood high school, Hollywood, Cal.; h. 5 feet; w. 104 pounds; black hair, brown eyes; hy. swimming, riding. On stage a short time. Entered pictures in 1915. Has played in "Prince Charles," "Lorna Doone," "Lulu Bett," "Faith Healer," "Secrets."

GIRARD, JEAN: b. New York City, March 10, 1908; e. private and public schools, New York City; h. 5 feet 5 inches; w. 120 pounds; brown hair, blue eyes; hy. golf, dancing. Stage career, with Shuberts, "Follies" and vaudeville. Entered pictures in 1921 to star in "Silas Marner"; lead in "The Mad Marriage," "The Necklace," "A Man's Past," "The District Doctor," "Girl with Golden Eyes."

GISH, OOROTHY: b. Dayton, Ohio, 1898; m. James Reunie, professional; h. 5 feet; fair hair, blue eyes. On stage since 1902. Screen career: played in "Hearts of the World," "Griffith," "Fury," "The Bright Shawl," "Clothes Make the Pirate," "First National," "Romola," MGM; "Nell Gwyn," "London," "Madam Pompadour," British International.

GISH, LILLIAN: b. Springfield, Ohio, October 14, 1898; sister of Dorothy; h. 5 feet 4 inches; blond hair and light blue eyes; w. 110 pounds; p. Mary Robinson McDonnell Gish, mother; maternal great grandmother, Emily Ward, a prominent poetess of her time; her maternal great grandfather, Samuel Robinson, an Ohio State senator and James Lee Gish, father, descended from the de Guise family of France; O. Dayton, O., Baltimore, Md. Made her stage debut at the age of six in melodrama "In Convict's Stripes" in Rising Sun, O., spent one winter in New York appearing in support of Mme. Sarah Bernhardt, executing a little dance. In 1912 appeared in her first screen production "The Unseen Enemy" with Mary Pickford and also in David Belasco's stage presentation "A Good Little Devil."

At the conclusion of this run she returned to motion picture work appearing for the next several years under the direction of D. W. Griffith. First important part in pictures was in "The Mothering Heart"; in the fall of 1913 appeared in the first version of "The Battle of the Sexes" made by D. W. Griffith with a cast of such players as Robert Harron, Donald Crisp, Mary Alden and Owen Moore, then to the Arts Studio in Los Angeles in "Home Sweet Home." In 1914 she took the principal role in "The Birth of a Nation"; in 1916 appeared in "Intolerance"; in 1917 "Souls Triumphant"; then to France where "Hearts of the World" was filmed. Returning to the United States she appeared in such pictures as "The Great Love" (1918), "Romance of Happy Valley" (1919) and "The Greatest Thing in the World" (1919), also in "Broken Blossoms" and "The Greatest Question." Then on location in Florida where she directed her first motion picture in which she did not appear. Her sister, Dorothy, was the star in "Remodeling Her Husband," Paramount distributed the picture, a comedy-drama. In 1921, United Artists "Way Down East" in which Lillian had the principal role and which D. W. Griffith directed, was followed by "The Sign of the Cross" which was distributed; then to Inspiration Pictures to appear in "The White Sister" under the direction of Henry King. In 1913 she appeared in "Romola," again under the direction of Henry King; then to Metro-Goldwyn-Mayer where "La Boheme" directed by King Vidor and with John Gilbert was made, this picture being released in 1926; later "The Scarlet Letter" in 1927, "Amie Laurie" directed by John Robertson; then "The Enemy" directed by Fred Niblo and in 1928 "Wind" directed by Victor Searstrom was exhibited. In August, 1928, she joined United Artists Corporation. Played in "One Romantic Night" (1930), United Artists.

GIVNEY, KATHRYN: Played in "Follow Thru" (1930), Paramount.

GLEASON, LUCILLE WEBSTER: b. Pasadena, Cal.; h. 5 feet 6 inches; light brown hair and blue eyes; w. 140 pounds; p. Alice and Daniel Webster; non-professionals; e. Troop school in Pasadena, Cal.; m. James Gleason, professional; hy. domestic science, mystery stories, bridge, novelist. "Garden of Eden" (1929), "Fairies and Foul" (1929), Pathe, Golden Rooster Comedies; "Shannon on Broadway" (1929), Universal; "Don't Believe It" (1930), Paramount, Christie Talking Plays.

GLOEN, MILOREO: Appeared in "The Greene Murder Case" (1929), Paramount.

GOLIN, BERTINA: Appeared in "East Side Sadie" (1929), Worldart Films.

GOMBEL, MINNA: Appeared in "The Great Power" (1930), Bell Pictures, now Syndicate.

GOOQUAL, GRACE: h. San Francisco, Cal.; e. San Francisco and New York, also Snell Seminary, Berkeley, Cal.; h. 5 feet 7 inches; w. 135 pounds; light brown hair, blue-gray eyes. Stage career, eighteen years in stock and New York productions. Screen experience with Famous Players, Whitman-Bennett, Fox, Reallart, "The Opening Night."

GOODWIN, ALINE: Appeared in "Firebrand Jordan" (1930), Bix 4.

GOODWIN, HENRIETTA: Played in "Old English" (1930), Warner Bros.

GORDON, JULIA SWAYNE: Appeared in (1929) "The Eternal Woman" and "The Younger Generation," Columbia; "The Divine Lady" and "The Girl in the Glass Case," First National; "The Viking," Metro-Goldwyn-Mayer; "Three Week Ends," Paramount; "Scandal," Universal, and in "Dumbbells in Ermine" (1930), Warner Bros.

GORDON, MARY: Played in "Dance With Me" (1930), Pathe-Checker Comedies, second series.

GORDON, MAUOE TURNER: b. Franklin, Ind.; h. 5 feet 7 1/2 inches; white hair, gray blue eyes; w. 162 pounds; e. Oxford, Ohio. Played in seventeen New York stage productions. Screen career: "Home Made," First National; "The Wizard," Fox; "Cheating Cheaters," Universal; "Sporting Goods," "Just Married," Paramount; Aunt Fairchild in "Glad Rag Doll"; May Gilford in the "Hotentot," Warner Bros.; Mrs. Wedley in "The Last of Mrs. Cheyne," MGM; Mrs. Tenbrook

in "Sally," First National; Aunt Julia Langley in "Marriage Playground," Paramount.

GORROON, VERA: b. Russia, June 11, 1886; h. 5 feet 5 inches; black hair and eyes; w. 175 pounds; p. Fannie and Borin Nemirou, non-professionals; e. in Russia, no stage training; m. Nathan Gordon, non-professional; hy. charity. Entered pictures in 1919 and has appeared in "Humoresque," "The Good Provider," "Cohens and Kellys," "North Wind Malice," "Your Best Friend," "The Greatest Love," both "Potash and Perlmutter" pictures; "Millionaires," "Sweet Daddies," "Private Izzy Murphy," "Kosher Kitty Kelly," "Four Walls" and "Cohens and Kellys in Atlantic City" (1929), Universal; "Cohens and Kellys in Scotland" (1930), Universal.

GORE, ROSA: Appeared in "Blue Skies" (1929), Fox.

GOUOAL, JETTA: b. Versailles, France; e. Versailles, and Liege, Belgium; h. 5 feet 7 inches; w. 128 pounds; brown hair, brown eyes. Stage experience, traveling in repertory stock companies in Europe, also on stage in the U. S. Screen career: "Forbidden Woman," Pathe De Milly; "Fighting Love," "The Bright Shawl," "White Gold" and others for PDC and Paramount. Played Countess Diane Des Granges in "Lady of the Pavements," U. A.

GOULO, OOROTHY: b. New York City, January 15, 1910; h. 5 feet 2 inches; blond hair and hazel eyes; w. 108 pounds; p. May Ruby and Lewis Gould, non-professionals; e. Hollywood high school and the University of California, Los Angeles; not married; hy. reading, music and outdoor sports. Stage experience with the New York Theatre Guild; 42 weeks on the Orpheum circuit in "The Godsend"; also with Pantages and West Coast in "What Price Happiness," doing Claire Windsor's part. Was ingenue in Universal's "The Charlatan."

GRALLER, OINA: Appeared in "Prince and the Dancer" (1929), World Wide.

GRANSTEDT, GRETA: b. Malmo, Sweden; h. 5 feet 1 inch; blond hair and gray eyes; w. 106 pounds; m. Emma Stankse and Theodore Granstedt, non-professionals; e. in Kansas and San Francisco, Cal.; not married; hy. swimming, dancing and horseback riding. Stage experience of several years appearing in the following productions: "From Hell Came a Lady," "The Bad Woman," "Troupers," "Hotel Bates," "House of the Left Hand," "Wild Bird" and "Bad Babies." Screen experience began in 1926, and has appeared in the following: "Excess Baggage" for Metro-Goldwyn-Mayer; "Behind Closed Doors" and "Mexical Rose" for Columbia; "Erik the Great," "College Love," "Girl Troubles" and "Embarrassing Moments," for Universal; "Close Harmony" for Paramount, and "The Faithful" for First National, "Sunny Skies" (1930), Tiffany.

GRAVIN, ANITA: Appeared in "Trent's Last Case" (1929), Fox.

GRAY, BETTY: b. Allen County, Ohio, December 5, 1908; e. in Lima, Ohio, and Danville, Va.; h. 5 feet 5 inches; w. 126 pounds; red hair and brown eyes; hy. golf and football. Four years with "Ziegfeld Follies." Entered pictures in 1930. Pictures include: "Welcome Home" with Johnny Hines, "Man Crazy" and "On Your Back."

GRAY, EVE: Appeared in "Moulin Bouge" (1929), World Wide.

GRAY, GILOA: Divorced Gil Boag; appeared in "Piecedaily" (1929), World Wide, and "Aloma of the South Seas" (1926), Paramount.

GRAY, LILLIAN: Appeared in "Life of Beethoven" (1929), Film Arts Guild.

GREEN, JANE & CO.: Played in Vitaphone No. 2746, "Singing the Blues," and No. 2750.

GREEN, MITZI: b. Bronx, New York City; h. 52 1/2 inches; brown hair and gray eyes; w. 113 pounds; p. Joe Keno and Rosie Green, professionals. Stage experience at the age of 3 on Orpheum circuit with parents; Interstate circuit through Texas one season. Child actress. On screen in "The Marriage Playground," "Sarah and Son," "Honey" (1930), "Paramount on Parade" (1930), "The Santa Fe Trail" (1930), Paramount.

GREENWAY, ANN: h. Alexandria, Egypt; h. 5 feet 5 inches; black hair and brown eyes; w. 130 pounds. Stage experience includes: vaudeville headliner Orpheum circuit, Ed Wynn's " Carnival," prima donna of George LeMaire's "Affairs," and prima donna of Harry Carroll's "Music Box Revue." Screen experience, prominent singing-acting roles in RKO pictures, "Half Marriage" and "Night Parade." Stellar singing role in Warner Bros. musical comedy short subject, "And How!"

GREENWOOD, CHARLOTTE: h. Philadelphia, Pa.; h. 5 feet 9 inches; blond hair and blue eyes; e. Boston, and Norfolk, Va.; m. Martin Broones. Legitimate stage; starred in "The Man with Three Wives," "Nearly a Hero," "So Long Letty," "Linner Lomper Letty," "Let Her Go Letty," "Letty Pepper." Made one picture, "Jane," in 1918. Re-entered pictures in 1928, Starred in "Baby Mine," MGM; "So Long Letty," Warner Bros.

GREGORY, EONA: b. Winnipeg, January 25, 1905; h. 5 feet 6 inches; brown hair and eyes; w. 124 pounds; p. Martha Cowdell and Jess Gregory, non-professionals; e. Winnipeg high school; m. T. W. Flannery, non-professional; hy. swimming, music, dancing and riding. With the Howland stock company on the West Coast for six months. Has appeared in pictures for nine years in leads, bits and parts. One year at Fox studios in "Desert Flower"; two years' leads in Educational comedies and with Bobby Vernon at Christie studio. Also in "Her Favorite Hubby" with Charles Lamont directing.

GREY, ANN: Played in Vitaphone No. 2600.

GREY, GLORIA: Appeared in "Lucky Star" (1929), Fox.

GREY, MAE LINE: Appeared in "Nothing but the Truth" (1929), Paramount.

GRIFFITH, CORINNE: b. Texarkana, Ark.; h. 5 feet 6 inches; brown hair and hazel eyes; w. 118 pounds; p. non-professionals; e. at Sacred Heart convent, New Orleans; m. Walter Morosco, producer; hy. motorizing, music and art collections. Had stellar roles in First National's "Black Oxen," "Single Wives," "Declassé," "The Marriage Whirl," "Infatuation," "Classified," "Mademoiselle Modiste," "Into Her Kingdom," "Synonymizing Sue," "The Lady in Ermine," "Three Hours," "The Divine Lady," "Outcast" and "Saturday's Chif-

dren"; also United Artists' "The Garden of Eden," "Prisoners" (1929), First National; "Back Pay" (1930) and "Lilies of the Field" (1930), First National.

GRIFFITH, ELEANOR: b. March 20, 1902, Mt. Pleasant, Tenn.; h. 5 feet 2 inches; blond hair and gray eyes; w. 105 pounds; p. Eleanor Cox and James Griffith, non-professionals; e. Central high school, Washington, D. C.; not married; hy. golf, bridge and making money. Played in stock in Washington, D. C. (1919); took lead in "Poor Little Baby Girl" with Lew Fields (1920); prima donna in Ziegfeld's "Midnight Frolics" (in 1921); ingenue in "Last Waltz" and "Meet the Wife," Shubert shows (in 1922-1924); also ingenue in "Sitting Pretty" (in 1925); and lead in "Mercenary Mary" (in 1925); "Creaking Chair" (in 1926); "The Spider" (1927-28), and "Women" (in 1928); also appeared in "Night Stick," United Artists' production; "Alibi" (1929), United Artists.

GRIFFLES, ETHEL: Appeared in "Old English" (1930), Warner Bros.

GROVE, SYBIL: r. n. Sybil Westmacott Wingrove; b. Teddington, Middlesex, England, October 4, 1891; h. 5 feet 7 1/2 inches; red brown hair and brown eyes; w. 132 pounds; p. Marian Munro and Edgell Edward Westmacott, non-professionals; received her stage training at the Academy of Dramatic Art, London, England; m. George Christopher Wingrove, architect, United Artists studio; hy. swimming, golf, dance, music and drama. Spent six years on the stage in England appearing in "The Mollusc," "Joseph and His Brethren," with Sir Herbert Tree and Maxine Elliot; "Look Who's Here" at the London Opera House with Ethel Volo, etc.; "The Lilac Domino" at the Empire theatre, London; and in various revues and musical comedies; also in her own vaudeville act. Three years with Eva Moore and H. V. Esmond company playing second lead in "Ella Comes to Stay," "When We Were Twenty-one," "The Dangerous Age," "The Best Cure" and others. Also seven years' directing and playing in her own stock company in the Orient (China), Gilbert and Sullivan Operas, Shakespeare, "The Last of Mrs. Cheyne," playing Mrs. Cheyne, and the lead in "Dear Brutus," "The Belle of New York," "Ann" and "The Best People and more plays. Three years in Hollywood during which time she has appeared in the roles of the degenerate character with Leatrice Joy and Victor Varconi in DeMille's "An Angel of Broadway"; as the comedy character with Franklin Panghorn in DeMille's "My Friend from India"; as the old woman in Douglas Fairbanks' "The Gaucho"; as the French maid in "His Private Life" with Adolphe Menjou; the old maid in three comedies with Lupino Lane; and the lead in "The Piano Next Door" with Lupino Lane. The old maid in "Satan and the Woman," Burton King production; comedy in three other Burton King productions; old maid character in "Someone to Love" for Paramount with Buddy Rogers and Mary Brian; also an old maid character in "Mother," Colorart production; heavy lead in a serial for Trem Carr Company with Joe Bonomo; an old maid heavy in "The Black Pearl," also a Trem Carr production with Lila Lee; an old maid character in two Chesterfield productions; "Prince of Diamonds" (1930), Columbia.

GRUENING, JLKA: Played in "Melody of Hearts," Ufa.

GULLIVER, OOROTHY: b. Salt Lake City, Utah, September 6; h. 5 feet 2 inches; brown hair and hazel eyes; w. 177 pounds; p. non-professionals; e. Salt Lake City high school; m. Chester DeVito, assistant director; hy. reading, music and all out-door sports. After winning a beauty contest in Salt Lake City she appeared in the following Universal pictures: "Colleagues" and "Oneymoon Flak" with George Lewis. Also in Hoot Gibson's "College Love," "College Love," "King of the Campus," Universal; "Painted Faces" (1929), "Troopers Three" (1930), "Under Montana Skies," Tiffany; "Mind Your Business" (1930), Pathe-Melody Comedies, second series; "Big Hearted" (1930), Pathe-Whoopee Comedies.

H

HACKETT, LILLIAN: b. Chicago, Ill., October 11, 1903; h. 5 feet; blond hair and blue-gray eyes; w. 108 pounds; p. Ann Maddox and William Hackett, non-professionals; e. private tutor and received her stage training with Madame Bevilier in Detroit; not married; hy. music, literature and art. Stage experience consists of the lead in "Alias the Deacon," and the ingenue lead in "Demi-Virgin," "They All Want Something" and "The Ruined Lady," comedy lead in "Potash and Perlmutter" and in "Danger."

HAID, LIANE: Appeared in "The Immortal Vagabond," Ufa.

HALE, LOUISE CLOSSER: Appeared in "The Hole in the Wall" (1929), Paramount; "Paris" (1929), First National.

HALL, OOROTHY: Appeared in "Nothing But the Truth" (1929), Paramount.

HALL, EVELYN: r. n. Mrs. Charles King; b. Harrogate, Yorkshire, England, December 24; h. 5 feet 6 inches; medium brown hair and dark blue eyes; w. 129 pounds; p. Bessie E. Petley and Edward H. Hall, non-professionals; e. Bristol, England, high school; m. Claude King, professional; hy. George Bernard Shaw and music. Has appeared in the stage productions of "Candida," "Hermione," "The Butterfly on the Wheel," "The Man Who Stayed at Home," "Richard the Third," "The Fake" and "The Winter's Tale." Received her first stage experience with the Stratford-on-Avon Players; also associated with the Beuson Company and Haldeman Company; did, in addition to "Candida," "Elections" and "Hippolytus" by George Bernard Shaw. Screen experience in "Men of Steel," "My Best Girl," "Hello Angel," "The Divine Lady," "She Goes to War," "Children of the Ritz," "Nobody's Children," "Pomander Walk," "Return of Dr. Fu Manchu" (1930), Paramount; "Captain of the Guard" (1930), Universal.

HAMILTON, FRANCES: Appeared in "Naughty Baby" (1929), First National.

HAMILTON, RUTH: Played in "A Night in a Dormitory" (1930), Pathe-Melody Comedies, first series.

HAMMONO, KAY: Has appeared on the screen as Julia Sturm in "Her Private Affairs," Pathe; Filip Merriken in "The Transgressor," and in "Abraham Lincoln" (1930), United Artists.

HAMMONO, VIRGINIA: Played in "Anybody's Woman" (1930), Paramount.

HANFORTH, RUTH: h. Springfield, Mass., July 11, 1885; e. Springfield and New Haven, specializing

in English preparatory to going to Emerson College of Oratory in Boston; h. 5 feet 6 inches; w. 135 pounds; brown eyes, red hair. Spent three seasons with "Mrs. Wiggs of the Cabbage Patch"; other stage experience with Una Clayton. Pictures: "Intolerance," "On Trial," "The Love Song" and "Little Snob."

HARDING, ANN: h. 5 feet 2 inches; blond hair and blue-gray eyes; w. 106 pounds; married Harry Bannister, professional. Her first stage experience was with the Provincetown Players, remaining with them for a period of eight months. Her next appearance was in "Take a King," and then she accepted an offer to play in stock in Detroit. Other stage plays she appeared in are: "Tartuff," "Stolen Child," "The Woman Disputed," and "The Trial of Mary Dugan." Screen experience started under a contract with Pathe, and she played the feminine lead in "Paris Bound." She also appeared in "Her Private Affair," "War and Women," "Holiday" (1930), Pathe; "Condemned" (1929), United Artists.

HARDW, JEAN: b. Kansas City, Kansas, March 3, 1911; h. 5 feet 2½ inches; blond hair and blue eyes; w. 110 pounds; p. Marino Bello, non-professional; e. Barrows School of Kansas City, and Ferry Hall of Lake Forest, Illinois; not married; by. golf, dancing, riding and swimming. Stage experience started in school dramatics in which she specialized in voice. She came to Hollywood in 1929. Howard Hughes was looking for a leading lady to replace Greta Nissen in the revised version of "Hell's Angels." She underwent tests and won the role, and went under contract to the Caddo company; feminine lead in "Hell's Angels" opposite Ben Lyon and James Hall; "The Saturday Night Kid" (1929), Paramount; "The Public Enemy" (1931), Warner.

HARMDN, JOSEPHINE: Played in Vitaphone No. 1044, "Harmonizing Songs."

HARRINGTON SISTERS: Played in Vitaphone No. 2262.

HARRIS, MARCIA: r. n. Marcia Harris Burnett; b. Providence, R. I., February 14; h. 5 feet 8 inches; dark hair and eyes; w. 135 pounds; p. Mary Percear and George Hill, non-professionals; e. Providence high school and by private tutor; not married; by. writing poetry and bridge. Stage experience in "The Little Teacher," "The East" and in musical comedy. Screen experience "The King of Main Street," "The Fighting Blade," "Orphans of the Storm," "Dream," "Isn't Life Wonderful," "Sorrows of Satan," "Brotherly Love," "Saturday's Children" and "The Foundling." "The Greene Murder Case" (1929), Paramount.

HARRIS, MARION: Appeared in "Devil May Care" (1930), MGM.

HARRIS, MILDRED: b. Cheyenne, Wyo., November 29, 1902; e. public schools and convent in Los Angeles, specializing in English, French and voice; h. 5 feet 4½ inches; w. 118 pounds; dark blue eyes, blond hair; div. Charles Chaplin; n. Everett Terence McGovern. Entered picture business at nine years of age; played in "Fools Paradise," "Price of a Good Time," "Lingerie," "Melody of Love," "Heart of a Follies Girl," "Power of the Press" (1929), Betty in "No, No, Nanette" (1930), First National; "Ranch House Blues" (1930), Pathe; Rodes Comedies; Bunny in "Side Street," Radio.

HARRIS, WINIFRED: Appeared in "The Love Doctor" (1929), Paramount.

HARRISON, IRMA A.: Appeared in "Alibi" (1929), United Artists; "Vengeance" (1930), Columbia.

HART, GLADYS: Played in "Barber's College" (1929), Pathe-George LeMaire's Comedies.

HART, SUNSHINE: b. Indianapolis, Ind., July 5, 1886; h. 5 feet 6¼ inches; auburn hair and hazel brown eyes; w. 245 pounds; p. Mary Froman and James Adams, non-professionals; e. Indiana high schools and has had nine years' stage training; m. and div.; by. reading. Seven years in stock with John Holden company, one year with Shubert shows, Indiana; and one year in vaudeville. Entered picture business in 1925; started in New York; appeared in "The Master Mind," "White Moll," "The Tiger Club," taking the part of Polly; in "The Red Mill," part of Lovy Mary, and "The Student Prince"; three and one-half years with Jack White productions; five with Mack Sennett; appeared in two Movietones; in "The Man in Hobbles," "My Best Girl," "Sound Your A's," "The Bride's Relations."

HARTMAN, GRETCHEN: r. n. Mrs. Alan Hale; by Chicago, Ill., August 28; h. 5 feet 6 inches; brown hair and eyes; w. 135 pounds; e. private tutor; m. Alan Hale, professional; by. horseback riding and tennis. Stage experience in "Mary Jane's Pa" with Ben Greer's Shakespearean Players the part of Cozette in "Les Miserables" in repertoire, and in the musical comedy "Sweethearts." Screen experience of three years with the old Biograph company, having appeared in "Les Miserables," "She Goes to War," "Time, Place and the Girl."

HARVEY, LILLIAN: "Love Waltz" and "When You Give Your Heart Away," Ufa.

HASBROUCK, OLIVE: b. Lewiston, Idaho, January 3, 1907; h. 5 feet 3 inches; red hair and hazel eyes; w. 107 pounds; p. Laydia Penne and V. W. Hasbrouck, professionals; e. Hollywood high school; by. riding, reading and tennis. Stage experience in vaudeville for about one year; and six years screen experience with roles in "The Colons and Kelys," "The Flying Cowboy" and "Clear the Deck" for Universal; "Thou Shalt Not Kill," "The Charge of the Gauchos," "The Shamrock and the Rose," First National.

HAUSER, BABE: Played in Vitaphone No. 904, "Blue Streaks of Rhythm."

HAYER, PHYLLIS: b. Douglas, Kan.; h. 5 feet 4½ inches; blond hair and blue eyes; w. 124 pounds; e. Manual Arts high school, Los Angeles; m. William Seeman, non-professional, April 24, 1929; bathing beauty on Mack Sennett lot for one year, graduating to feature comedienne and playing comedy feature roles for two years. In the last two years she has appeared in four Paramount productions, making her greatest hit in William DeMille's "New Brooms"; two pictures with Marie Prevost at Warners; then signed a long term contract to Metropolitan pictures, playing in "Tip in Mabel's Room," "The Nervous Wreck," "No Control," "The Little Adventuress" and "The Rejuvenation of Aunt Mabel." Her first picture was that of Shanghai Mabel in "What Price Glory" for Fox. Under DeMille's contract she played featured leads in "The Wise Wife" and "The Fighting Eagle"; then starred in "Chicago" as Roxie Hart. Her next vehicle was "Tenth Avenue," after which she was loaned to United Artists to play a featured role in

"The Battle of the Sexes" for D. W. Griffith. Her late pictures for Pathe have been "Sal of Singapore," "The Shady Lady" and "The Office Scandal." She was in support of Emil Jannings in "The Way of All Flesh"; (1929), "Thunder," Metro-Goldwyn-Mayer; "Office Scandal," Pathe.

HAYES, GRACE: Played in "King of Jazz" (1930), Universal.

HAYNES, MARY: Played in Vitaphone No. 2762, "The Beauty Shop."

HELLER, ELSA: Played in "The Last Company," Ufa.

HENDERSON, JEAN: Appeared in "Faces of Children" (1929), Zakoro.

HENRY, CHARLOTTE: Played in "Harmony at Home" (1930), Fox; "On Your Back" (1930), Fox.

HENRY, GALE: b. Bear Valley, Cal.; e. Los Angeles; h. 5 feet 9 inches; w. 129 pounds; dark hair, brown eyes. Stage career, Temple Opera Company, Century Theatre, Los Angeles, for three years. Screen career with Universal for five years, starting in one-reel comedies; began production of own comedies in 1919. Appeared in films for Metro, East Coast, Arrow, Associated Exhibitors, Chadwick, Metro-Goldwyn-Mayer, Paramount, First National, Educational and Pathe; latest parts in "Stranded" (Sterling), "All Part" (MGM) and Mme. Silvana in "Darkened Rooms" (Pat).

HERRING, AGGIE: b. San Francisco, Cal.; e. in San Francisco; h. 5 feet 4 inches; w. 163 pounds; blue eyes, red hair; m. Jess Herring. Previous career on stage, dramatic and vaudeville stock companies. Entered pictures in 1914; appeared in "McFadden's Flats," Mrs. McGuire in "Broadway Babies" (1929), Mrs. Haines in "Children of the Ritz" (1929), Mrs. Dean in "Dark Streets" (1929), Mrs. O'Connor in "In the Next Room" (1930), Grandmother O'More in "Smiling Irish Eyes" (1929), "Kathleen Mavourne" and "Do Your Duty" (1929), First National.

HIATT, RUTH: r. n. Ruth Redfern; b. Cripple Creek, Col., January 6, 1908; h. 5 feet 3 inches; blond hair and blue eyes; w. 120 pounds; p. Donna Cook and Thomas Redfern, non-professionals; e. San Diego high school; three months' stage training; not married; by. horseback riding, tennis and swimming. Screen experience since 1923, appearing in comedies with Lloyd Hamilton at Educational; starred in Jack White and Educational, in Harry Landon and Sennett comedies; featured in "Smith Family" comedies, produced by Mack Sennett; the lead with Syd Chaplin in "This Missing Link," Warner Bros. production; ingenue lead in "Shanghai Road" with Irene Rich; "Night Work," Pathe; "Grass Skirts" (1929), "Camera Shy" (1930), "Honk Your Horn" (1930), "Educational-Lloyd Hamilton Talking Comedies," "The Beauties" (1930), Pathe-Rainbow Comedies; "Carnival Revue" (1930), "Some Babies" (1930), Pathe-Whoopee Comedies.

HIBBARD, EDNA: Played in Vitaphone No. 4097-98, "An Ill Wind."

HILL, BESSIE: Played in "A Royal Flush" (1930), Pathe-Manhattan Comedies, second series; "Redheads" (1930), Pathe-Polly Comedies, first series; "The Beauties" (1930), Pathe-Rainbow Comedies.

HILL, DORIS: b. Roswell, N. M., March 31; h. 5 feet 2½ inches; red hair and blue eyes; w. 100 pounds; p. Mary and William A. Hill, non-professionals; e. Our Lady of the Lake convent, San Antonio, Texas. St. Mary's academy, Los Angeles, and received her stage training in small dancing parts; by. riding and dancing. Screen career consists of roles in "The Bitter Ole" for Warner Bros.; and in "Avalanche," "Take Me Home," "Casey at the Bat," "Tough House Rosie," "Tell It to Sweeney," "Tillie's Punctured Romance," "Fools for Luck" and "Interference" for Paramount; (1929) "Darkened Rooms," "Paramount," "The Sunday Murder Case," "Avalanche," "A Star Is Born" (1930), Paramount; "Sons of the Saddle" (1930), Universal.

HILL, MAUD: h. St. Louis, Mo.; e. Sacred Heart Convent, Chicago; h. 5 feet 7 inches; w. 136 pounds; blue eyes, reddish brown hair. Previous career on stage. Entered picture business in 1914. Pictures include: "Blindness of Love," "To Hell With the Kaiser," "The Sacred Flame," "End of the Road," "The Cowardly Way," "Daughter of France," "Puritan Passions," "Six Cylinders," "Thunderclap," "Lifted Veil," "When Men Desire," "House of Gold," "Sandra," "A Dangerous Affair," "Blind Alleys," "The Headless Horseman."

HILL, THELMA: r. n. Thelma Hillerman; b. Emporia, Kan., December 12, 1906; h. 5 feet 1 inch; brown hair and eyes; w. 100½ pounds; p. Gussie Knittel and Clifford R. Hillerman, non-professionals; e. Salt Lake City and Los Angeles high schools; has had a little stage training but no actual stage experience; by. ball playing. Screen experience with Mack Sennett six years ago appearing in comedies; also in BPO's "Gas and Casser" series; then in alkies such as "The Old Barn," "A Finished Actor" and "The Bride's Relations"; "The Luncheon" (1929), "The Golfers" (1929), Educational-Mack Sennett Talking Pictures; "Two Plus Fours" (1930), Pathe-Campus Comedies.

HINDS, NINA: Played in Vitaphone No. 2107.

HITTER, JESSIE: Played in "Trying Them Out" (1930), Pathe-Checker Comedies, first series.

HOBART, RDE: b. New York City; h. 5 feet 4½ inches; light brown hair, blue eyes; w. 115 pounds; p. Margaret Hobart, professional, Paul Kofler, musician; boarding schools. First stage experience at age of 15 years. First role, child's part in "Cappy Ricks," followed by other children's roles in "Lilliom" with Schildkraut and "Lullaby" with Florence Reed. Played ingenue roles in "What Every Woman Knows," and worked to leading part in "Crashing Through." Among recent roles have been "Zepherin," "Primo for Lovers," "Death Takes a Holiday." Signed Universal contract in April, 1930. Loaned to Fox for lead opposite Charles Farrell in "Lilliom." Had featured part in "The Lady Surrenders," Universal.

HOLLYWOOD BEAUTIES: Played in "King of Jazz" (1930), Universal.

HOLMES, IONE: Appeared in "Jazz Age" (1929), Radio Pictures.

HOLT, GLORIA: b. Marysville, Mo., May 22, 1912; e. Hollywood, Cal.; h. 5 feet 4 inches; w. 120 pounds; hazel eyes, blond hair. Previous career: one season with Wilkes Stock Company, with Edward Everett Horton at the Majestic theatre in Los Angeles. Entered pictures in 1919; played in "Animated Dust," "Heart of the Hills," "Women Who Understand,"

"Beckoning Roads," "Lovely Mary," "High Hero," "Godless Girl," "Walking Back."

HONEYZ, PIERRETTA: Appeared in "Faces of Children" (1929), Zakoro.

HOPKINS, MIRIAM: b. Bainbridge, Ga.; h. 5 feet; silver blond hair; w. 100 pounds; m. Austin Parker, professional; by. reading and painting. First stage experience was in chorus of "The Music Box Revue" and "The Garrick Gaieties." Has appeared in "Excess Baggage," "The Camel Through the Needle's Eye," "Flight" and "Lysistrata." First screen appearance in "The Best People"; under contract to Paramount.

HOPPER, HEDDA: r. n. Elda Furry; b. Hallidaysburg, Pa., June 2; h. 5 feet 7 inches; brown hair and green eyes; w. 125 pounds; p. Margaret Miller and Fred E. Furry, non-professionals; e. Girls Seminary, Carter's Conservatory of Music, Pittsburgh; m. and div. Stage experience in New York City in "Be Calm," "Camilla," "Six Cylinders Love," "The Country Boy" and "The Quaker Girl." Screen experience covering a period of 11 years during which time she has appeared in "Virtuous Wives," "Sherlock Holmes," "Don Juan," "Children of Divorce," "Mona Lisa" and "Companionate Marriage"; (1929) "Girls Gone Wild," Fox; "His Glorious Night," "The Last of Mrs. Cheyney," Metro-Goldwyn-Mayer; "Half Marriage," Radio Pictures; "Song of Kentucky," Fox; "Our Blushing Brides" (1930) MGM; "High Society Blues" (1930), "Such Men Are Dangerous" (1930), Fox; "Holiday" (1930), Pathe; Vitaphone No. 2563-4, "Giving In."

HORN, CAMILLA: b. Frankfort-on-Main, Germany, April 25, 1908; h. 5 feet 5 inches; blond hair and hazel eyes; w. 120 pounds; p. Martha Blier and Wilhelm Horn, non-professionals; e. Frankfurt, Germany, and in Switzerland; m. Klaus Gerz, non-professional; by. hiking, swimming and gymnastics. Started her career as a dancer on the stage; later applied for a job in Berlin studio and was hired as a bit player. Pictures in which she has appeared are "Faust" (Murnau) and "Happy New Year" (1929) in Germany; and "Demarest" with John Barrymore, and "King of the Mountains," also with John Barrymore, for United Artists; "Eternal Love" (1929), United Artists.

HORTON, CLARA: b. Brooklyn, N. Y.; h. 5 feet 2 inches; blond hair and blue eyes; w. 110 pounds; p. Gertrude Wilcox and Roy Horton, non-professionals; e. private school in Los Angeles; m. Hyman Brand, non-professional; by. horseback riding. No stage experience. Screen experience since 1919 and has appeared in "The Fortune Hunter" with Syd Chaplin for Warner Bros.; in Westerns with the late Fred Thomson at BPO; in "The Girl from Outside" for Goldwyn; and in a series with George O'Hara at Radio Pictures.

HOUSTON, JOSEPHINE: Appeared in "On With the Show" (1929), Warner Bros.

HOWARD, CONSTANCE: Appeared in "Mother Machree" (1929), Fox.

HOWARD, ESTHER: Vitaphone No. 4168, "Twist Love and Duty," No. 4240, "Who's the Boss," No. 4285, "Ship Ahoy," No. 4286, "The Victim," No. 4294, "The Woman Tamer."

HOWARD, GERTRUDE: b. Hot Springs, Ark., Oct. 13, 1892; e. Wilberforce University, specializing in nursing; h. 5 feet 4½ inches; w. 135 pounds; black eyes, black hair; by. all outdoor sports. Entered picture business in 1914 through persuasion of friends; has played in "Marmola," "Sis Emmy in 'Hearts in Dixie' (1929), Fox; Lavinia Smythe in "His Captive Woman" (1929), First National, "Synthetic Sin" (1929), First National; "Mississippi Gambler" (1929), Universal; Queenie in "Show Boat," Universal; "On Your Toes," Universal; "Guilty" (1930), Columbia.

HOWARD, LORRAINE: Played in Vitaphone No. 962, "Wedding Bells."

HOWARD, MARTHA: Played in "Conspiracy" (1930), Radio Pictures.

HOWARD, PEGGY: b. Paola, Kan.; h. 5 feet 2 inches; brown hair and gray-blue eyes; w. 104 pounds; e. Imperial Valley high school, from which she was graduated four years ago; not married; by. dancing, swimming, motoring and horseback riding. Entered pictures at Chadwick studios in 1928.

HOWE, ANN: Played in Vitaphone No. 2757, "Fair Days," No. 2758, "The Wild Westerner."

HOWELL, LTTICE: b. Bowling Green, Ky.; h. 5 feet 4 inches; dark hair and gray eyes; w. 115 pounds; p. Clara and J. E. Howell; e. Bowling Green high school and Woman's College at Montgomery, Ala.; not married; by. reading, riding. Had stage experience in the American Opera Company (Mozart Operas), "Barbara Fritchie," "Deep River Music Box Revue" and "Roxxy's Gang." In 1929 appeared in "Flower Garden," a short subject directed by Marty Brooks, and "Free and Easy," Buster Keaton production; in 1930 "In Gay Madrid," with Ramon Novarro, all for MGM.

HOWLAND, JOBYNA: b. Indianapolis, Ind.; h. 6 feet; w. 100 pounds; e. Denver, Col. Professional career started when she was quite young. Has appeared with many well-known comedians on the stage. Al Jolson, Eddie Cantor and many others. Originated character of Mabel in "Gold Diggers," starred in "The Texas Nightmare" and played two seasons in "Kid Boots" in London. Has appeared in such pictures as "Honey" (1930), for Paramount; "Dixiana" (1930), Radio Pictures, and later in "Hook, Line and Sinker," with Wheeler and Woolsey.

HUBERT, MYRA: Played in "Eyes of the World" (1930), United Artists.

HULETTE, GLADYS: Appeared in "Life's Crossroads" (1929), Excellent.

HUME, BENITA: Played in "High Treason," Tiffany; "The Lady of the Lake" (1930), FitzPatrick.

HUME, MARGARET: Appeared in "The Scarlet Devil" and "The Triumph of the Scarlet Pimpernel" (1929), Radio Wide.

HUMPHREY, ORROL: Played in "In Old California" (1930), Audible Pictures.

HUNT, ELEANOR: b. New York City; e. in New York City; h. 5 feet 4½ inches; w. 116 pounds; red hair, blue eyes. On the New York stage with Ziegfeld and with Four Marx Brothers. Brought to the coast by George M. Cohan to play lead opposite Eddie Cantor

in film version of "Whoopee" (Samuel Goldwyn). Then signed by Al Christie to appear with Bert Roach in vehicles for Educational-Christie.

HUNT, MADGE: b. New York City; h. 5 feet 5 inches; brown hair and gray eyes; w. 161 pounds; p. Annie and James Clark, non-professionals; e. private teachers; was married to William Hunt, actor and director on stage; hy. interior decorating and horticulture. Stage experience in the East with Robert Mantell in Shakespearean roles and repertoire; in "Light of Other Days" in vaudeville and stock; and a member of Beverly Hills Community Players. Twenty years screen experience with the old Reliance company in New York; with Universal; in "Sins of the Fathers"; in Harold Lloyd pictures; and in "Our Gang" comedies. Also appeared in "Heart Trouble" with Harry Langdon; in "Fiddlesticks"; "Lorna Doon"; "The Texas Steer"; with Will Rogers; "Show Boat"; in the Messenger Boy series, the "Go Getter" series; and in "The Heart of Maryland"; "Reputation"; "Queen Kelly";

HUTCHINSON, MARY: Played in "Pick 'Em Young" (1930), Pathe-Melody Comedies, first series

HYAMS, LEILA: h. New York City, May 1; h. 5 feet 4 1/2 inches; blond hair and green eyes; w. 120 pounds; p. Leila McIntyre and John Hyams; e. Clarks School and Alenn School in New York City; not married; hy. swimming and tennis. On the stage with William Collier, Sr., in a stage play. Screen experience began in 1925 and she has appeared in the following: "Alias Jimmy Valentine," "Crimson City," "White Pants Willie," "One Round Hogan," "The Wizard," "Honor Bound," "The Kick Off," "Our Dancing Daughters," "The Summer Bachelor," "The Brute," "Foregoing Ace," "Busbleague," "Branded Son," "Land of the Silver Fox," "The Far Call," "Idle Rich," "Wonder of Women," "Masquerade," "Spite Marriage," "Thirteenth Chair," "Fresh from College"; under contract to MGM; "Their Own Desire" (1929), MGM; "Father's Day" (1929), MGM; and in 1930 in "The Big House," "The Bishop Murder Case," "The Girl Said No," "The Richest Man in the World," MGM; "Flirting Widow," "Sweethearts and Wives," First National; "Sins of the Children" (1930), MGM.

HYMAN, LELIA: Appeared in "Hurricane" (1929), Columbia.

HYSON, ROBERTA: b. Dallas, Texas, March 27, 1905; e. Los Angeles grammar schools and Manual Arts high; h. 5 feet 3 inches; w. 122 pounds; hy. bathing and dancing; m. George Hyson, professional. Previous career: cabaret singer and dancer at Vernon Country Club, Plantation, Sebastian's Cotton Club, Moulin Rouge, Tavern Club in Los Angeles. Entered pictures in 1928 when Al Cohn saw her dancing and thought that she would be good for Octavus Roy Cohen pictures, then getting ready to shoot at Christie; has played in "The Melancholy Dame," "Music Hath Harms," "Framing of the Shrew," "Off in the Silly Night," "Lady Fare."

I

INGENUES, THE: Played in Vitaphone No. 2572 and No. 2573.

IRVING, MARY JANE: h. Columbia, S. C., October 20, 1913; h. 5 feet 5 inches; light brown hair and dark blue eyes; w. 98 pounds; p. Louise Irving, non-professional; e. Hollywood high school; not married; hy. most sports and dancing. Stage experience at school. Began films at two years of age with William S. Hart in "Square Dead Man," and has appeared in the following: "Godless Girl," "Splendid Road," "The Cradles," "Sbamrock Handicap" and 1929 for Fox in "I Hear You Calling Me"; freelance player.

IVES, CHRISTIANE: Played in "They Had to See Paris" (1929), Fox.

J

JACKSON, ETHEL M.: h. New York City, February 4, 1911; h. 5 feet 3 inches; dark brown hair and hazel eyes; w. 120 pounds; p. Ethel M. and Herbert J. Jackson, non-professionals; e. private tutors since grammar school; received her stage training at the Wallis Dramatic School; not married; hy. tennis, writing poetry and dancing. Played in Wallis Dramatic School productions; danced in Fanchon and Marco act in Los Angeles theatres; played lead in "Kempy" for Beverly Hills Community players under the direction of A. Leslie Pearce in May, 1928, and also played in other "Community Theatre" plays. Played minor parts for Metro-Goldwyn-Mayer for one and one-half years; then given featured part in Norma Shearer's "Last from Paris"; with D. W. Griffith's "Drums of Love," in which she played eight minor roles; thence to Fox studios, where she played lead in "Up the Hill and Down," a two-reel novelty directed by Dwight Cummings.

JACKSON, MARY ANN: b. Los Angeles, Cal., Jan. 14, 1923; h. 42 inches; reddish brown hair and gray blue eyes; w. 42 pounds; p. Charlotte and Ephraim Jackson, non-professionals; hy. painting; appeared in Mark Sandrich's "Smile, Family" comedies, being with him for two and one-half years, during which time she made 26 comedies. Also appeared in "When Greek Meets Greek" for First National. Following this she was under contract with Hal Roach, playing in all "Our Gang" comedies. Then on tour with "Our Gang."

JANIS, DOROTHY: r. n. Dorothy Penelope Jones; b. Dallas, Texas, February 19, 1910; h. 5 feet 11 inches; dark brown hair and eyes; w. 94 pounds; p. Penelope Mann and the late Fred Hunter Jones, non-professionals; e. Junior and senior high schools, Ft. Worth, Texas; and Hockaday Girls' School, Dallas, Texas, and the Elizabeth King School of Dancing, Ft. Worth, Texas; hy. music and dancing and very fond of old or unusual jewelry. No stage experience. Two years screen experience consists of the lead in "Electing" for Fox; the Indian girl in "Kit Carson" with Fred Thomson; lead in "Humming Wires" for Metro-Goldwyn-Mayer. Now playing the lead in "The Pagan" with Ramón Novarro for Metro-Goldwyn-Mayer; "The Overland Telegraph" (1929), Metro-Goldwyn-Mayer; "Lammox" (1930), United Artists.

JANIS, ELSIE: Stage career: musical comedy, vaudeville. Entered motion pictures as actress and to write. Wrote original story for "Close Harmony," in which

Buddy Rogers and Nancy Carroll starred for Paramount. Also appearing in Vitaphone shorts for Warner Bros.

JENSEN, EULALIE: b. St. Louis, Mo.; h. 5 feet 8 inches; dark brown hair and eyes; w. 155 pounds; e. Loretta academy, St. Louis, Mo., and college in Oxford, O.; hy. outdoor sports, bathing and painting. Stage experience includes "L'Aiglon" and musical comedy. Screen experience includes roles in "Wine of Youth," "Thundering Herd," "Uncle Tom's Cabin," "Freckles," "Mother, Machree," "She Goes to War," "Bazzaa Smashers," "Eyes of the World" (1930), United Artists.

JIMINEZ, SOLEDAD: b. Santander, Spain, Feb. 28, 1874; h. 5 feet 5 inches; brown and gray hair and hazel eyes; w. 143 pounds; e. convents; married; hy. bull fighting. Has been in pictures nineteen years. First appearance was in "The Mission Play," directed by Raoul Walsh. Has appeared in such pictures as "The Cock-Eyed World," "Arizona Kid" (1930), "Romance of the Rio Grande" (1929), Fox; "The Texan," "Captain Thunder," "Billy the Kid," "Devil Among Women."

JOHNSON, CARMENCITA: Appeared in 1929 in "Blue Skies"; Fox; "Wonder of Women," Metro-Goldwyn-Mayer.

JOHNSON, DOLORES: Appeared in "Strong Boy" (1929), Fox.

JOHNSON, HELEN: b. New York City; h. 5 feet 5 inches; blond hair and green eyes; w. 120 pounds; p. Margaret Keough and Merle Johnson, non-professionals; e. Flushing high school and Skidmore College; hy. art in all its forms and manifestations, old books. Stage experience consists of repertoire with New Playwrights, 1928, and vaudeville with Sessie Hayakawa in 1930. Has appeared in such pictures as "Children of Pleasure," "The Last of the Mohicans," part of Dorothy, for MGM; Helen in "Soldiers and Women" for Columbia, and "Sin Takes a Holiday," Pathe.

JOHNSON, KAY: b. Mt. Vernon, N. Y.; e. Drew and American Academy of Dramatic Arts; h. 5 feet 4 inches; blond hair and blue eyes; hy. tennis, riding, swimming, piano playing; m. John Cromwell. Previous career on the stage in such outstanding successes as "R. U. R.," "Beggars on Horseback," "The Free Soul," "All Dressed Up," "The Little Accident," "The Silver Cord." Was signed by Cecil DeMille for leading role in "Dynamite" on account of her work in the last named play; played Cynthia Crothers in "Dynamite," Victoria in "This Mad World," Dorothy Daley in "The Ship From Shanghai."

JOHNSON, PAULINE: English actress. First American appearance in "Would You Believe It" (1930), Big 4 Corp.

JOHNSTON, JULANNE: b. Indianapolis, Ind., 1900; e. Hollywood School for Girls; h. 5 feet 6 inches; w. 120 pounds; brown hair, gray eyes. Stage career: solo dancer with Ruth St. Denis, Keith Circuit, own dancing act on Pantages Circuit. Screen career, "Good Time Charlie," Warner; "Her Wild Out," "The Whip Woman," Constance Appleton in "Oh, Kay," "The Younger Generation" (1929), Columbia; Lenke in "Prisoners" (1929), First National; Goldie Devere in "Smiling Irish Eyes" (1929), First National; Aimee in "Sweet Girl" (1930), First National; "Name of the Woman," Columbia; Court Lady in "General Crack," Warner; "Way of All Men" (1930), First National; "Golden Dawn" (1930), Warner Bros.

JONES, BEULAH HALL: r. n. Beulah H. Wyndon; b. San Antonio, Texas, July 23, 1898; h. 5 feet 7 inches; dark brown hair and brown eyes; w. 135 pounds; p. Mattie Lott and James Hall, non-professionals; e. Manual Arts high school; m. Dr. E. E. Wyndon; hy. tennis and dancing. Screen experience: "Volcano" (Lasky), 1923; "Black Narcissus" (1929), "High Tones," Pathe; "Cameo Kirby" (1930), "Up the River" (1930), Fox.

JORDAN, DOROTHY: h. Clarksville, Tenn., August 9, 1910; h. 5 feet 2 inches; brown hair and blue eyes; w. 102 pounds; p. Theresa Harrison, Edward Peter Jordan, non-professionals; e. Clarksville high school, Southwestern university of Memphis, Tenn., and American Academy of Dramatic Art in New York City; not married; hy. reading and horseback riding. Stage experience, dance and ballets in New York City. Appeared in the following stage productions: "Garrick Galettes," "Twinkle, Twinkle," "Fanny Floss," "Treasure Girl," and Theatre Guild productions. Screen experience, appeared in "Taming of the Shrew," role of Bianca, "Black Magic," and for Fox, "Fox Movie-tone Follies," and for Metro-Goldwyn-Mayer, "Devil May Care" and "The House of Troy"; under contract to Metro-Goldwyn-Mayer; "In Gay Madrid" (1930), "The Singer of Seville," "Call of the Flesh" (1930), MGM.

JOY, LEATRICE: r. n. Leatrice Joy Zeidler; b. New Orleans, La.; h. 5 feet 2 inches; black hair and dark brown eyes; w. 125 pounds; p. Dr. and Mrs. Edward Joseph Zeidler, non-professionals; e. Sacred Heart academy in New Orleans; m. and div. John Gilbert, professional; hy. her work and baby. Stage experience in stock for about six months in San Diego. Screen experience in various roles in such pictures as "Manslaughter" and "The Ten Commandments" for Cecil B. DeMille; also in "Java Head," "The Blue Danubius" and "Man Made Woman"; (1929) "A Most Immoral Lady," First National; "Strong Boy," Fox; "The Bellamy Trial," Metro-Goldwyn-Mayer.

JOYCE, ALICE: b. Kansas City, Mo.; h. 5 feet 7 inches; dark brown hair and hazel eyes; w. 122 pounds; e. public schools of Kansas City and Annandale, Pa.; married and has two children; hy. traveling, walking and horseback riding. Stage experience: "The Song of the Mouse," and "The Battle Cry of War," for Vitaphone; also with Kalem and Distinctive-Goldwyn. Later appeared in "Stella Dallas," "Sorrell and Son," "United Artists," "Dancing Mothers," "Bean Geste," "The Ace of Cads," "So's Your Old Man," Paramount; "The Noose," First National; "13 Washington Square," Universal; "The Small," First National; "Song of My Heart," Fox; "He Knew Women" (1930), "The Midnight Mystery" (1930), Radio Pictures; "The Green Goddess" (1930), Warner Bros.

JOYCE, NATALIE: h. New York City; h. 5 feet 5 inches; w. 120 pounds; black hair and dark brown eyes. Screen career: Educational shorts, Fox, "Daredell's Reward," "A Girl in Every Port," Fox; "Naughty Baby" (1929), First National; "Pals of the Prairie," FBO; "Times Square" (1929), Gotham; "Laughing at Death" (1929), Radio Pictures; Virginia Watkins in "The Man From Nevada," Syndicate; "Sailor's Holiday," Pathe.

JOYZELLE: r. n. Joyzelle Joyner; b. Mt. Pleasant, Ala., August 27; h. 5 feet 5 inches; dark brown hair and dark gray eyes; w. 125 pounds; p. L. Anna Bentley and Francis Joyner, non-professionals; e. private tutor; not married; hy. collecting funny dolls. Stage experience of 10 years including six months with West Coast circuit. Screen experience in "Out of the Past," "Close Harmony," "Dance Madness," "Moran of the Marines," "Souvenirs," and "The Bride of the Nile," "The Black Watch" (1929), Fox; "Prince of Diamonds" (1930), Columbia.

JUGO, JENNY: Appeared in 1929 in "Loves of Casanova," Metro-Goldwyn-Mayer; "Looping the Loop," Paramount.

JUNOD, BETTYE: b. Kansas City, Mo., June 29, 1911; e. in Kansas City, Mo.; h. 5 feet 1 1/2 inches; w. 100 pounds; brown hair and gray eyes; hy. riding and swimming. Juvenile entertainer in vaudeville and on the stage. Entered pictures in 1928 from Ziegfeld Follies. Pictures are: Babs in "Follow Thru," "Show Boat" and "Fox Follies."

K

KAGNO, MARCIA: Played in "The Hole in the Wall" (1929), Paramount.

KAISER, HELEN: b. Buffalo, New York; blond hair and blue eyes; not married; hy. dancing, orchids and earrings. Stage experience in "Rio Rita" and "Three Cheers." On screen in picture version of "Rio Rita."

KALLINA, ANNA: Appeared in "Prince and the Dancer" (1929), World Wide.

KAMI, VIRGINIA: b. Akron, Ohio, July 17; h. 5 feet 3 inches; blond hair and blue eyes; w. 113 pounds; p. non-professionals; e. boarding school; m. Edward Kaminasky, artist; hy. dogs. Stage experience in London in "Interference," "Hay Fever," "Farmer a Wife," "Compromising Daphne"; performed before the king, queen and princess of Belgium. Screen experience in "The Life of Chopin" in France.

KANE, BABE: b. Chicago, Ill., April 28, 1909; h. 5 feet 2 inches; black hair and eyes; w. 105 pounds; e. Chicago. Previous career, dancer in roof gardens and Balaban and Katz circuit. Entered pictures in 1928. Screen career: "The Dance of Life," Paramount; "The Great Gabbo," Sono-Art.

KANE, HELEN: b. New York City. First stage experience in the Four Marx Brothers' revue, where she played two seasons; then from one revue to another, from vaudeville acts to night clubs and from night clubs to musical comedies. Obtained a part in "A Night in Spain" in New York, and then at Paul Ash's suggestion was given an opportunity to display her talents at the Paramount Theatre, New York. Won instant recognition with her "boop-boop-doop" and a part, between each verse singing "That's My Weakness Now," and her one week's run developed into a six weeks' contract. Four days after her opening, she was signed as an exclusive Victor recording artist and the second week, she had her name in lights in front of the theatre. She then accepted a part in "Good Boy," gradually increasing until she was starred in Boston, after a year with that musical comedy, she signed a contract with Paramount. Appeared in "Nothing But the Truth" with Richard Dix, and featured with Nancy Carroll and Jack Oakie in "Sweetie." Paramount New Show World group; in "Pointed Heels" (1929), and in 1930 in "Dangrous Nan McGrew," "Paramount on Parade."

KANE, MARGIE: "The Great Gabbo" (1929), Sono Art-World Wide; "Border Romance" (1930), "Sunny Skies" (1930), Tiffany.

KARENNE, DIANA: Appeared in "Marie Antoinette" (1929), Unusual Photoplays.

KARLOV, SONIA: Appeared in "Lucky in Love" (1929), Pathe.

KARNELLY, LEILA: b. Moscow, Russia, December 9, 1907; e. at private schools in Moscow; h. 5 feet 4 inches; w. 115 pounds; blond hair, blue eyes; hy. tennis, polo, dancing. Has been on the stage. Entered pictures in 1929; while with Edward Everett Horton in "The Swan" she was asked to work in a picture; played the role of Olga in "The Cockey World," also in "Good Boy" in Hollywood, Fox, and recently in "Her Man" for Pathe.

KECKLEY, JANE: b. Charleston, S. C.; e. Charleston and Georgia, specializing in history; h. 5 feet 6 inches, w. 145 pounds; dark brown hair, blue eyes; hy. motoring and golf. Previous career: on stage for 10 years. Entered pictures in 1910; played in "Country Doctor," "Ancestral Broadway," "Craig's Wife," "Noisy Neighbors," "Auntie Austin," "Walking Back," Auntie in "Detectives Wanted," Fox; "Dynamite," MGM; "Object Almond" (1929), Columbia.

KEELER, MARGUERITE: Played in Vitaphone No. 961, "Money, Money, Money."

KEENER, SUZANNE: Played in "Love at First Sight" (1930), Chesterfield.

KEITH, JANE: b. Kansas City, Mo.; h. 5 feet 2 1/2 inches; blond hair and blue eyes; w. 115 pounds; e. public and high schools of Michigan City, Ind., two years at University of Chicago; not married; hy. writing short stories, horseback riding. First screen experience in 1923, a small role in "Paramount on Parade," followed by second lead in "The Floradora Girl," MGM; then as a showgirl in United Artists' production of "Whoopee." Recent pictures are "The Sea Wolf," sound picture and "Squadrons."

KEITH, ISABELLE: b. New York City; e. in New York and Los Angeles, specializing in languages, music, voice culture; h. 5 feet 6 inches; w. 135 pounds; blond hair, blue eyes; hy. golf and tennis; m. Richard Well, writer at Universal Studios. Entered pictures in 1918 with Sennett; played in "Riley the Cop," "Four Horsemen," "Desert Flower," "Greater Glory," "Very Confidential," "Sins of the Fathers," "Shee O'Ware" in "Barum Was Right" (1929), Universal, "The Perfect Day," Roach; "Anne Against the World" (1929), Rayart.

KELLER SISTERS: Played in Metro Movietone Act No. 88.

KELLY, KITTY: b. New York City; e. in public schools and St. Agnes Academy in New York, specializing in music, voice and drama. Learned dancing and entered musical comedy in Ziegfeld's "Midnight Frolic," first a chorus girl, then a showgirl, then a featured attraction. She also played opposite Hal Skelly in Hammerstein's show, in "Oak Leaves" with

Beatrice Lillie and various legitimate stage roles with Dillingham, Erlanger, William A. Brady and Frank Craven. Was cast with Irene Rich and other stage and screen favorites in Radio Pictures' legitimate show at the Mason Opera House in Los Angeles, "Women Who Take," and was given a screen test which resulted in a contract with Radio. Her first assignment was in "Private Secretary," under the direction of Melville Brown.

KELLY, NANCY: Appeared in "Girl on the Barge" (1929), Universal.

KELTON, PERT: Has appeared as Rosie in "Sally" (1930), First National; "Hot Curries" (1930), Tiffany.

KENNEDY, MERRA: b. Kankakee, Ill., 1908; h. 5 feet 2 1/2 inches; bronze titian hair and green eyes; w. 107 pounds; p. Maude Kennedy and John Kahler, non-professionals; e. in Houston, Texas; not married; hy. most sports. Stage experience started at the age of nine when she was doing small parts and singing and dancing, then with Orpheum circuit. Screen experience started when Charles Chaplin saw her at the Mason theatre in Los Angeles several years ago and gave her a screen test. The result was successful and she won a role in Chaplin's film "The Circus." Other films followed, among them being "Broadway," "Barnum Was Right," "Skinner Steps Out" and "Embarrassing Moments," for Universal; "King of Jazz" (1930), Universal.

KENT, BARBARA: b. Gadsby, Alta., December 16, h. 5 feet 1 1/2 inch; brown hair and blue eyes; w. 100 pounds; p. Mr and Mrs. Clowman, non-professionals; e. Hollywood high school; not married; hy. riding and skating. Entered pictures after winning title of Miss Hollywood in Santa Cruz and has been in pictures for four years, appearing in "Stop That Man," "Now I'll Tell One," "Lonesome," "The Shakedown," "Welcome Dancers" (1929), Paramount; "Night Ride" (1930), "What Men Want" (1930), Universal; "Dumbbells in Ermine" (1930), Warner Bros.

KENYON, OORIS: b. Syracuse, N. Y.; h. 5 feet 5 inches; blond hair and blue eyes; w. 125 pounds; e. in New York City; m. Milton Sills, professional; hy. tennis. Some stage experience. Has appeared in the following screen productions: "Valley of Giants," "Men of Steel," "Ladies at Play," "The Blonde Saint," "Burning Daylight," "Mismates," "Home Towners," "Hawks Nest," "Interference," "Thief in Paradise," "Monsieur Beaucaire" and "Strictly Business"; freelance player in 1929; "Beau Bandit" (1930), Radio Pictures.

KERENNE, OIANA: Appeared in "Loves of Casanova" (1929), Metro-Goldwyn-Mayer.

KERRIGAN, KATHRYN: Played in "Skinner Steps Out" (1929), Universal.

KING, CARLOTTA: b. Toledo, Ohio; e. in the East and on the Coast, specializing in English, music, literature, languages; h. 5 feet 4 inches; w. 116 pounds; light auburn hair, hazel eyes; hy. sports, tennis and riding; m. Sydney King Russell. Previous career: concert, dramatic stage and vaudeville. Entered the picture business in 1924 in the leading role of "The Desert Song" for Warner Bros.

KING, ROSE: Played in Vitaphone No. 1077, "Tin-Types."

KINGSTON, NATALIE: b. Sonoma, Cal.; e. Dominican Convent, San Rafael, Cal., specializing in literature and history; h. 5 feet 6 inches; w. 126 pounds; golden hair, brown eyes. Previous to the screen was on the legitimate stage. Entered pictures in 1924; played in "Street Angel," "Framed," "The Harvester," "Tarzan the Mighty," Mexico in "The River of Romance" (1929), Paramount.

KITHNOU: h. Pondichery, Hindustani, India, March 25, 1904; h. 5 feet 5 inches; dark hair and eyes; w. 120 pounds; e. in France; not married; hy. music, dancing and horses. French and Asiatic. Has toured with great success, South America, Italy, Spain and Egypt in dancing act; also in Paris. During this time she appeared in several pictures and through Rex Ingram was given an outstanding part in "Mare Nostrum," taking the part of the wife of Antonio Moreno. Other pictures in which she has appeared are "La Puissance du Passé" with an Italian company; "Parisette," "L'Orpheline," with Gaumont, and "Kithnou," written especially for her in her own country, a story of a young Hindu girl.

KNAPP, EVALYN: b. Kansas City, Kan.; h. 5 feet 4 inches; blond hair and blue eyes; w. 115 pounds; p. S. D. Knapp, non-professional; e. Kansas City high school and Kansas Junior College; not married; hy. swimming, horseback riding, reading, ice skating. First stage experience in high school and college dramatics. Joined a stock company in Kansas City. Went to New York, studied elocution, had role in roadshow company. Played "The Patsy," played Grace in "Broadway." Upon return to New York played two roles in Channing Pollock's "Mrs. Moneybags." Has appeared in 29 short motion pictures for Warner Bros. Played lead in "Sinner's Holiday" opposite Grant Withers (1930) Warner Bros.; lead opposite Charles Bickford in "River's End"; "Mother's Cry" and "Fifty Million Frenchmen." Has also appeared in "Gentleman of the Evening" (1929), "The Tight Squeeze" (1930), Pathe, the late Geo. LeMaire's comedies: "Hard Boiled Hampton" (1929), "Big Time Charlie" (1929), "Love, Honor and Oh Baby" (1929), Pathe, Manhattan Comedies: "The Smooth Guy" (1929), "Alf Stuck Up" (1930), Pathe, Chequer Comedies: "Beach Babies" (1929), "Haunted" (1929), "Wednesday at the Ritz" (1929) Pathe, Variety Comedies: "Chills and Fever" (1930), Pathe, Folly Comedies: "Keeping Company," Vitaphone short. Under contract to Warner Bros.

KNOTT, LYDIA: b. Tryer, Ind.; h. 5 feet 4 inches; gray hair and blue eyes; w. 120 pounds; e. in Indiana and Normal School at Plymouth. Legitimate stage for many years. Entered pictures in 1920. Played in "Woman of Paris," "Turn to the Right," "Two Loves," "Our Dancing Daughters," "Guilty" Columbia.

KNOWLAND, ALICE: Appeared in "Adorable Cheat" (1929), Chesterfield.

KOCHITZ, NINA: Appeared in "Loves of Casanova" (1929), Metro-Goldwyn-Mayer.

KORNMAN, MARY: b. Hollywood, Cal.; is 16 years of age; h. 5 feet 2 inches; blond hair and blue eyes; w. 105 pounds; p. Verna Kornman, non-professional; e. Beverly Hills high school. Stage experience of three years in vaudeville. Screen experience as feminine lead in Hal Roach's "Our Gang for six years" (1929), Paramount.

KRAMER, IOA: Appeared in "Able's Irish Rose" (1929), Paramount.

KUMMER, CLARE: Played in "Harmony At Home" (1930), Fox.

KURENKO, MAOAME MARIA: Played in Metro Movietone Acts No. 57 and No. 100.

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LA MARR, MARGARET: Appeared in "Red Wine" (1929), Fox.

LA PLANTE, LAURA: b. St. Louis, Mo.; h. 5 feet 3 inches; blonde hair and blue eyes; w. 118 pounds; e. San Diego high school, and received her stage training in amateur theatricals; m. William Seiter, director; hy. reading, sewing and riding. Entered pictures in 1919 for Christie comedies with Neal Burns. Among her pictures are "Home, James," "Beware of Widows," "Butterflies in the Rain," "The Cat and the Canary," "Love Thrill," "Silk Stockings," "Finders Keepers," "Thanks for the Buggy Ride" and many others, all for Universal, including "Show Boat," in 1929 in "Scandal," "The Last Warning," "Hold Your Man" and in "Captain of the Guard" (1930), "The King of Jazz" (1930), Universal.

LA ROY, RITA: r. n. Ina Stuart; ran away from her home in Alberta, Canada, after the death of her father when she was thirteen years old and secured a minor part in a stock company where she remained for three years touring Canada and the Northwest. After a successful trial at designing clothes she went to Portland to return to the stage. Her screen experience has been in such pictures as "Dynamite," "The Love Trap," "Fashions in Love" and "The Delightful Rogue." Then she was given a long term contract with RKO. In 1930 appeared in "Ladies of the Field," "First National," "Conspiracy," Radio Pictures: "Sin Takes a Holiday," Pathe; "Check and Double Check," "Leathernecking," Radio Pictures.

LA RUE, GRACE: Played in "Listen Lady" (1929), Columbia, Victor Gems; Vitaphone No. 739.

LA VARNIE, LAURA: r. n. Laura Anderson; b. Jefferson City, Mo., Mar. 2, 1853; h. 5 feet 5 inches; gray hair and light eyes; w. 150 pounds; p. Mary E. and Curtis B. Anderson, non-professionals; e. Baptist College, Columbia, Mo.; m. Frank La Varnie, professional; hy. metaphysics and study of Eastern religions. Has had 35 years stage experience and has appeared in "Earls and the Girls," with Shuberts and was with Eddie Foy for two seasons. She has been in pictures for 10 years, some of them being: "Kiki" with Mary Pickford; with Charlie Murray in his first picture; "Devil's Holiday," with Nancy Carroll; and "Lummox" for United Artists.

LA VERNE, JANE: r. n. Mary Jane Kutzman; b. Redlands, Cal., July 27, 1922; p. Florence Mae Taylor and Clarence Kutzman, non-professionals; h. 4 1/2 inches; light hair and brown eyes; w. 50 pounds; e. Vine street school, in first grade. Has been in pictures for over two years, among them "That's My Daddy," "Imagine My Embarrassment," "Show Boat" and "The Play Goes On" for Universal; "New Year's Eve" for Fox; and in Tiffany-Stahl's "George Washington Cohen." (1929) "Show Boat," Universal.

LA VERNE, LUCILLE: Stage career: "Sun Up." In motion pictures has appeared in "Orphans of the Storm," "The White Rose," "America," Griffith Production; "Zaza," Paramount; "Among the Missing," Pathe; "His Darker Self," "Hodkinson," "Sun Up," "Merry," "Abraham Lincoln" (1930), United Artists; "Sinner's Holiday" (1929), Warner Bros.

LAEMMLE, CARLA: r. n. Carla Beth Laemmle; b. Chicago, Ill., October 20, 1900; h. 5 feet 5 inches; dark blue hair and light hair; w. 99 pounds; e. public schools in Chicago; hy. horseback riding and hiking. Studied dancing in Chicago for four years with Professor Jacobson and entered classes of Ernest Belcher in Los Angeles. Became one of his star pupils. Then started lessons in voice culture with Mme. de Zaruba. In 1927 began playing in pictures. Her first work was at Universal where she played a hit in "Uncle Tom's Cabin," and other pictures of that period. Getting an opportunity to appear in principal roles with a light opera company that was organized about that time, she left the screen. In this stock company she appeared in "Sally," "Firefly," "Prince of Pilsen," "Naughty Marietta," "No, No, Nanette," "Wild Flowers," "Merry Widow," "Chocolate Soldier," "Aida," "Lackme," and "Carmen." When MGM made its "Hollywood Revue," she did a solo dance act; also, she did specialty dancing in Universal's "King of Jazz," directed by John Murray Anderson. Appeared in the supporting cast of "Dracula" and "Seed," for Universal.

LAKE, ALICE: b. Brooklyn, N. Y.; h. 5 feet 2 1/2 inches; dark brown hair; eyes, one gray and one brown; w. 165 pounds; p. Carrie Sydney and Emmett Lake, non-professionals; hy. dancing, swimming and motion pictures. With Keith-Albee circuit in a one-act playlet called "The Bobbed Hair Bandit" and also the "Magnificent Lie"; (1929) "Circumstantial Evidence," Chesterfield; "Twin Beds," First National; "Frozen Justice" (1929), Fox; Vitaphone No. 4200, "Dining Out."

LAKE, FLORENCE: Appeared in "Through Different Eyes" (1929), and "New Year's Eve" (1929), Fox.

LANOS, JESSIE ROYCE: b. Chicago, Ill.; e. by private tutors in music and dramatic art; h. 5 feet 6 1/2 inches; w. 132 pounds; reddish brown hair and dark blue eyes; m. George Royce, professional; e. public schools; woman with such players as Joseph Schildkraut, Otis Skinner, Ian Keith, Richard Bennett. While playing with Richard Bennett in "Solid South" he was contracted by Paramount to make one picture, "Derelict," with George Bancroft.

LANE, LENITA: Played in Vitaphone No. 1094-95, "The Compliments of the Season."

LANE, LEONE: b. Boston, Mass.; h. 5 feet 6 inches; black hair and hazel eyes; w. 125 pounds; p. Hallie M. and Charles T. Lane, non-professionals; e. Brookline high school, and Brighton Art school, London, England; and received stage training in a dancing act; hy. tennis and driving a car. "Three Weeks' Ends" and "The Case of Lena Smith," "The Saturday Night Kid" (1929), Paramount.

LANE, LOLA: h. Indianola, Iowa; e. Simpson College, specializing in science, music and languages; h. 5 feet 2 inches; w. 117 pounds; light hair, violet eyes; hy. tennis. Previous career in vaudeville and musical comedy. Entered pictures in 1928 after Ben Stolloff, director, discovered her playing opposite George Jessel in "The War Song" in New York. Pictures include: "Alice Woods in 'Sneaky'" (1929), Fox; "Fox Movietone Follies" (1929); Joan Anders in "Girl

From Havana" (1929), Fox; Marjorie Lorraine in "Let's Go Places" (1930), Fox.

LANE, NORA: Screen career: "Jesse James," "Kit Carson," "The Pioneer Scout," "A Night of Mystery," "Marquis Preferred," "Sunset Pass" (1929), Paramount; "Flying U Ranch," "Texas Tornado," FBO; "Gun Runner," Tiffany-Stahl; Mary Keeler in "The Lawless Legion" (1929), First National; Emily Goodell in "Blasphemous Emotions" (1929), Fox; nurse in "One Hysterical Night" (1929), Universal; "Marquis Preferred" (1929); "Cohens and Kellys in Atlantic City" (1929), Universal; Marcia in "Sally" (1930), First National; "Night Work," Pathe; Emily Parkinson in "Lucky Larkin" (1930), Universal; "Rain or Shine" (1930), Columbia.

LANG, JEANIE: Played in "King of Jazz" (1930), Universal.

LANGOON, LILLIAN: b. New Jersey. Stage career, comic opera, stock. Screen career with Famous Players, Fine Arts, Vitaphone, United Artists, Universal, Realart, Robertson-Cole, Fox, American Releasing, First National, Principal Pictures, Metro-Goldwyn-Mayer, Renown, FBO, PDC, Tiffany Productions; recent pictures: "What Every Girl Should Know" and "The Cheer Leader."

LANGNER, CLARA: "Lummox" (1930), United Artists; "A Perfect Match" (1929), Pathe-Manhattan Comedies, first series.

LAUREL, JANE: r. n. Helen Cox; b. Houston, Texas, September 4, 1910; h. 5 feet 3 1/2 inches; black hair and hazel eyes; w. 116 pounds; p. Lady Helen Brantley and S. R. Cox, non-professionals; e. Central high school, Houston; received her stage training under Pearl Barber; not married. Screen experience in Christie comedies; and in First National's "Children of the Ritz," and in "Wins" for Paramount.

LAVELLE, KAY: Played in Vitaphone No. 2589, "Don't Handle the Goods."

LAVERTY, JEAN: Appeared in 1929 in "Campus Knights," Chesterfield; "Great Divide," First National; "Captain Lash" and "Fugitives," Fox.

LAWFORD, BETTY: b. England, 1910; p. Janet Slater and Ernest Lawford, professionals; e. England and United States; made stage debut in "Henry IV" at Players Club in New York, later doing excellent work in "The Lady Lies," "The Little Theatre"; appeared in Paramount picture, "Gentlemen of the Press," "The Night Club," "Return of Sherlock Holmes" (1929), "Lucky in Love" (1929), Pathe; "Old English" (1930), Warner Bros.

LAWLOR, MARY: Played in "Good News," MGM.

LAWRENCE, GERTRUDE: b. London, England; e. Convent Sacre Coeur, England, studied dance and drama under Italia Conti and Judith Espinosa. Made her first stage experience as a child in "Babes in the Wood"; in 1911 appeared in Reinhardt's "The Miracle," London, after which she joined the renowned Repertory theatre, Liverpool; then returned to London in a principal dancing role in "Fifiella" which Basil DeSylva was the dancing partner. Playing Andre Messager's "Little Michus" when she attracted the attention of Leo White, who introduced her to Andre Charlot, in one of whose revues she eventually visited America. Leaving Charlot she became a variety artist and toured the English music halls. In 1921 took the principal role in Charlot's revue "A to Z" at the prince of Wales theatre in London, proving a huge success; and subsequent starring engagements followed, such as "The Midnight Follies," "Bats," "Cade" and "London Calling," the latter a Noel Conrad revue. Her first appearance in America was at the S-Ivyn theatre in the 1924 Charlot Revue, then again returned to London and thence to America in the second version of the Charlot revue which this time journeyed directly to Hollywood to open at the new El Capitan theatre. After its New York run had terminated, then starred in the musical comedy "Oh Kay" and with "Treasure Girl" in 1928. Upon the completion of this engagement she signed a contract to appear in Paramount pictures, her first being "The Battle of Paris."

LAYE, EVELYN: h. London, England, July 10, 1900; p. Gilbert and Evelyn Froud Laye; e. Folkstone College and Brighton; received her first stage experience at the age of two when with her mother she appeared in one of the scenes of "Charles's Aunt." When fifteen she obtained her first engagement, a minor role in "Mr. Wu." Then followed "Honi Soit," "Oh Caesar," "Goody Two Shoes," "The Beauty Spot," "Goin' Up," "The Kiss Call," "The Shop Girl," "Nightie Night," "Mary," "Fun of the Fair." In May, 1923 she toured in a summer of a revival of "The Merry Widow" and later appeared in "Madame Pompadour" and "The Dollar Princess." From 1926 to 1928 she had such parts as Molly Shine in "Merely Molly," Princess Elaine in "Princess Charmine," Lili in "Lilac Time" and George Ann Bellamy in "Blue Eyes." In 1929 when appearing in "The New Moon" at the Drury Lane Theatre, Samuel Goldwyn saw her and engaged her to appear in an American film. In the same year she scored an immediate success in the leading role of "Bitter Sweet" on the stage at the Ziegfeld theatre. She is at present under contract to Samuel Goldwyn.

LE CLAIR, BLANCHE: Appeared in "Jealousy" (1929), Paramount.

LEMONT, CONNIE: Played in "Call of the West" (1930), Columbia.

LE NARR, AOEL: Played in Vitaphone No. 611.

LEE, OIXIE: r. n. Wilma Wyatt; b. Harrington, Tenn., November 4, 1911; e. in New Orleans and Chicago; h. 5 feet 3 inches; w. 115 pounds; blond hair, brown eyes; m. Bing Crosby, professional; e. Bland; hy. horseback riding and tennis. On the New York stage in "Good News." Entered motion pictures in 1929. Pictures include: "Fox Follies of 1929" (lead in the fashion number), "Happy Days" (lead in "Crazy Feet" number), "Cheer Up and Smile," "The Big Party," "Let's Go Places," "Why Leave Home," Fox; and in 1930 in "Harmony at Home," Fox.

LEE, OOROTHY: r. n. Marjorie Millspan; b. Los Angeles, California, May 23, 1911; h. 5 feet 1 inch; light brown hair and dark brown eyes; w. 95 pounds; p. Bess King and Homer Millspan, non-professionals; e. West Jr. high school and the Los Angeles Coaching School; not married; hy. collecting toy dogs and playing pinz pong. Has had no stage experience. Screen releases: "Synecdoche," "Rio Rita," "Dixiana" (1930), "Half Shot at Sunrise" (1930), Radio Pictures.

LEE, FRANCES: r. n. Myrna Tibbotts; h. Eszle Grove, Iowa, Mar. 5, 1908; h. 5 feet; light brown hair and blue eyes; w. 98 pounds; e. University of Minnesota, Minneapolis, and received her stage training at

Miss Noble's School of Dancing, Minneapolis; by horseback riding, dancing and swimming. Stage experience in a dance act with Billy Dooley on the Orpheum Circuit. Signed by Christie in 1925 for leads. Has appeared in such pictures as "Chicken a la King" and "The Little Snob," for Fox; "The Carnation Kid" for Christie; and in "Confessions of a Chorus Girl" series, also Christie; (1929), "Divorce Made Easy," Paramount; "Song of Songs," Warner Bros.; "Adam's Eve," "Marching to George," Paramount-Christie Talking Plays; "The Man with His Hands" (1930); "The Stronger Sex" (1930).

LEE, GWEN: r. n. Gwendolyn LePinski; b. November 12, 1904, Hastings, Neb.; h. 5 feet 6½ inches; blonde hair and blue eyes; w. 127 pounds; p. Mary E. Kennedy, non-professional; e. Brownell Hall, and received stage training at Omaha, Neb.; by art, dancing, music, swimming and working; one year on stage with Gorchms Follies; has played in such pictures as "Pretty Ladies," "Twelve Miles Out," "Adam and Evil," "Diamond Handcuffs," "After Midnight," "Baby Cyclone," "Lady of Chance" with Norma Shearer, "Laugh, Clown, Laugh," "Sharpshooters," "Her Wild Card," "Orchids and Ermine," "The Duke Steps Out" and "The Man and the Moment," "Show Girl"; in 1929 in "Fast Company," Paramount; "Lucky Boy," Tiffany-Stahl; "Untamed"; and in 1930 in "Chasing Rainbows," "Free and Easy," "Caught Short" (1930), MGM.

LEE, HENRIETTE: Vitaphone No. 1029, "A Tenement Tangle," No. 998, "Websterian Students."

LEE, JANE: Played in Vitaphone No. 2150.

LEE, JOCELYN: b. Chicago. Screen career started with PDC and Paramount. "The Love Thrill," "Untamed," "Back Stage," "Tiffany-Stahl," "Say It With Diamonds," "Chickadee," "Ten Modern Commandments," "Shanghai Bound," Paramount; "The Masked Angel," First Division; Flora in "No, No, Nanette," "Broadway Babies" (1929), "Mazie in 'Twin Beds'" (1929), "Young Nowheres" (1929), First National; "Dry Martini" (1929), Fox; Bunny in "The Love Trap," Sybil Lullimer in "Marriage Playground" (1929), Paramount.

LEE, KATHERINE: Played in Vitaphone No. 2150.

LEE, LAURA: b. Brooklyn, N. Y., July 31, 1910; h. 5 feet 2 inches; brown eyes and blond hair; w. 105 pounds; p. non-professional; e. private schools; made theatrical debut at age of 12, played role of boy Tarzan in New York production of "Tarzan and the Apes." Played Palace in New York with Johnny Dooley. Earl Carroll signed her to appear with Frank Tinney in the "Vanities of 1927." Then placed under contract with Shuberts and appeared in "Listen Dearie," a musical comedy; a musical version of "Trilby"; "Greenwich Village Follies," "A Night in Venice," "Broadway Nights." Last Broadway engagement was Vincent Youmans' "Great Day." Signed contract for First National pictures, made screen debut in "Top Speed." Has also appeared in "Going Wild" (1930), First National.

LEE, LILA: b. New York City, July, 1905; h. 5 feet 5½ inches; black hair and hazel eyes; w. 118 pounds; p. Chas. Appel, non-professional; e. private tutors; div. James Kirkwood, professional; by swimming, riding and hooks. Stage experience began with Gus Edwards. Screen appearance in the following productions: "Broken Hearts" and "New Klondike" (1927), "One Increasing Purpose," "Million Dollar Mystery," "You Can't Beat the Law," "Adorable Cheat," "United States Smith," "Top Sergeant Mulligan," "Just Married," "Black Butterflies," "Thundergod," "Bit of Heaven" (1929), "Lions Wildcat," "Man in Hobbies," "Queen of Night Clubs," "Black Pearl," "Honky-Tonk," "Flight," "Hurdy Gurdy Man," "Sacred Flame," "Show of Shows," "Murder Will Out" and "All the Kinz Men"; in "Dark Streets," "Drag," First National; "Love, Live and Laugh," "The Argyle Case," Warner Bros.; in 1930 in "Double Cross Roads," Fox; "The Unholy Three," MGM; "Those Who Dance," Warner; "The Gorilla," "Queen of Main Street," First National.

LEE, MARGARET: r. n. Margaret Lightfoot; h. Fairfield, Idaho, Mar. 9, 1909; h. 5 feet 1 inch; blond hair and brown eyes; w. 108 pounds; e. Fairfield and Boise, Idaho; by dancing and riding; w. stage, won Venus Bathing Beauty Contest. Entered pictures in June, 1927. First screen appearance for MGM in "Rose Marie," "Love," "Eric the Great," "Keep Laughing," "Confessions of a Chorus Girl," "Colleagues," "Mad Hour," "Bringing Up Father," "Man, Woman and Child." Appeared in 1930 in "Follow Thru" for Paramount.

LEE, NORMA: Appeared in "Wise Girls" (1929), MGM.

LEE, VIRGINIA: Appeared in "Adorable Cheat" (1929), Chesterfield.

LEIGHTON, LILLIAN: b. Auroraville, Wis.; e. public schools; h. 5 feet 3½ inches; w. 160 pounds; brown hair, hazel eyes. Early career, newspaper woman. Stage career: stock, vaudeville. Screen career with Selig, Neff Shipman Productions, Metro, First National, Rockett, Paramount, Goldwyn, United Artists, Fox, Pathe; "California," "The Fair Co-Ed," "The Frontiersman," MGM; "By Whose Hand," Columbia; Madam Stitch in "The Grand Parade," Pathe.

LEONARD, BARBARA: h. San Francisco, Cal.; h. 5 feet 2½ inches; auburn hair and hazel eyes; w. 108 pounds; p. Doris Farnsworth and Charles Anderson, non-professionals; e. boarding school, also school in Lausanne, Switzerland, and studied art and painting at Brea institute in Milan, Italy; not married; by painting, music, raising canaries, aviation and languages. First stage role was lead as Marjolaine Lachenais in "Pomander Walk," at the Hollywood Playhouse in 1928. Also ingenue lead as Tessie Sutton in "Shannons of Broadway" at El Capitan theatre, Hollywood. Screen experience as follows: lead in "Dimples" and featured in "Ladies of the Night Club," Tiffany-Stahl pictures. Plays leads in several Vitaphone shorts, including "Surprise" and "The Day Off." Played opposite Maurice Chevalier in "Paramount Revue," also opposite Georges Carpentier for Warner Bros.; played role of Miti in "The Swan" for United Artists; "The Drake Case" (1929), Universal; "The Sleeping Porch" (1929), Paramount-Christie; "Son of the Gods" (1930), First National; "Monsieur Le Fox" (1930), MGM; Vitaphone No. 3883, "Surprise."

LEONARD, PEARL: Appeared in Vitaphone No. 2107.

LESLIE, DOREE: Appeared in Vitaphone No. 1059, "Let's Merge."

LESLIE, ELINDOR: Appeared in "Clear the Decks" (1929), Universal.

LESLIE, GERTRUDE: b. Detroit, Mich.; e. in Detroit and at Sacred Heart Convent, in Calgary, Alberta, Can.; h. 5 feet 4 inches; w. 114 pounds; blond hair, brown eyes. Went to Los Angeles in 1921. First picture work was with Mary Miles Minter. Since that time has been under contract to MGM, Warner Bros. and First National.

LESLIE, LILA: b. 1892. Stage career: stock productions, Australia; "Experience" with Elliott, Comstock and Gest, Morosco, Belasco, in "The Boomerang." Screen career: early work with Fox, Pathe, Metro, Vitaphone, Columbia, American Releasing Corporation, Robertson-Cole. Pictures include: "The Huntress," "Why Men Leave Home," "Forever After," "First National," "Black and Blue," "Grandpa's Girl," "A Fat Chance," "Kid Tricks," "Angel Eyes," "No Fare," "Navy Beans," Educational; "Being Respectable," Warner; "The East Edition," "Skinner's Dress Suit," Universal; "The First Night," "Getting Gertie's Garter," "The Secret Studio" and "The Trunk Mystery," Pathe.

LESLIE, NORMA: "A Royal Flush" (1930), Pathe-Manhattan Comedies, second series; "America or Bust" (1930), Pathe-Checker Comedies, second series.

LEWIS, FLO: Played in Vitaphone No. 2708, "Give Us a Lift."

LEWIS, MARY: b. Hot Springs, Ark. First picture work was with Al Christie for a short time. Left Christie to go to New York and went on the stage and from there went to Europe to study voice. Has been a star of the Metropolitan Opera Company and on the operatic stage in Vienna, Monte Carlo, London and America. Signed a film contract with Pathe for two pictures, and appeared in Vitaphone shorts.

LEWIS, VERA: b. New York City; e. Normal College, New York; h. 5 feet 8 inches; w. 154 pounds; blond hair, blue eyes; h. modeling, dressmaking, dancer on the stage; original "Mme. Sans Gene" with Julia Marlowe, James K. Hackett; in stock in the East and in Los Angeles. Entered pictures in 1914, following footsteps of her husband, Ralph Lewis; played in "Intolerance," "Peg o' My Heart," "Long Live the King," "Resurrection," "Ramona," Mme. Perrone in "The Iron Mask" (1929), United Artists; Mrs. Calhoun in "The Home Towners," Warner.

LEY, GRITA: Appeared in "Berlin After Dark" (1929), World-Wide.

LIDWELL, WANNA: b. New York City, March 11, 1912; h. 5 feet 6 inches; blonde hair and blue eyes; w. 130 pounds; p. Josephine Brown and John Lidwell, professional; e. in France; not married; by tennis, bridge, reading, dogs, horse and drawing. Stage experience includes ingenue leads and small parts in the following productions: "As You Like It," "Jette," and "L'Homme Gris," in England and "The Old Shoe," at the Egan theatre in Los Angeles. She went to Hollywood and entered pictures in the latter part of 1929. Film appearances include: "The Shanghai Lady," role of the French girl for Universal, and "The Man," the role of the English girl, for Warner Bros. Freelance player.

LIGETTI, JULI: Played in "Melody of Hearts," Ufa.

LIGHTNER, WINNIE: Appeared in 1929 in "She Couldn't Say No"; "Song of Songs," "Gold Diggers of Broadway" (1929); in 1930 in "Hold Everything," "The Life of the Party," Warner Bros.; Vitaphone No. 2591, No. 2592.

LILLIE, BEATRICE: h. Toronto, Can.; e. in a Toronto convent and at St. Aznes College, Belleville, Can. Went to England and tried to go on stage, but was unsuccessful for a number of years. Finally signed a three year contract and has since become one of the outstanding stars of the stage on both sides of the Atlantic. Pictures include "Exit Smiling," MGM; and a short made at the William Fox Studios in New York, and a Fox Movietone.

LINCOLN, CARYL: Was Wampus Baby film star in 1929; n. George Brown, publicity man.

LIVINGSTON, MARGARET: b. Salt Lake City, Utah, November 25, 1902; h. 5 feet 3 inches; auburn hair and brown eyes; w. 116 pounds; p. Edith Frome and John Livingston, non-professionals; e. West Side high school; no stage training; not married; by dancing and riding. Screen experience of three years with Thomas H. Ince company, appearing in "Lying Lips," "Water, Water, Everywhere," "House of a Thousand Candles," "Thorns Lady," "Wandering Husbands" and "The Busher," then under contract to Fox for two years during which time she appeared in "Havoc," "The Best People," "Sunrise" and "Slaves of Beauty"; then freelanced for Columbia, having featured roles in "The Apache," "A Woman's Way," "The Gangster," "Judy Judd," "Through the Breakers" and "Say It with Sables"; next in First National's "One Hour," and "Wheels of Chance" in Paramount's "His Private Life" and "The Canary Murder Case"; Universal's "Charlotta," and in Pathe's "Office Scandal" (1929), "Innocents of Paris," Paramount; "The Last Warning," Universal; "Tonight at Twelve" (1929), Universal; and in 1930 in "Two O'Clock in the Morning," Bell Pictures; "What a Widow," United Artists; "Big Money" (1930), Pathe.

LLOYD, DORIS: h. Liverpool, England. Began her theatrical work in the Liverpool Repertory theatre and was there for six years. Then went to London and appeared in numerous plays such as those written by Galsworthy. Shaw, Hauptmann and John Masefield. Came to the United States in 1924. On the stage in Los Angeles in "The Fox," "Secrets," "Spring Cleaning." Her first picture was with Norma Talmadge in "The Lady," and the next with the late Lon Chaney in "Blackbird." Pictures include: "Is Zat So?" Fox; "Auctioneer," Fox; "Come to My House," Fox; "Pigs," Fox; "Two Girls Wanted," Fox; "Trail of '98," Metro-Goldwyn-Mayer; "Lonesome Ladies," First National; "The Arrested Duke," "Murder Case," "Dearie," "Cath and Son," "Off to Reno," "Old English" and "Way for a Sailor" starring John Gilbert.

LODER, LOTTI: "Oh, Sailor Behave" (1930), Warner Bros.; Vitaphone No. 3331, "Lonely Gigolo."

LOFF, JEANNETTE: r. n. Janette Lov; h. Cronno, Idaho, October 9, 1906; h. 5 feet 2 inches; blonde hair and blue eyes; w. 105 pounds; p. Inze Loeth, a Norwegian, and a Swedish violinist; e. Livingston high school in Idaho; by ice skating, skiing and snow shoeing, and ice boating. At the age of 11 had the title role in "Snow White and the Seven Dwarfs." At 16, she had a satisfying lyric soprano voice and sang the leading role in "Treasure Hunters," a local operetta. Has had small hits in "Young April," "Uncle Tom's Cabin" and "The Collegian." Placed

under long term contract by DeMille and made her first big appearance opposite Rod LaRoque in "Hold 'em Yale" and "Love Over Night." Was then featured in Pathe's "Annapolis" and her latest picture was "Gertrude" for the same company; in 1929 "45 Calibre War," Pathe; "Racketeer" and "The Sophomore," Pathe, also in "Party Girl" (1930), Tiffany; "King of Jazz" (1930), Universal.

LOFTUS, CECILIA: Played in Vitaphone No. 792, "Famous Impersonations."

LOGAN, JACQUELINE: b. Corsicana, Texas; h. 5 feet 4½ inches; auburn hair and gray eyes; w. 116 pounds; p. Marion and Charles A. Logan, former prima donna of Bostonian Opera Company, late Charles A., an architect, designing plans for some of the Texas state buildings; e. Loretta Heights Academy, Denver, and the Colorado college, Colorado Springs; div. Robert Gillespie, m. Larry Winston; by horseback riding and music. Understudied all feminine parts in the Shubert revival of "Floradora" at the Century theatre in 1920, without previous experience and jumped into ingenue role left vacant by Marjot Kelly; also with Ziegfeld Follies in 1920. Started out as leading woman opposite Monte Blue in "The Perfect Crime" for Paramount directed by Allan Dwan. Other pictures have been "White and Unmarried," "Salomy Jane," "Java Head," "Ebb Tide," "Burning Sands," "Light That Failed," "Man Must Live," "Manhattan" and others for Paramount; "House of Youth," "Playing With Souls," etc., for Ince; "Molly O" for Sennett; "Gay and Devilish" for Robertson-Cole; "The Blind Bargain" for Goldwyn; "Peacock Feathers" for Universal; 10 features for Fox during 1925-28, including "The Outsider," "Thank You," "Wages for Wives," the John Golden plays. Also in "Footloose Widows" for Warner Bros.; "King of Kings," as Mary Magdalen, and in "The Cop" and "Power" for DeMille; "The Wise Wife," "The Leopard Lady," "Midnight Madness" for Pathe-DeMille; "Stocks and Blondes," for FBO; "Nothing to Wear," starred in the latter, directed by Erle Keaton for Columbia; "The River Woman," co-starred with Lionel Barrymore for Gotham; "The Bookworm," starring for Quality, "Stark Mad," featured, Vitaphone production; and starred in "Slips of the Night," layart production directed by Duke Worne; (1929) "The Bachelor Girl" and "The Faker," Columbia; "The River Woman," Gotham; "King of Kings," Pathe.

LOMBARD, CAROL: r. n. Carole June Peters; h. Fort Wayne, Ind., October 6, 1909; h. 5 feet 6 inches; blond hair and blue eyes; w. 119 pounds; p. Elizabeth Knight and Frederick C. Peters, non-professionals; e. Virgil School; by riding, boating and outdoor sports. No stage experience. Screen experience consists of roles in "The Perfect Crime," "Me, Gangster," "Show Folks," "Ned McCobb's Daughter," "Power," and "Dynamite"; in 1929 in "Big News," "High Voltage," "Parachute," "Racketeer," Pathe, and in 1930 in "Arizona Kid," Fox; "Safety in Numbers," Paramount.

LONG, SALLY: Screen career: "His Darker Self" (Hodkinson), "Men Without a Conscience," Warner Bros.; "Flaming Flappers," Pathe; "Fifth Avenue," PDC; "The Fighting Buckaroo," Fox; "The Man in the Saddle," Universal; "The Border Whirlwind," "Going the Limit," FBO; "The Kid Sister," Columbia; "When Danger Calls," Lumas; "The Thrill Seeker," Super Pictures; "Traffic" (1930), Pathe, Folly Comedies.

LODDIS TWINS: Appeared in Vitaphone No. 532.

LOPEZ, AUGUSTINA: Appeared in "Redskin" and "Wolf Song" (both 1929), Paramount.

LORD, MARION: Appeared in "Broadway" (1929), Universal.

LORRAINE, BETTY: b. Louisville, Ky., June 30, 1908; h. 5 feet 5½ inches; auburn hair and brown eyes; w. 120 pounds; p. Bess Gordon and Edgar Lorraine, non-professionals; e. Girl's Collegiate school, stage training with Keith-Albee, not married; by riding, swimming; appeared in "Casar Ran a Newspaper," and in Fox's "Red Wine."

LORRAINE, JEAN: Appeared in "The Wild Party" (1929), Paramount.

LORRAINE, LOUISE: b. San Francisco, Cal.; h. 5 feet 1 inch; black hair and brown eyes; w. 104 pounds; e. San Francisco. Screen career began in two-reel comedies, later featured by Universal, then was a free lance player. Pictures include: "Guns, Rookies," "Baby Mine," "The Frontiersman," Warner Bros.; "Winners of the Wilderness," "Rookies," MGM; "Chinatown Charlie," First National; "Legionnaires in Paris," FBO; "A Final Reckoning," Boca in "Hand 'Em Over," "Mounted Stranger" (1930), "The Lightning Express," all for Universal.

LOUIE, VIDLA: b. New York City, August 12, 1909; h. 5 feet 4½ inches; black hair and hazel eyes; w. 127 pounds; p. Fay and Yasha Louie, father theatrical manager for twenty years; e. Nicholas Senn high school, Chicago, and Northwestern University at Evanston, Illinois; married; by dancing and singing. Stage experience started in Chicago at Amerigo Gardens as specialty dancer with Ernie Young. Had own vaudeville act, Fred Fisher, song writer, wrote the music for the act. Gave up her stage career in 1925 and came to Hollywood. Entered pictures in 1926 and appeared in the following DeMille productions: "Volza Boatman," "King of Kings," "Chicago," and "Godless Girl" and also in "Mr. Antonio," for Tiffany in 1929. Freelance player.

LOUISE, ANITA: h. New York City; e. Professional Children's school in New York; blond hair, blue eyes; by tennis, fencing and horseback riding. On the New York stage in "Peter Abbotson," "Gloss of Youth," and "The Greatest Thing in the World." Two of the first pictures she played in were "The Music Master," (Fox), and a short feature filmed in Vienna called "The Life of Franz Schubert." Appeared in "Wonder of Women" (Clarence Brown), "The Floradora Girl" with Marion Davies, "What a Man" with Reginald Denny, and "Just Like Heaven," Tiffany production; "The Great Meadow," Metro-Goldwyn-Mayer, and also in 1929 in "Square Shoulders," Pathe, and "The Marriage Playground," Paramount.

LOVE, BESSIE: b. Midland, Texas; e. Los Angeles; w. 100 pounds; light brown hair, brown eyes. Early career with Triangle, Vitaphone, Callahan films; has appeared in "Penny of Top Hill," "Forget-Me-Not," "Lovey Mary," Metro; "Human Wreckage," FBO; "The Eternal Three," "Slave of Desire," Goldwyn; "St. Elmo," "Three Men to Pay," "The Village Blacksmith," "Gentle Julia," "Going Crooked," Fox; "The Ghost Patrol," "Torment," "A Woman on the

Jury." "Those Who Dance." "The Silent Watcher." "Sundown." "The Lost World." "Soul Fire." "The Purple Dawn." "Dynamite Smith." "Dress Parade." "A Harp in Hock." "Tongues of Flame." "A Son of His Father." "The King of Main Street." "New Breems." "The Song and Dance Man." "Ruhber Tromps." "Young April." "The Madmen." "Idol." "Has Anybody Here Seen Kelly." "The Scandals." "Hank in "Broadway Melody." "Hollywood Revue of 1929." Helen Thayer in "The Idle Rich." Charlie in "The Road Show." MGM, Hattie Hartley in "The Girl in the Show" (1930). MGM; "The Idle Rich." "Chasing Rainbows" (1930); "Conspiracy" (1930). Radio; No. 2575-76. "The Swellhead." Vitaphone short.

LOWE, IRMA: Played in "Shanghai Lady" (1929), Universal.

LDY, MYRNA: h. Helena, Mont.; h. 5 feet 6 inches; tigris hair and green eyes; w. 110 pounds; e. Los Angeles, and Westlake School for Girls; not married; by: sculpturing and dancing. Stage experience in stage prologues at Grauman's Theatre, Hollywood. Was discovered by Mrs. Rudolph Valentino and given part in pictures. Entered films in 1925 in "What Price Beauty." Since then has appeared in the following (1926) "Cave Man," "Why Girls Go Home" and "Across the Pacific"; (1927) "Heart of Maryland," "Bitter Apples," "Ham and Eggs at the Front," "If I Were Single," "Girl from Chicago"; (1928) "Beware of Married Men," "Turn Back the Hours," "Pay as You Enter," "State Street Sid," "Midnight Taxi," "Crimson City"; (1929) "Fancy Baggage," "Noah's Ark," "Desert Song," "Black Watch," "Hardboiled Rose," "The Small," "The Great Divide," "Bride of the Regiment"; in 1930 in "The Naughty Flirt," "First National," "Cameo Kirby," Fox; "Cock of the Walk," "Song Art-World Wide"; "Under a Texas Moon," Warner Bros.; "Last of the Duesses," Fox.

LUCE, CLAIR: b. Syracuse, N. Y.; h. 5 feet 3 inches; blond hair, blue eyes; w. 110 pounds; e. Rochester by father and in the public schools; later took special courses at Columbia University, studied dancing from childhood. Made her stage debut in "Lottie Jessamine James" on Broadway. Later became a featured dancer in "The Music Box Revue," after which she went to Paris, where she acted and danced in one of the big revues. On her return to the U. S. she became premiere dancer with Ziegfeld "Follies." Entered pictures in June, 1930, to play in "Up the River," for Fox.

LURAY, DORIS: Played in "Grumpy" (1930), Paramount.

LYLE, BESSIE: Appeared in "Illusion" (1929), Paramount.

LYNCH, HELEN: b. Montana, April 6, 1904; h. 5 feet 3 3/4 inches; blond hair and hazel eyes; w. 125 pounds; p. Christina and Henry Lynch, non-professionals; e. Long Beach high school, Long Beach, California; m. Carroll Nye, professional; by tennis, swimming, hiking and bridge. Stage experience consists of three years with Jane Murfin's players at West's Club in Hollywood, and in musicals and small character parts. Screen experience started twelve years ago with Universal; then took leads in Jimmy Aubrey comedies with Vitaphone; has appeared in "Fools First" and "Eternal Three," with Marshall Nellan directing. Since then has appeared in "Speakeasy" for Fox; "Why Bring That Lip," "The Showdown," "Underworld" and "Behind the Make-up," for Paramount. Freelancing.

LYNN, SHARON: r. n. Haverlane Sharon Lindsay; b. Weatherford, Texas; h. 5 feet 4 inches; bronze hair and amber eyes; w. 115 pounds; p. Leroy Stanford and David Lindsay, non-professionals; e. Fulbright high school; not married; by polo, dancing, playing the piano and singing, also writing music. Has had several compositions published; most popular was "Monte Carlo Moon." Stage experience, a small part in the stage version of "Sunny Side Up," which was produced in New York under the direction of C. B. Dillingham. Screen experience as follows: won the Los Angeles Evening Herald picture contest and was given a screen part in "Universal" and worked as extra girl at the different studios. Worked in shorts under Harold Lloyd playing the lead with Edward Everett Horton in "Dad's Choice" for FBO in "A Flame in the Sky" and fourteen feature pictures. Played opposite George Lewis in "Give and Take" for Universal, "None But the Brave" and "Red Wine," for Fox, for FBO with Tom Mix in "Son of the Golden West." Then given a long term contract under Fox making appearances in "Sunny Side Up," "Hollywood Night," "One Woman Idea" (1929); and in 1930 in "Crazy Way," "Happy Days" and "Let's Go Places," "Will Company," "Man Trouble," all for Fox.

LYONS, RUTH: Played in "Night Work," Pathe.

M

MACCLOY, JUNE: h. Sturgis, Mich.; e. Brown Academy for Girls in Toledo, Ohio, studied singing; h. 5 feet 5 inches; w. 116 pounds; blonde hair, blue eyes. With George White's "Scandals," New York City night clubs for two years. Made short subject for Paramount titled "Laugh It Off" when brought contract; first picture was "Bathing for the Moon"; then in "Night Life" with Jack Oakley.

MACDONALD, JEANNETTE: h. Philadelphia, Pa.; e. Philadelphia. Through the aid of her sister, then playing in New York musical shows, she obtained a job in the chorus of a Ned Wigham show at the Casino Theatre. Then followed an engagement with "The Night Boat" company as a chorus girl and understudy for the feminine principals in the cast. The following season she had a small part in "Irene" and later a better part was given her in "Tanserine." Her first real success came during the following season when she was cast for one of the leading roles in a Greenwich Village Theatre production, "Fantastic Fritasse," and her work in it brought her to the attention of Henry Sarago, who placed her under contract. For him she played a leading role in "The Magic Ring" with Mitzel and two seasons later was given the ingenue prima donna part in "Tip Top"; following with engagements in "Bubbling Over," "Yes, Yes, Yes," "Sunny Days," "Angela" and "Boom, Boom." Screen experience; appears in an important role in "The Love Parade," with Maurice Chevalier directed by Ernst Lubitsch, who had selected her for the part from among all Broadway's musical stars; "The Vagabond King" (1930), Paramount; "Jittery Bride" (1930), United Artists; "Let's Go Native" (1930); "Monte Carlo" (1930), Paramount.

MACREADY, RENEE: b. Dublin, Ireland; e. by tutors in various cities of Continental Europe. Won first prize medal at British national vocal contest when 15 years old. With Daly's theatre in London for three years. Signed contract with a British film studio, where she made four pictures. Signed contract with Radio Pictures and has played in "Girl of the Port," and in support of Richard Dix in "Lovin' the Ladies."

MCALLISTER, MARY: h. Los Angeles, Cal., May 27, 1909; h. 5 feet 2 1/2 inches; blond hair and brown eyes; w. 110 pounds; p. Violetta Craig and William McAllister, professionals; e. Hollywood high school, stage training at Belchers for two years; by: swimming, dancing, music and outdoor sports. With "The Wild Duck" stage company for one year, and also appeared in "The Little Princess." Screen experience consists of roles in "One Minute to Play," "Wickedness Preferred," "Devil's Skipped," "Ashes of Venetian," "Wanted," "Sex," "Simon the Jester," "The Age of Spades," "On the Level," Fox; "Roaring Adventure" (1929), Universal.

MCARDY, MAY: m. Maurice McCleary; appeared in "No Defense" and "Stolen Kisses" (1929), Warner Bros., and in Vitaphone No. 2239, "Sunny California."

MCCONNELL, GLADYS: b. Oklahoma City, Okla., October 22, 1907; h. 5 feet 3 3/4 inches; light blond hair and blue eyes; w. 116 pounds; p. Harriet Sharp and William Marshall McConnell, non-professionals; e. Hollywood high school; m. Arthur Hagerman, non-professional; by: hiking. Screen experience in stellar roles in two Pathe serials and appearances in "The Tisconsi, Shavano," and "The First Detective," Cheyenne (1923) and "The Glorious Trail" (1929), First National; "Parade of the West" (1930), Universal.

MCCOY, FRANCES: h. New York City, Dec. 25, 1911; h. 5 feet 2 inches; light brown hair and hazel eyes; w. 100 pounds; e. public schools and Theodore Roosevelt high school in New York; by: outdoor sports. First stage experience touring country with Ben Bernie's Band. Later became a night club entertainer at the Chateau Madrid. Next joined Art Landry and band as singer and dancer and appeared at Palace theatre with Charles Jackson and Diamante for ten weeks. Was entertaining at "The Dome," New York night club, when signed for Fox Films. Other screen experience consists of several shorts at Warner Bros. studios in New York. Appeared in 1930 in "Wild Companies," for Fox.

MCCOY, RUBY: Appeared in "Broadway" (1929), Universal.

MCDOWELL, CLAIRE: h. New York City; e. Sacred Heart Convent in New York City, specializing in drawing and drama, Metropolitan School of Art; h. 5 feet 4 inches; w. 124 pounds; brown hair, brown eyes; m. Charles Hill Malles, professional; two children. Stage career, four years with Charles Frohman Productions two years in "Way Down East," two years with the original "Hansman" Company touring the South. Entered pictures in 1910 with American Biograph Company. Pictures include: "Something to Think About," "Midsummer Madness," "Ben-Hur," "Big Parade," Mrs. Abbott in "The Quitter" (1929), Columbia; "Redemption," MGM, Martha Shelby, in "When Strangers Come," (1929), Rastan, "Wild Company" (1930), Fox; "Young Desire" (1930), Universal; "The Second Floor Mystery," Warner Bros.

MCCRUGER, MARTHA: Appeared in "The Side Show" (1929), Columbia.

MC GUIRE, KATHRYN: h. Plover, Ill.; blonde hair and hazel eyes; m. George Landy, director of publicity. First National studio. Stage experience. Learned all forms of dancing except soft shoe; persuaded to forsake dancing for the screen and has appeared in a series of comedies with Lupino Lane; in "Naughty but Nice," "Lite Time" and "Synthetic Sin" with Colleen Moore at First National; and in "Children of the Bitch" with Dorothy Mackaill and Jack Munnell, also at First National; "The Border Widener," 1929, Universal; "He Did His Best" (1929), Paramount-Christie Talking Plays; "The Long, Long Trail" (1930), Universal.

MCINTYRE, LELIA: Appeared in "Hurricane" (1929), Columbia; "On the Level," Fox; "Sweil People" (1930), Pathe-Manhattan Comedies, second series; "All for Mabel" (1930), Pathe-Campus Comedies.

MC KINNEY, MAE: h. Harlem, N. Y.; h. 5 feet 3 inches; dark hair and eyes; w. 120 pounds; p. Nina and John McKinney non-professionals; e. Harlem public schools; by: dancing. Appeared in "Hail Huhah," on the screen for Metro-Goldwyn Mayer; under contract.

MC LALLAN, SARAH: Played in Vitaphone No. 946, "Oh Sarah"

MCLAUGHLIN, MYRTLE: h. San Francisco; e. convicts in America and Europe, specializing in music; h. 5 feet, w. 106 pounds, blond hair, blue eyes; by: reading and swimming. Previous career opera and convicts in America and Europe. Entered pictures in 1929.

MCMAHON, DORIS: Played in "Hard Boiled Hampton" (1929), Pathe-Manhattan Comedies, first series.

MCELLI, THELMA: Appeared in "Seven Footprints to Satan" (1929), First National.

MC PHAIL, ADDIE: Appeared in 1929 in "Midnight Daddies," World Wide; "Don't Get Excited," Educational; "Three Sisters," Fox; "Night Work," Pathe; and in 1930 in "Oh Darling," Educational-Jack White Talking Comedies; "Peace and Harmony," "How's My Baby," Educational-Mermaid Talking Comedies; "Bitter Enemies," Educational-Tuxedo Talking Comedies; "Love and Learn," Pathe-Manhattan Comedies, second series; "The Blossoms," Pathe-Folly Comedies, second series; "Hold the Babies" (1930), Pathe-Rainbow Comedies.

MABERRY, MARY: r. n. Mary Elizabeth Phipps; b. New York City, March 29, 1909; h. 5 feet 3 3/4 inches; blond hair and blue eyes; w. 117 pounds; p. Clara Francis, professional; e. Glendale high school and the University of California, Los Angeles; by: all sports. No stage experience. Three years' screen experience; one year under contract to Mack Sennett; has appeared in "Lightning Speed," "Certain Care," "Loss," "Laws," "The South," "The Godless Girl," "Texas Tommys," "Heading Westward," "Law of the Mounted."

MACK, BABY: Played Sibil in "Close Harmony" (1929), Paramount; Isobel Lee in "The Ghost Talks," "Crazy Talk Away" (1930), Fox.

MACK, MARION: r. n. Joy Marion Lewyn; h. Eureka, Utah, April 9, 1905; h. 5 feet 3 inches; dark

hair and brown eyes; w. 113 pounds; p. non-professionals; e. Tintic high school and University of Utah; m. Louis Lewyn, producer; by: horseback, tennis, flying. No stage experience. Screen experience started with Mack Sennett comedies. Later played leading lady in Mermaid comedies for two years, also leads in Fox Sunshine comedies. Was star of "Mary of the Movies" for FBO and took feminine lead in "One of the Bravest" with Ralph Lewis, Sam Sax. Featured in "Alice of Wonderland" for Paramount and lead opposite Buster Keaton in "The General," for United Artists. Was star of the "Carnival Girl" for Pathe.

MAACKAIL, DROTHY: b. Hull, England, March 4, 1905; h. 5 feet 5 inches; blond hair and hazel eyes; w. 115 pounds; p. Florence Pickard and John M., non-professionals; e. private schooling and also dramatic training at Thorne Academy, London, and received her stage training in elocution and dancing from early childhood; div. Lothar Mendez, professional; by: tennis, golf, swimming, yachting and riding. Appeared in the Hippodrome chorus in London in "Joybelle," later leading the famous "Chicken" number. Also acted in the first time at this time, "The Face at the Window," for a British company. When the Hippodrome closed she went to Paris with the "Chicken" number in a big revue; also appeared in a French picture in Paris as ingenue lead. Later on she came to New York unheralded and unsung and landed in the Ziegfeld Follies. Thence into pictures via Marshall Nellan. Has played leads with Barrymore in "The Lords of the Castle" and "The Life of the Party," also opposite Richard Barthelmess and Milton Sills. Also appeared with Johnny Hines in "Torchy" comedies; then became featured player with First National. Her more recent pictures are "Subway Sadie," "Just Another Blonde," "Smile, Brother, Smile," "The Crystal Cup," "Ladies' Night in a Turkish Bath," "Man Crazy," "Lady Be Good," "The Barker," "Waterfront," "Stranded in Paradise" and "The Whip"; (1929) "Three Weeks Off," "His Captive Woman," "Children of the Blitz," "Great Divide," "Hard to Get," "The Love Racket"; in 1930 in "Bright Lights," "Flirting Widow," "Strictly Modern," "First National production; "The Office Wife," Warner Bros.; "Man Trouble," Fox.

MAGANA, DELIA: b. Mexico City, February 2, 1903; e. Colegio Salciano, Mexico City; h. 5 feet 2 inches; w. 94 pounds; black hair, black eyes. Previous career in musical comedy. Entered pictures in 1928. Pictures include "The Cook-Eyed World," "The Conquistador."

MAITLAND, ANN: Played in "The New Waiter" (1930), Pathe-George LaMaire Comedies.

MALENA, LENA: h. Berlin, Germany; e. In Germany, specializing in dramatic arts; h. 5 feet 3 inches; w. 112 pounds; brown hair and brown eyes; by: swimming and tennis; not married. In musical comedy in Germany and America. Entered pictures in 1928 when she was selected by C. B. DeMille to play the lead in "The Fighting Eagle." Pictures include: "Diamond Handicuffs," "Tempest," "Tropical Maidens," "Chicago," "Hell's Angels," "Monsieur Le Fox," "The Lady Surrenders," "Redemption" and "Way for a Sailor."

MALLORY, KAY: Played in "What a Day" (1929), "Love, Honor and Oh Baby" (1929), Pathe-Manhattan Comedies, first series.

MALONE, MOLLY: h. Denver, Col.; e. Denver, Los Angeles and Johannesburg; h. 5 feet; w. 108 pounds; brown hair, brown eyes. Entered pictures in 1921; played in "It's a Great Life," "Just Out of College," "Mr. Parol and Company," and leads in Christie Comedies.

MANES, GINA: Appeared in 1929 in "Napoleon," Metro-Goldwyn-Mayer; "Looping the Loop," Paramount.

MANN, BERTHA: b. Atlanta, Ga.; h. 5 feet 4 inches; dark brown hair and eyes; m. Raymond Griffith. Made first appearance on stage at age of 13 in "Peter Pan" with Maude Adams Company. Has played opposite John and Lionel Barrymore and was Morocco leading woman both in New York and Hollywood for several years. First screen appearance about one year ago. Some of important roles played are: "All Quiet on the Western Front," "Father's Son," "The Little Accident," "The Modern Wife" and "Caught Cheating," with Charles Murray and George Sidney.

MANN, MARGARET: h. Aberdeen, Scotland, April 4, 1868; h. 5 feet 4 1/2 inches; white hair and gray eyes; w. 165 pounds; p. non-professionals; married non-professional; by: none in particular. No stage experience. Screen experience consists of appearance in the following productions: "Heart of Humanity," "Once to Every Woman," "The Light to Happiness," "The Call of Home," "All for Universal," "Four Sons," "Queen Victoria" for Warner Bros. Plays mother parts, and at present is a freelance player. Was in "The River" (1929), Fox.

MANNERS, MARCIA: h. North Adams, Mass.; e. North Adams, and studied music in Paris and Italy; h. 5 feet 4 inches; w. 112 pounds; brown hair and blue eyes. Toured with an Italian opera company as "Mimi" in "La Boheme." Returned to New York in musical productions and took a test at Paramount New York studios. Under contract to Paramount.

MANNING, AILEEN: h. Denver, Col.; e. Denver; h. 5 feet 9 inches; w. 150 pounds; brown hair, blue eyes. Screen career with Paramount, Warner, United Artists, Associated Exhibitors; "Melia Dugan," "Whole Town," "Talking," "Inclined," "Tom's Cabin," "Home James," "Man, Woman and Sin," Esther Quinn in "Dark Swan," First National; Great Events Series for MGM, Miss Twirl in "Sweetie" (1929), Paramount; "Wedding Rings" (1929), First National; "A Single Man," MGM.

MANNING, MARCIA: Appeared in the following pictures: "End of the World" (1929), Pathe-Variety Comedies, and in 1930 in "House of Secrets," "Cherryfield," "Sweet People," "Pathe-Manhattan Comedies, second series," "Gone With Action," "Pathe-Rainbow Comedies; "Half Pint Polly," Pathe-Rodeo Comedies.

MANDN, MARCIA: Appeared in 1929 in "They Had to See Paris" and "Love, Live and Laugh," Fox.

MARBE, FAY: Played in "Talk of Hollywood" (1929), Sono Art-World Wide.

MARCELLE, MISS: Played in Vitaphone No. 716.

MARCHE, VERA: Played in "Dance With Me" (1930), Pathe-Melody Comedies, first series.

MARIAN, EDNA: r. n. Edna Hannam; b. Chicago, Ill., December 12, 1908; h. 5 feet 1 inch; blond hair and gray eyes; w. 107 pounds; p. Edna Mae McLaugh-



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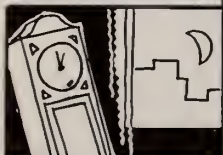
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(Continued from page 133)

lin and John Hannam, non-professionals; e. private school, New York; not married; hy. drawing and horseback riding. Stage experience include vaudeville in New York and Los Angeles. Screen experience of four years (started out in 1926) consists of starring in Stern Brothers comedies for one and one-half years, second lead in Clr.stic comedies and one year with Hal Roach opposite Charlie Chase; also ingenue lead in Universal productions and appeared in "The Still Alarm," "Sinners Paradise" (1929), Columbia; "Skinner Steps Out" (1929), Universal.

MARION, INEZ: r. n. Inez Marion McInheran; b. Pueblo, Col., July 3, 1907; h. 5 feet 4 inches; blond hair and blue eyes; w. 118 pounds; p. Effie Metzger and Charles McInheran, non-professionals; e. Manual Arts high school, Los Angeles; not married; hy. music (vocal and piano), dancing and swimming. Modeled for about three years in New York and California and has also done night club work in New York. In comedy leads for Mack Sennett one year; then to First National with Colleen Moore in "It Must Be Love" and "Synthetic Sin"; also in "Harold Teen"; with Thelma Todd in "Seven Footprints of Satan"; and with Maria Corda in "The Private Life of Helen of Troy," and with Florence Vidor in "Tong War," Paramount.

MARIS, MONA: b. Buenos Aires, Argentina; h. 5 feet 6 inches; black hair and brown eyes; w. 118 pounds; p. non-professionals; e. public schools of Buenos Aires and French convent near Luders; not married. First screen experience in Germany with UFA. Made four pictures in which she was featured, then came to the United States. First appearance, small part in Warner Bros. picture, "Under a Texas Moon"; next "Romance of the Rio Grande" for Fox, following which was given long term contract; also played in "Arizona Kid" (1930), "One Mad Kiss" (1930), "Devil with Women" (1930).

MARKEY, ENID: b. Dillon, Col.; e. boarding school in Denver; h. 5 feet 4 1/2 inches; w. 117 pounds; dark brown hair, brown eyes. Went into pictures in 1915 for Thomas Ince; pictures include "Civilization," "Alola," "Captive God," "Between Men," "Yankee Way," "Cheating the Public," "Tarzan of the Apes," "Romance of Tarzan."

MARLOWE, JUNE: b. St. Cloud, Minn.; e. St. Cloud, Minneapolis, and Hollywood, specializing in art; h. 5 feet 5 1/2 inches; w. 116 pounds; brown hair, brown eyes. Entered pictures in 1925 and has appeared in "Don Juan," "The Old Soak," "Alias the Deacon," "Wild Beauty," "Foreign Legion," "Grip of the Yukon," "The Life of Riley."

MARQUIS, JOAN: b. Denver, Colo., Sept. 17, 1907; h. 5 feet 2 1/2 inches; w. 113 pounds; Auburn hair, green eyes; hy. swimming and dancing. Was a dancer in musical comedies, "Patsy," "Tip Toes," "Music Box." Entered pictures in 1927, playing in "Slippery Heels," "Chin Whiskers."

MARSH, JOAN: b. Porterville, Cal.; h. 5 feet 2 inches; blond hair and blue eyes; w. 104 pounds; p. Lolita H. and Charles G. Roshier; e. public and private schools; not married; hy. swimming, horseback riding, tennis, golf, designing animals. Had stage experience in amateur theatricals. Has appeared in such pictures as: "Daddy Long Legs," "Pollyanna," Mary Pickford

company; "Young Mrs. Winthrop," "A Woman's Weapons," "Lucky company," "King of Jazz," "Little Accident," "Leather Pushers," "All Quiet on the Western Front," and Sid Sailor Comedy for Universal; "Inspiration," for MGM; and "Eyes of the World," for Inspiration.

MARSTINI, ROSITA: Screen career, "Shadows of Paris," Paramount; "The Lover of Camille," Warner Bros.; "The Redeeming Sin," Vitagraph; "Proud Flesh," "The Big Parade," MGM; "Flame of the Argentine," FBO; "We Americans," Universal; Fifi's mother in "Hot for Paris" (1929), Fox.

MARTAN, NITA: Appeared in 1929 in "Twin Beds," First National; and in 1930 in "Chasing Rainbows," "The Woman Racket," MGM; "Border Romance," "Under Montana Skies," Tiffany.

MARTIN, ELEANOR: Appeared in 1929 in "Great Power," Franklin Warner.

MASON, SHIRLEY: b. Brooklyn, N. Y., 1901; e. private tutors; h. 4 feet 11 inches; w. 94 pounds; brown hair, light gray eyes. Early career; child stage actress, stage career in "The Squaw Man," "Rip Van Winkle," "Passers-by," "The Poor Little Rich Girl." Screen career began with Edison; recent productions, "So This Is Paris," "Sally in Our Alley," "Stranded," "Rich Men's Sons," "The Flying Marine" (1929), Columbia; "Anne Against the World" (1929), Rayart; "Dark Skies."

MATTHEWS, DOROTHY: b. New York City; h. 5 feet 3 inches; blond hair and blue eyes; w. 116 pounds; e. Florence Wilde School, Art Students League. Stage career, Stuart Walker Company. Entered pictures in 1927. Played in "All for a Woman," "Pearl Story," "Girl in Every Port," "Sweetie"; Alice Hart in "Son of the Gods," First National; Edna in "Sin Flood."

MATTOX, MARTHA: b. Natchez, Miss; brown hair and eyes; w. 150 pounds; e. East Mississippi College; studied dramatic art. Early career on stage. Entered pictures in 1913. Played in "Hero," "Conflict," "Lonely Mary," "Torrent," "Cat and Canary," "13th Juror," "Little Bit of Heaven," "Naughty Duchess," "Love Me and the World Is Mine," "Montmartre Rose," Aunt Effie in "Big Diamond Robbery," FBO; Mrs. Slade in "Woman on the Jury," First National.

MAUGHAN, OORA: Played in Vitaphone No. 2731, "The Bad Bad Woman" and No. 2732.

MAURUS, GEROA: Appeared in "Spies" (1929), MGM.

MAYFAIR, MITZI: Played in "Paramount on Parade" (1930), Paramount.

MAYFIELD, CLEO: Played in Metro Movietone Act No. 80.

MEHAFFEY, BLANCHE: b. Cincinnati, Ohio, July 28, 1907; h. 5 feet 3 inches; red hair and gray-blue eyes; w. 119 pounds; p. Blanche Berndt and Edward Mehafeey, non-professionals; e. private schools and received her stage training in the Follies of 1923; m. and div.; hy. golf and tennis. Two years stage experience and five on screen. Has appeared with Hoot Gibson and Reginald Denny in Universal productions; in "Smilin' Guns" (1929), Universal.

MEHRMANN, HELEN: Played in "Shannons on Broadway" (1929), Universal.

MELVILLE, EMELIE: Appeared in "Illusion" (1929), Paramount.

MERCANTON, JEAN: Appeared in "Venus" (1929), United Artists.

MERCER, BERYL: Appeared in 1929 in "Mother's Boy," Pathe; "Three Live Ghosts," United Artists; "Seven Days Leave," Paramount; and in 1930 in "In Gay Madrid," MGM; "All Quiet on the Western Front," Universal; "Dumbbells in Ermine," Warner Bros.; "Common Clay," Fox; "The Matrimonial Bed," "Outward Bound," Warner Bros.

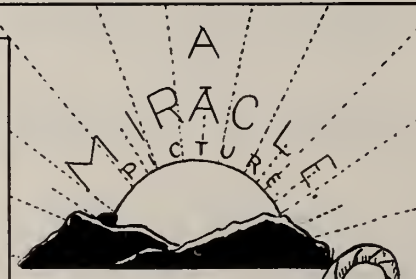
MERKEL, UNA: b. Covington, Ky., Dec. 10, 1907; h. 5 feet 5 inches; blond hair and blue eyes; w. 108 pounds; p. Bessie and Arno Merkel, non-professionals; e. finished high school in Philadelphia; not married; hy. reading and swimming. Received stage training in dramatic school in New York City. Appeared on the stage in "Two by Two," starring Charlotte Walker, "The Poor Nut," "Bigs," "The Gossipy Sex," "Coquette," "Salt Water." She has appeared on the screen in such pictures as "Abraham Lincoln," "Eyes of the World," and "The Bat Whispers."

MERRIAM, CHARLOTTE: b. Fort Sheridan, Ill., April 5, 1906; h. 5 feet 2 1/2 inches; blond hair and blue eyes; w. 115 pounds; e. San Francisco. Entered pictures at 13 years of age. Roles include, Julie in "So Big," Mary Trail in "Captain Blood," Vitagraph; "Danger," "South Sea Pearl," "More Sinned Against"; maid in "Pleasure Crazy," Fox; girl in "Queen of the Night Clubs," Madge Harcourt in "Second Choice," Warner Bros.; Mazie in "The Broadway Hooper," Columbia.

MERTON, COLETTE: r. n. Colette Helene Mazzoletti; b. New Orleans, La., March 7, 1907; h. 5 feet 6 1/2 inches; blond hair and gray eyes; w. 130 pounds; p. Mae Frederick and C. J. Mazzoletti, non-professionals; e. Ursuline Convent and Mrs. Finney's Finishing school, received her stage training with Fanchon and Marco; hy. dancing and reading. With "The Big Parade" prologue; Fanchon and Marco's "Gurgle Idea," and an amateur in New Orleans College of Oratory. Has appeared in three series of "The Collegians" for Universal; the heavy in Denny picture "Clear the Decks"; in "Walking Back" DeMille production; and the shop girl part (vamp) in Colleen Moore's "Why Be Good"; "King of the Campus" (1929), Universal.

MESSINGER, GERTRUOE: b. Spokane, Wash.; h. 5 feet 3 inches; dark hair and blue eyes; w. 100 pounds; p. Josephine Hone and Henry Bert Messinger, mother professional; e. Sisters of the Holy Name, Pomona and Sacred Heart College, Los Angeles, has had stage training; not married; hy. horseback riding, swimming and dancing. Stage experience at the age of 14 with Frank Keenan in "Rip Van Winkle" and has spent two years in musical comedy. Screen experience since babyhood and has appeared in such pictures as "Civilization's Back Yard," with Jack Mulhall; in Fox kiddie pictures and featured in the last one "Alabama and the Forty Thieves." Her recent screen experience has been in "Two Weeks Off," "The Duke Steps Out," "The Jazz Age" and several all-talkers for Hal Roach.

MESSINGER, MARIE: b. Coeur d'Alene, Idaho; h. 5 feet 3 inches; Auburn hair and deep blue eyes;



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w. 117 pounds; e. Hollywood high school and the Immaculate Heart college, the Academy of the Holy Name and received her stage training as a dancer and in dramatics, not married; by horseback riding, motoring and specializes in whitening, also aviation. Stage experience with the Frank Keenan company; two seasons with Fanchon and Marco, sang for independent theatres in Los Angeles and is at present on the West Coast circuit. Co-star in "South of Panama" and also in "The Duke Steps Out."

MEITZGER, RUTH: r. n. Ruth Magden; h. Colorado Springs, Col., September 10, 1907; h. 5 feet 5 inches; brown hair and eyes; w. 129 pounds; p. Mr. and Mrs. Charles Magden, non-professionals; e. Colorado Springs high school; not married; by horseback riding, books and art. Spent three months on stage on the West Coast in "Whistlers" in pictures for three years, appearing as the Nun in "Argentine" directed by Kelly; a society hit in "Scarlet Dove" directed by Arthur Gregor; garden hit in "The Little Snob" directed by John Adolph for Warner Brothers; in stock for Warner Bros. "Little Snob" and "Noah's Ark."

MEWES, ANNIE: Played in "Melody of Hearts," Ufa.

MIDGLEY, FANNY: h. Cincinnati, Ohio, November 26, 1877; h. 5 feet 4 1/2 inches; w. 120 pounds, gray hair, blue eyes; by reading and gardening. Has lived all over the world. On the stage for twenty years from the age of 15; with Henry Miller in "The Great Divide." Entered pictures with the old Biograph Company in New York; screen career with Biograph, Ince, United, Robertson-Cole, Realart, Paramount, Tru-Art, MGM, Warner, Chadwick, Fox, Artclass, Associated Exhibitors; "Laddie," "The Harvester," "The Cowboy Cavalier," the paralytic in "Civilization," the mother in "The Lottery Man," "Naughty Baby" (1928), First National; the Eagle in "Behind Closed Doors" (1929), Columbia; Harold Lloyd's aunt in "Welcome Danger."

MILLARD, HELEN: h. Minneapolis, Minn., Sept. 30, 1906; h. 5 feet 5 inches; light brown hair and hazel eyes; w. 114 pounds; p. Iva Edith Sargent and Royal Charles Millard, non-professionals; e. Cummock Academy, Cummock School of Expression; not married; by horseback riding. Stage training, Cummock School, Pasadena Community Workshop. Stage experience: Norma Drake in "Silence" (1925), opposite Bert Lytell; Sondra in "An American Tragedy" (1926); "In Love with Love" (1927), lead opposite Edward Everett Horton; "The Hottentot," "The Streets of New York," with Horton; 1928-29, "Gentlemen Prefer Blondes," part of Lorelei; Diane in "Seventh Heaven," "This Thing Called Love" (1929), Mrs. Cheyney in "The Last of Mrs. Cheyney" (1928); played stock in Salt Lake City, Denver, Houston, San Antonio, Vancouver, B. C., Portland, Ore. First screen experience in "The Thirteenth Chair" (1929). Then "Their Own Desires," with Norma Shearer, "The Divorcee," "Let Us Be Gay," all for MGM; "He Loved the Ladies," with Taylor Holmes, Christie; "Lawful Larceny," with Lowell Sherman, "The Par-Off," RKO; "Tonight and You," with Lois Moran for Fox.

MILLER, LUCILLE: r. n. Lucille Williams; h. Denver, Col.; h. 5 feet 2 inches; golden hair and blue eyes; w. 108 pounds; p. Mary and John Williams; e. St. Mary's high school, Denver; not married; h. tennis, horseback riding, golf and sailing. Received stage experience in stock company. Has appeared in "Half Way to Heaven," played a featured role with Buddy Rogers, Paramount; "Sally's Shoulders," second lead with Lois Wilson for RKO; played juvenile lead for Pathe in "Dangerous Youth" and "Breakfast in Bed."

MILLER, MARILYN: r. n. Marilyn Reynolds; h. Evansville, Ind., September 1, 1900; blond hair and blue eyes; h. 5 feet 2 inches; w. 108 pounds; p. Mary and John Williams; e. St. Mary's high school, Denver; not married; and Jack Pickford whom she divorced; by dancing, swimming, golf, tennis and horses. At the age of five she joined her mother, step-father and two older sisters, and became the fifth member of the "Five Columbians." She was then a toe dancer and billed as "Miss Sugarplum," but because of her youth the troupe was not permitted to play in the big cities. The "Five Columbians" toured through France, England, Germany, Spain, Cuba and Honolulu for seven years. They returned to the United States and appeared in "Big Time" in Chicago, which the authorities again stopped because of her youth. In 1914 the family sailed for England to appear in the revue "Oh, Joy," under the management

of Sir Oswald Stoll. After breaking their contract they appeared at the Embassy Club, London's most exclusive night club. It was here Marilyn was a sensation. Lee Shubert happened to be in London and offered her a contract to return to New York and dance at the Winter Garden. Again she was a sensation. She then went in the "Follies" and big musical comedies such as "Sally" and "Sunny," then with Charles B. Dillingham she starred in "Peter Pan" and her most recent success was "Rosalie." Played in "Sally" (1930), First National.

MILLER, PATSY RUTH: r. n. Patricia Ruth Miller; h. St. Louis, Mo.; h. 5 feet 1 inch; reddish brown hair and brown eyes; w. 105 pounds; p. Sadye Lowen and Oscar W. Miller, non-professionals; e. Visitation Convent and Mary Institute, St. Louis; m. Tay Garnett; stage experience consists of appearances in "A Man's Man" at Potboilers; "The Night Stick," a Duffy production; and "Kempy" with the Beverly Community Players. Screen experience in Los Angeles for the past seven years consists of roles in "The Girl I Loved," a Charles Ray production; "The Hunchback of Notre Dame" Universal production; "So This Is Paris," directed by Ernst Lubitsch for Warner Brothers; "Marriage by Contract" and "The Girl Who Came Back," Tiffany-Stahl productions, and many others; (1929) "The Fall of Eve," Columbia; "Twin Beds," First National; "The Sap," "So Long Letty," Warner Bros., and in "The Aviator" (1930), Warner Bros.

MILLS, EVELYN: Appeared in "Alias Jimmy Valentine" (1929), MGM.

MILLS, MARILYN: r. n. Mary Cecilia Bruning; h. Enschede, Holland, Nov. 16, 1904; h. 5 feet 3 inches; black hair and dark eyes; w. 118 pounds; p. Joan Lemmens and Hubert J. G. Bruning, non-professionals; e. Hollywood high school; m. J. Charles Davis, producer; by horses, fishing, motoring, polo and baseball. Stage career with Constantino's orchestra as master violinist, also with Hollywood high school orchestra, and in vaudeville tour with her celebrated horses Beverly and Star. Screen experience started by doubling in horseback riding for Mary Pickford, Florence Vidor, Pola Negri, Greta Garbo, Norma Talmadge and others. Has had a one year contract with Ben Wilson—Arrow release, co-featured in eight five reel Westerns, and starred in one serial "Riders of the Plains." Starred with her horses Beverly and Star in "Tricks," produced by Marilyn Mills Production, Inc., also in "Three Pals" and "The Heart of Paquita."

MISGEN, FLORENCE: h. Prescott, Wis., March 7, 1904; h. 5 feet 7 3/4 inches; red hair and blue eyes; w. 135 pounds; p. Annie Clancy and Matthew Misgen; non-professionals; e. private schools as follows: St. Clara's college at Sinsinawa, Wis., Visitation Convent at Duquaque, Iowa, and College Mount St. Joseph, Duquaque, Iowa; not married. Stage career started in 1926 and 1927, with the Chicago Civic Opera Company in Chicago. Engaged in the fall of 1927 by Shubert for part of Trilby in musical version of Du Maurier's "Trilby," prima donna in 1928 edition of Greenwich Village Follies. Sailed for Europe for concert and operatic engagement in fall of 1928. Made extensive study of repertoire of Italian and French opera in Milan, Italy, and Paris, France, during 1928 and 1929. Returned to this country September 23, 1929.

MITCHELL, GENEVA: h. Medarysville, Ind., February 3, 1908; e. in Chicago; h. 5 feet 4 inches; w. 117 pounds; brown hair and blue eyes; by tennis, riding and swimming; not married. Nine years on the stage. Five years with Ziegfeld as a specialty dancer; ingenue lead in "Sally." Lead opposite Leon Errol in "Louie 14th." Entered pictures in 1929. Pictures include: "Her Wedding Night," part of Gloria; "The Doctor's Wife," "Safety in Numbers," "No Limit" and "Son of the Gods" (1930), First National.

MITCHELL, HELEN: Appeared in "Unmasked" (1929), Artclass.

MOE, ALICE: Appeared in "The Voice of the City" (1930), MGM.

MOFFETT, FRANCES: h. Washington, D. C.; e. Goucher College, Baltimore, and George Washington University, Washington; h. 5 feet 4 inches; w. 108 pounds; black hair and brown eyes. Worked in stock companies during vacations and then went to New York where she enrolled in the American Academy of Arts and Sciences; first real opportunity when given

role in the Crosby Gaige production of "Blind Mice"; also played major role in "Hello, Francis"; took test at Paramount New York studio and given contract.

MONTGOMERY, MARJORIE: b. Sikeston, Mo., May 27, 1912; e. Orton School for Girls, Hollywood, specializing in art and music; h. 5 feet 2 inches; w. 92 pounds; light brown hair, hazel eyes; by tennis, horseback riding. Was on the stage. Entered pictures six years ago; played in "Scaramouche," "Boy Scouts," "Born to the West," "Littlest Rebel," "Bride of the Lamh."

MONTGOMERY, PEGGY: h. Rock Island, Ill. Early screen career: Steiner. Has played in "The Sonora Kid," "Hoof Marks," "Desert of the Lost," "Saddle Mates," "Brand of Courage," "Arizona Days" (1929), El Dorado Pictures; "Bad Man's Money," "On the Divide," "The Silent Trail," "West of Santa Fe."

MONTE, CHARLOTTE: Played in "In Old California" (1930), Audible Pictures.

MOORE, DE SACIA: h. Allessandro, Mojave Desert, Cal.; e. St. Gertrude's Convent, Marborough School, Los Angeles; h. 5 feet 5 inches; w. 131 pounds; ash blond hair, dark blue eyes. Stage career with Morocco stock in Los Angeles. Screen career with Samuel Goldwyn, Selznick, FBO, C. C. Burr, Maritime Productions, Fox, Paramount, First National, Columbia; recent work in "Lonesome Ladies," "By Whose Hand," "Broadway Daddies," "Back to Liberty," "Just Off Broadway."

MOORE, COLLEEN: r. n. Kathleen Morrison; h. Port Huron, Mich.; h. 5 feet 3 inches; reddish brown hair and brown eyes; w. 105 pounds; p. Agnes Kelly and Charles Rannels Morrison, non-professionals; e. Holy Name Convent, Tampa, Fla., and Detroit Conservatory of Music; no stage training; div. John McCormick, producer; by yachting, fishing, doll house, for which she gathers furnishings from all corners of the earth, and has recently taken up photography. Entered pictures in 1917 with a six months contract with the old Griffith Fine Arts Company. Her first picture was opposite Robert Harron in "The Bad Boy." Steadily progressed until her excellent work in "Flaming Youth" established her as individual star. Among her other pictures are "Little Orphan Annie," as Anne for Selig in 1919; "So Long Letty," for Christie in 1919; "Dints" for Neilan-First National in 1920; "Come On Over" and the "Wall Flower for Goldwyn in 1921-22; and for First National "Slippy McGee," 1921; "The Huntress," 1922; "Flaming Youth," "Painted People" and "The Perfect Flapper" in 1923; "Flirting With Love," "So Big," "Sally," and "The Desert Flower" in 1924; "We Moderns," "Irene," "Ella Cinders" and "It Must Be Love" in 1925; "Twinkletoes" and "Orchids and Ermine" in 1926; "Naughty But Nice," "Her Wild Oat" and "Lilac Time" in 1927; and "Happiness Ahead," "Oh Kar," "Synthetic Sin" and "That's a Bad Girl," in 1928; (1929) "Smiling Irish Eyes," "Why Be Good," "Footlights and Fools," First National.

MOORE, HILDA: Appeared in "Jealousy" (1929), Paramount.

MOORE, GRACE: h. Jellico, Tenn.; e. public schools in home town and Ward Belmont College in Nashville, Tenn. Made first public appearance at National theatre in Washington, sharing program with Martinelli. First important stage role was "Up in the Clouds," light operetta. Studied voice with Marafioti and appeared at same time in the "Music Box Revue" in 1923-4-5. Also appeared in "Hitchy Koo," and other light musical roles as well as on concert platform. In 1928 made debut at Metropolitan as Mim in "La Boheme." During next two years appeared as Juliette in "Romeo and Juliet," "Marionette in Faust," and "Manon." In 1929 made European tour appearing at Paris Opera and the Opera Comique, and opera houses at Canna's and Monte Carlo. She has a lyric soprano voice. Is under contract to MGM. First picture was "A Lady's Morals."

MOORHEAD, NATALIE: h. Pittsburgh, Pa.; blond hair and blue eyes; p. Anna Katherine Messner non-professional; e. Peabody high school, Pittsburgh; not married. Stage experience with a stock company in Trenton, N. J., with "The Baby Cyclones" company; hence to Hollywood where she appeared with the Henry Duffy Players in "The Best People" and "Baby

Cyclone." Under contract to Fox, 1929. "Through Different Eyes" (1929); "Girl from Havana," "Trusting Wives," Educational; Coronet Talking Comedies; and in 1930 in "Furies," First National; "The Benson Murder Case," Paramount; "Divorce Among Friends," Warner Bros.; "Manslaughter," Paramount; "Captain Thunder," Warner Bros.; "Average Husband," Educational; Mack Sennett Talking Pictures.

MORAN, LOIS: r. n. Lois Darlington Dowling; b. Pittsburg, Pa., March 1, 1909; b. 5 feet 2 inches; auburn blond hair and dark blue eyes; w. 108 pounds; p. Mrs. G. E. Moran, Roger Dowling, Dr. T. G. Moran (stepfather), non-professionals; e. Linden Hall Seminary, Greensburg, Convent and Lycee de Tours, France; not married; by dancing, cooking, book collecting and singing. Danced for two years (1922-24) in the Paris National Opera in Paris, France. Also appeared in "Wisdom Tooth" by Marc Connelly in New York. Appeared in Paris in 1924 in such pictures as "La Gaiterie des Moustris," and "Pen-Mathies Pascal." Then returning to the United States she appeared in "Sella Dallas," Samuel Goldwyn production; "Just Suppose," Inspiration picture; "Reckless Lady," and "Prince of Tempers" for First National; "Paddocked," "God Gave Me 20 Cents," and "Whirlwind of Youth" for Paramount; "The Road to Mandalay" for Metro-Goldwyn-Mayer; "Irresistible Lover" for Universal; and "The Music Master," "Publicity Madness," "Sharpshooters," "Love Hungry," "Don't Marry," "Making the Grade," "River Pirate," "Blindfold" and "False Colors" for Fox. Appeared in (1929) "Joy Street," "Behind That Curtain," "True Heaven" and "Words and Music," "Not Damaged," "Mammy," Warner Bros.; "Song of Kentucky" (1930).

MORAN, POLLY: r. n. Pauline Theresa Moran; b. Chicago, Ill.; h. 5 feet 4 inches; dark hair and blue eyes; w. 134 pounds; p. Mildred Frances Kelly and Tom Moran, non-professionals; e. St. Patrick's & Chicago Public Schools; not married; by travel. She has appeared in the following screen productions: "Callahans and the Murphys," "London After Midnight," "The Enemy," "Buttons," "Rose Marie," "Divine Woman," "Bringing Up Father," "Telling the World," "Show People," "Beyond the Sierras," "Shadows of the Night," "Honey-moon," "China Bound," "Dangerous Females," "Hollywood Revue," "Hot for Paris," "Chasing Rainbows," "The Bishop Murder Case" (1930), "Caught Short" (1930), MGM; "Those Three French Girls" (1930), MGM; Vitaphone No. 2297.

MORENO, ROSITA: b. Madrid, Spain, March 13, 1910; h. 5 feet 4½ inches; chestnut hair and brown eyes; w. 119 pounds; p. professionals; by perfume collections and football. Made professional debut as dancer in Buenos Aires in 1918. Made American debut as dancer in vaudeville in 1925. Was featured in "Pleasure Bound," with the Shuberts. Has appeared in several Spanish language films, among them "Slightly Scarlet." Also in "The Santa Fe Trail," feminine lead opposite Richard Arlen and with Clara Bow in "Her Wedding Night."

MORGAN, HELEN: b. Danville, Ill.; e. Crane Technical high school, Chicago, Ill.; not married. Early stage experience in the chorus of a cafe in Chicago, then to Montreal to study singing and while there won a beauty contest and was given the title of "Miss Canada," followed a trip to New York and a meeting with Eduardo Petri, maestro of the Metropolitan Opera school who became interested in her voice and permitted her to enter the school, where she studied for a year. Then a season as a member of the chorus of "Sally," her first contact with Broadway and then headliner at the Club Montmartre, Chicago. It was here she attracted the attention of Amy Leslie, Chicago Daily News dramatic critic, who recommended more New York experience, and gave her letters of introduction to David Belasco and George White and while singing in the Back Stage club, won a role in George White's Scandals of 1925; followed with the stellar role in "Americana." Also appeared with the Grand Guignol players in "Greenwich Village" for a short engagement, followed a brief vaudeville engagement and then was signed for the role of "Julie" in Ziegfeld's "Show Boat" in which she appeared for two seasons, at the conclusion of which she headlined in the reopening of the Ziegfeld Roof, sharing honors with Maurice Chevalier, Paramount star, who made his first personal appearance in America at that time. Her first appearance on the screen was in "Applause," in the role of a burlesque queen, next starred in Arthur Hammerstein-Jerome Kern's operetta, "Sweet Adeline," in pictures again in "Glorifying the American Girl" (1929), "Roadhouse Nights" (1930), Paramount.

MORGAN, JEAN: h. Port of Spain, Trinidad, West Indies; h. 5 feet 6 inches; light brown hair and green eyes; w. 125 pounds; e. in private schools in Boston, Massachusetts; not married. Selected as "Hollywood's Most Beautiful Show Girl," by Henry Clive, noted artist. Was picked from 300 girls in various studios. She came to Hollywood at the beginning of talking pictures and has appeared in the following: "Gold

Diggers of Broadway," "Sally," "On With the Show," "Bride of the Regiment," "Show of Shows," and many others. Went under contract to First National, and a member of the Vitaphone Chorus trained by Larry Ceballos.

MORGAN, MARILYN: b. Port O'Spain, Island of Trinidad, in the British West Indies, October 17, 1913; h. 5 feet 2 inches; golden brown hair and chameleon eyes; w. 106 pounds; p. Leo Krauth and Harriet Cutler Krauth, non-professionals; e. Private Girl's school in Trinidad, also attended schools in Springfield, Boston, Medford and Hollywood; not married; by swimming and tennis. Has had no stage experience, but after taking a screen test, signed a contract with Pathe which gave her the privilege of completing her education under the guidance of a tutor; in "Whoopee" (1930), United Artists.

MORRIS, FRANCES: b. Springfield, Mass., August 3, 1908; h. 5 feet 4 inches; light reddish brown hair and dark brown eyes; w. 115 pounds; p. Mr. and Mrs. Fred G. Morris, professionals; e. Forest Park high school; m. Russell Parker, professional; by working. Stage experience as follows: lead with Bob Woolsey in "Honest Liars," in New York, also leads in "Rain," "Pigs," "The Patsy," "Seventh Heaven," "When Winter Comes," "Irene," "If I Were King," "Judy" and "Tommy." On the screen she appeared as Molly with the late Lon Chaney in "Thunder."

MORRIS, KEWPIE: Appeared in "Square Shoulders" (1929), Pathe.

MORRIS, MARGARET: b. Minneapolis, Minn., November 7, 1903; e. Stanley Hall, Minneapolis, Pine Manor, Boston, specializing in dramatic art; b. 5 feet 5 inches; w. 118 pounds; titian hair, brown eyes. Was with Shubert Stock Company. Entered pictures in 1924; played in "Best People," "That's My Baby," "Magic Garden," "Moulders of Men," "Mark of the Frog," "Avening Shadow," Edna Reed in "The Woman I Love."

MORRISON, DOROTHY: Appeared in "Hearts in Dixie" (1929), Fox.

MOSKOWITZ, JENNIE: Appeared in "Mother's Boy" (1929), Pathe.

MOWBRER, LILLIAN: Appeared in "Love Waltz," UFA.

MOYLAN, CATHERINE: b. Dallas, Texas, 1910; h. 5 feet 2½ inches; blond hair and green eyes; w. 108 pounds; p. Catherine and J. W. Moylan, non-professionals; e. Bryan Street high school; not married; by horseback riding and tennis. Was winner of \$2,000 beauty contest in Dallas and as a result was signed by Ziegfeld as a showgirl. Appeared in the "Follies," "Iosalie," "Whoopee" and "Rio Rita." In 1930 appeared in such pictures as "Our Blushing Brides" and "The Devil's Cabaret," "Way Out West"; also "Easy Going" (1929), MGM.

MUNSON, ONA: b. Portland, Ore., June 16, 1908; h. 5 feet 2 inches; brown hair and blue eyes; w. 115 pounds; e. Miss Catlin's school, Portland; m. Eddie Buzzell, professional. Started stage experience in vaudeville and then musical comedy. Appeared in "No, No, Nanette," "Tip Toes," "Twinkle Twinkle," "Manhattan Mary," "Hold Everything." Screen experience: has appeared with Joe E. Brown in "Going Wild" (1930), followed by "The Hot Heiress," with Ben Lyon, for First National. Has also appeared in Vitaphone short, "The Collegiate Model." Is under long term contract to First National.

MURAT, JEAN: Appeared in "Venus" (1929), United Artists.

MURPHY, EDNA: r. n. Elizabeth Edna Murphy; b. New York City, November 17, 1904; h. 5 feet 2 inches; blond hair and blue eyes; w. 101 pounds; p. Mary Ann Gibson and Edward Hugh Murphy, non-professionals; e. Manual Training high school, Brooklyn, and Bay-ridge college, Brooklyn; m. Mervyn LeRox, director; no hobbies. No stage training. Screen experience since 1919 during which time she has appeared in "Over the Hill," "King of Wild Horses," "McPadden's Flats," "Daughters of Today" and in Westerns for RKO with the late Fred Thomson; (1929) "The Bachelors Club," General Pictures; "Greyhound Limited," "Kid Gloves," "My Man," "The Sap" and "Stolen Kisses," Warner Bros.; "The Man from Blankley's" (1929), Warner Bros.; "Little Johnny Jones" (1929), First National; "Lammox" (1930), United Artists; "Dancing Sweeties" (1930), Warner Bros.

MURRAY, ANITA: Appeared in "Hot For Paris" (1929), Fox.

MURRAY, ELIZABETH: Appeared in "Lucky in Love" (1929), Pathe.

MURRAY, JOYCE: h. Coeur d'Alene, Idaho, January 31, 1911; e. Lady of Lourdes, Spokane, Wash., and Sacred Heart, Hollywood, college degree from Immacu-

late Heart Convent; b. 5 feet 1½ inches, w. 100 pounds; brunette hair, blue eyes; by riding, tennis and swimming. Three years on the dramatic stage, Fanchon & Marco, with Elsie Janis, specialty dancer at the Warner Bros. theatre opening. Entered pictures in "Broadway Melody"; other pictures: "Sally," "Scandal," "The Jazz Age," "Revue of Revues."

MURRAY, MAE: b. Portsmouth, Va.; b. 5 feet 4 inches; blond hair and blue eyes; w. 110 pounds; e. New York City; married; stage career, Ziegfeld Follies. Entered pictures as double for a famous star. Featured in "On With the Show," "The Girl of Clay," Paramount; "Peacock Alley," "Fashion Row," "Mlle. Midnight," "The Merry Widow," "The Masked Bride," "Valencia," "Altars of Desire," MGM; Made tour of West Coast theatres doing Merry Widow Waltz.

MURRAY, MARY: Appeared in "Lucky in Love" (1929), Pathe.

MURTAGH, CYNTHIA: Appeared in "The Ware Case," (1929), First National.

MYERS, CARMEL: b. San Francisco, Cal., April 4, 1910; h. 5 feet 4 inches; red hair and green eyes; w. 120 pounds; p. Mrs. Isadore Myers and Rabbi Isadore Myers (both deceased), non-professionals; e. Los Angeles high school, sang ingenue lead in "The Magic Melody" for one season in New York City; m. Ralph H. Blum, attorney, June 9, 1929; by tennis, dancing, playing ukulele and singing her own compositions. Has played in many Writers' Club productions in Hollywood. Entered pictures in 1917 under tutelage of D. W. Griffith. Her first appearance before the camera was in "The Matri-maniac" with Douglas Fairbanks; then followed "Staze Struck," "Might and the Man," a lead opposite Harold Lockwood in "The Haunted Pajamas," after which she signed a two year starring contract with Universal. "Sirens of the Sea," "My Unmarried Wife," "All Night" and "A Society Sensation" were some of the pictures made during this time. Then followed a season on the stage in New York and another year's contract with Universal. Also appearances in "The Last Hour," "The Famous Mrs. Fair," "You Are in Danger," "The Dancer of the Nile," "The Magic Skin," now known as "The Slave of Desire," and then "Law Against Law" for Goldwyn. After this came a great part in "Beau Brummel" with John Barrymore for Warner Brothers. She scored what is possibly her greatest success as Iris in Metro-Goldwyn-Mayer's "Ben Hur." After that she made "A Certain Young Man," "The Demi-Bride" and "The Understanding Heart" for the same company. Then "Sorrel and Son" for United Artists; "The Girl from Rio" for Gotham; "Prowlers of the Sea" for Tiffany-Stall; "Four Walls" and "The Song of Love" (which was "Adrienne Lecocquer") for Metro-Goldwyn-Mayer. Following this picture she was signed by Fox for two Movietones. The first was a two-reel picture with Clark and McCullough in which she registered so well that she was immediately cast in Fox's first 100 per cent, all-talking feature length Movietone, "The Ghost Talks," from the stage play "Badges," by Max Marcin; (1929) "Careers," "The Carded Age," "First National," "Dream of Love," Metro-Goldwyn-Mayer; "The Red Sword," Radio Pictures; "He Did His Best" (1929), Paramount-Chrysler; "Broadway Scandals" (1929), Columbia; "The Ship from Shanghai" (1930), MGM; "The Lady Surrenders" (1930), Universal; "The Stronger Sex" (1930).

N

NASH, JUNE: Appeared in 1929 in "Companionate Marriage," First National; "Strange Cargo," Pathe.

NEFF, PAULINE L.: b. Altoona, Pa.; h. 5 feet 7 inches; gray hair and gray eyes; w. 135 pounds; e. private schools in Philadelphia, Wood College; m. Frank Coffyn, professional; by tennis and swimming. Stage experience for a time, last appearance with James R. Hackett in "A Grain of Dust." Screen experience started in 1913 and among her pictures are "Passerby," "Women Love Diamonds," "Claw," "Masked Bride" and others. Freeland player.

NEGRI, POLA: b. Poland; e. in Poland; h. 5 feet 4 inches; w. 120 pounds; black hair, hazel eyes. Made her first big reputation as star of the Russian Imperial Ballet in the Czarist regime, as a dancer; emotional actress of foreign stage. First seen in America in "Passion," followed by "Gypsy Blood," "Hotel Imperial," "Barbed Wire," "Woman on Trial," "Secret Hour," "Three Sinners," "Loves of an Actress."

NEWBERRY, BARBARA: Appeared in Vitaphone No. 1045, "Fashion's Mirror."

NEWELL, ELSA: Played in Vitaphone No. 2296.

NEWTON, FLORENCE: Played in Vitaphone No. 962, "Wedding Bells."

NICHOLS, NELLIE V.: Appeared in "Playing Around" (1930), First National.

NILSSON, ANNA Q.: b. Ystad, Sweden; h. 5 feet 7 inches; blond hair and blue eyes; w. 125 pounds; e. in Ystad, Sweden. She has had some stage experience, and appeared in the following screen productions: "Thirteenth Juror," "Too Much Money," "Midnight Lovers," "Greater Glory," "Her Second Chance," "Easy Pickings," "The Masked Woman," "Lonesome Ladies," "Babe Comes Home," "The Whirl," "Blockade" and "Sorrel and Son." Freeland player.

NISSEN, GRETA: r. n. Grethe Ruzt-Nissen; b. Oslo, Norway, Jan. 30th; h. 5 feet 4½ inches; blond hair and blue eyes; w. 120 pounds; e. in Copenhagen, Denmark; married; by swimming. Stage experience in "Beggars on Horseback," in which she played the lead. She entered films in 1925 and has appeared in the following: "Popular Sin," "Butter and Egg Man," "Blind Allevs," "Love Thief," "Wanderer," "Beggars on Horseback," "Blond and Brunette," "Lucky Lady," "Lady of Harem," "Fazil," Fox.

NIXON, MARIAN: b. Superior, Wis.; h. 5 feet; brown hair and dark eyes; w. 100 pounds; p. Frederick Nixon, non-professional; m. Edward Hillman, Jr., non-professional; by bridge, dancing and designing dresses. Screen experience, prolog in a Minneapolis motion picture theatre, member of girls' chorus with vaudeville troupe. With this company toured west, coming to Los Angeles. Screen experience started with a three-month contract with Mack Sennett. Appeared in "The Temple of Venus," "Kentucky Days," feminine lead in "Illeg Dan," "The Vagabond Trail,"

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"Cupid's Fireman," "Just Off Broadway," "The Last of the Duanes" and "Riders of the Purple Sage," for Fox. At the expiration of the Fox contract she signed a contract with Universal and appeared in the following: "I'll Show You the Town," "Out All Night," co-starred with George Lewis in "The Four-Flusher," featured opposite Jean Hersholt in "The Symphony" and in "Honeymoon Flats." Her latest pictures include "Gerard" with Pathe; "Out of the Ruins" and "Young Nowheres," for First National; "The Rainbow Man" for Sono-Art Paramount, and "General Crack," "In the Headlines" and "Little Pal," for Warner Bros.; "Courage" (1930), "College Lovers" (1930), First National.

NDBLE, SALLY: Played in "His Operation" (1929), Pathe, Variety Comedies.

NOLAN, MARY: r. n. Mary Imogene Robertson; b. Louisville, Ky., December 18, 1905; h. 5 feet 5 inches; blond hair and green eyes; w. 112 pounds; p. Mary and Jack Robertson, non-professionals; e. St. Joseph's convent; not married; by her work. Stage experience in musical comedy as a dancer; has appeared in "Daffodil" with Arthur Hammerstein; "Lady Butterfly" with Oliver Morosco; and with Ziegfeld for two seasons; then went to Europe. Screen experience in "Uneasy Money," made abroad and now being released in New York, and "The Viennese Lover" and "The Woman God Forgot," she made abroad, and in "Sorrel and Son" as Molly, the daughter in "West of Zanzibar," and with John Gilbert in "Thrust" for Metro-Goldwyn-Mayer, all produced in Hollywood; (1929) "Desert Nights," Metro-Goldwyn-Mayer; "Charming Sinners," Paramount; "Eleven Who Were Loyal," UFA; "Shanghai Lady," (1929), "Outside the Law" (1930), "Undertow" (1930), "Young Desire" (1930), Universal.

NORMAN, KARYL: Played in Vitaphone No. 2662, "Types," No. 2663, "Silks and Satins."

NORMAN, GERTRUOE: b. London, England; h. 5 feet 3 inches; gray brown hair and dark blue eyes; w. 124 pounds; p. Georgian and Donham Norman, non-professionals; e. privately; by housekeeping, reading and knitting. Screen experience started for ten years in new versions of "East Lynne" and "Medea" in London. She came to the United States in 1889 for two years on tour, co-starred in "Other Peoples Money" with Nazimova for one year on Broadway. In films for nineteen years and has appeared in "Laddie" and "Green Murder Case" and worked for Edison, Biograph and Vitagraph. Freelance player.

NORMAN, JOSEPHINE: b. Vienna, Austria, November 12, 1904; e. Wadleigh high school, Miller Business, National Academy of Arts, specializing in nursing, secretarial, painting and drawing; h. 5 feet 3 inches; w. 117 pounds; light brown hair, dark brown eyes; by horseback riding, camping, swimming. Entered pictures in 1925; has played in "Fifth Avenue," "Prince of Pilsen," "King of Kings," "You're in the Army Now," "Wreck of the Hesperus," "Chicago."

NORRIS, ETHEL: Played in "Her Hired Husband" (1930), Pathe-Variety Comedies.

NORWORTH, DOROTHY ADELPHI: b. Hoboken, N. J., March 7, 1895; h. 5 feet 2 inches; blue eyes and red hair; w. 120 pounds; e. Brooklyn, N. Y.; m. Jack Norworth, professional; has two sons, Jack, Jr., and Ned; by swimming and horseback riding. Has lived in all principle cities in United States and Europe. Stage experience on legitimate stage and vaudeville. Entered pictures in 1928. Played in "Nagger" series.

NORWORTH, MRS. JACK: Played Vitaphone No. 1014, "The Naggers."

NOVAK, EVA: Screen career: "Irene," First National; "No Man's Gold," Fox; "Say It with Babies," Pathe; "The Medicine Man" (1930), Tiffany.

NOVAK, JANE: Appeared in 1929 in "Redskin," Paramount.

O

O'BYRNE, PATSY: b. Kansas; h. 5 feet 3 inches; black hair and blue eyes; w. 124 pounds; p. Elizabeth Quinn and James O'Byrne, non-professionals; e. Sacred Heart Convent, Peoria, Ill.; not married; by children. Entered pictures in 1929. Started stage career in N. Y. Hippodrome but soon gave up same because parents objected. Started screen experience with Mack Sennett 10 years ago in comedies having appeared in "Barnum Was Right," "Paris," "Outcast," "Loose Ankles," "Jazz Queen," for First National; and "Condemned," for United Artists, and "South Sea Rose" for Fox.

O'WAY, DAWN: Appeared in 1929 in "Mother Knows Best," in 1930 in "City Girl," Fox.

O'WAY, MOLLY: r. n. Suzanne Dobson Noonan; b. Bayonne, N. J., 1911; h. 5 feet 2 1/2 inches; reddish-brown hair and dark hazel eyes; w. 118 pounds; p. Hannah Peterson Kellay and F. F. Noonan, mother professional; e. Notre Dame convent, Trenton Island; not married; by dolls and athletics. Screen experience of two years in such pictures as "The Little Shepherd of Kingdom Come," "The Patent Leather Kid" and "Hard Boiled Haggerty." At the present time on stage with Fanchon and Marco; (1929) "On With the Show," Warner Bros.

O'WAY, NELL: Played in "King of Jazz" (1930), Universal.

O'HARA, SHIRLEY: Appeared in "The Wild Party" (1929), Paramount.

O'LEARY, PATSY: Has appeared in "Street Corners," "Vacation Loves," Educational-Mack Sennett Talking Pictures.

O'NEAL, ZELMA: b. Rock Falls, Ill.; h. 5 feet 2 3/4 inches; Auburn hair and blue eyes; w. 116 pounds; p. Grace Herlihy and James O'Neal; e. public schools of Chicago; m. Anthony Bushell, professional; by visiting fortune tellers, golf and bridge. Stage experience in singing and dancing in small Chicago theatres. Booked over Orpheum with "Harry Fields Nine Napanese" in sister act with Bernice O'Neal in "Harry Carroll Revue." Star of "Comed News" and "Fol-Low Thru" in Educational Comedies in 1929; "Fol-Low Thru" (1930), Paramount.

O'NEIL, SALLY: r. n. Virginia Louise Noonan; b. Bayonne, N. J., 1910; h. 5 feet 2 inches; dark brown hair and dark blue eyes; w. 102 pounds; p. Hannah Peterson Kellay and F. F. Noonan, mother, professional; e. Notre Dame convent, Trenton Island; has had stage training; not married; by dolls. Screen experience of three years and has appeared in "Mike," "Frisco Sally Levy," "The Callahans and the Mur-

phys," "Battle of the Sexes" and in "Slide, Kelly, Slide"; (1929) "The Sophomore," Pathe; "Hard Boiled," Radio Pictures; "Broadway Fever," Tiffany-Stahl; "Girl on the Barge," Universal; "On With the Show," Warner Bros.; "Broadway Scandals" (1929), Columbia; "Girl of the Port" (1930), Radio Pictures; "Hold Everything" (1930), Warner Bros.

O'NEILL, NANCE: Appeared in 1929 in "His Glorious Night," "The High Road," MGM; and in 1930 in "The Lady of Scandal," "The Singer of Scville," MGM; "Ladies of Leisure" Columbia Production; "Eyes of the World," United Artists; "Call of the Flesh," MGM.

O'SULLIVAN, MAUREEN: b. Boyle, Ireland, May 17, 1911; h. 5 feet 6 inches; dark brown hair and blue eyes; w. 116 pounds; e. Dublin and London convents and finishing school in Paris; not married; by raising poultry, tennis, horseback riding. In pictures for two years and has appeared in "Song of My Heart" (1929), "So This Is London" (1930), Fox; "Just Imagine" (1930).

OAKLAND, VIVIAN: Pictures include, "Tony Runs Wild," Fox; "Love 'Em and Weep," "Tell 'Em Nothing," Pathe; "Wedding Bells," Paramount; "Circle Tom's Cabin," Universal; "The Man in Hobbs," Tiffany; "The Time, Place and the Girl," Warner Bros.; in 1929 appeared in "The Crazy Nut," and in Educational-Mermaid Talking Pictures; 1930 pictures include: "Personality," Columbia; "Back Pay," First National; "The Lady Surrenders," Universal; "Oh, Sailor Behave," "Matrimonial Bed," Warner Bros.; "Big Hearted," Pathe, Whoopie Comedies; "Let Me Explain," Paramount-Cristie Talking Comedies.

OAKLEY, FLORENCE: Appeared in "A Most Immortal Lady" (1929), First National.

OAKS, DOROTHY: Played in Vitaphone No. 951, "A Perfect Understanding."

OLIVER, BETTY: "The New Waiter" (1930), Pathe-George LeMaire Comedies; "Musical Beauty Shop" (1930), Pathe-Melody Comedies, first series.

OLIVER, EDNA MAY: Appeared in "The Saturday Night Kid" (1929), Paramount; "Half Shot at Sunrise" (1930), Radio Pictures.

OLLIVETTE, NINA: Appeared in "Queen High" (1930), Paramount.

OLMSTEAD, GERTRUOE: b. Chicago, Ill.; b. 5 feet 2 inches; dark hair and grey-blue eyes; w. 117 pounds; m. Robert Z. Leonard, director. Screen experience covering a period of several years; and has appeared in "Mr. Wu" for Metro-Goldwyn-Mayer; (1929) "The Lone Wolf's Daughter," Columbia; "The Passion Song."

OLSEN, NESLO: b. San Diego, Cal., June 26, 1911; h. 5 feet 3 1/2 inches; dark brown hair and eyes; w. 110 pounds; p. Luella Hartwell and LeRoy Olsen, non-professionals; e. private girls school and Hollywood high, U. C. L. A. at Los Angeles, Calif.; not married; by flying, bridge, swimming, tennis, horseback riding. Stage experience began in numerous school plays and dance specialty numbers, as the boy in "The Toy-maker of Nuremberg," in 1927, "Smiling Thru" and "The Red Mill." Discovered by Edmund Goulding in 1927 and appeared in comedy and income roles in 15 talking pictures prior to 1930; was also in "Red Hot Rhythm" directed by Leo McCarey for Pathe. Freelance player.

ONORE, ANNY: Appeared in "Blackmail" (1929), World-Wide-British International picture.

OSBORNE, VIVIANNE: Played in Vitaphone No. 1072-73, "The Nightingale."

OSTERMAN, LYNNE: Played in Vitaphone No. 1051, "Five Minutes from the Station."

OWEN, KATHERINE OALE: b. Louisville, Ky., July 28; h. 5 feet 4 1/2 inches; blond hair and blue eyes; w. 125 pounds; p. Beba and Robert Owen, non-professionals; e. Nashville, Tenn., Springside School, Chestnut Hills, Pa., Academy of Dramatic Art, New York City; not married; by swimming and riding. Stage experience in "Little Women" at Lyceum theatre, New York. "Happy Go Lucky," the part of Tilly with O. P. Heggie on the road; "The Mountain Man" with Sidney Blackmer in New York City. Leads in following plays: "Boothilda," "Love, Let Us Begin," "White Collar," "The Whole Town's Talking"; with Wm. Mack in his play "Canary Duck" for David Belasco; "Love City," with Sessue Hayakawa; "The Play's the Thing," with Holbrook Blinn—on tour "The Silent House," in 1928 "Mr. Moneybags," in the part of Glory. On the screen with John Gilbert in "Forbidden Woman" (1929) under contract to MGM, made "His Glorious Night," (1929) "The Rogue Song," "Strictly Inconventional," "The Circle"; in 1930 in "Born Reckless," "Such Men Are Dangerous," Fox.

OWEN, SEENA: b. Spokane, Wash.; b. 5 feet 8 inches; blond hair and blue eyes; w. 125 pounds; e. Bruno Hall, Spokane. Stage career, legitimate and stock. Screen career, recent appearances: "The Blue Danube," "The Rush Hour," Pathe; Yvonne D'Orsy in "Sinners in Love," FBO; Rose Sellers in "Marriage Playground," Paramount.

P

PAODEN, SARAH: Appeared in 1929 in "Companionate Marriage," First National; "Wonder of Women," Metro-Goldwyn-Mayer; "The Sophomore," Pathe; and in Vitaphone No. 2246, "The Eternal Barrier," No. 2268, "Souvenirs."

PAGE, ANITA: r. n. Anita Pomares; b. Murray Hill, Flushing, L. I., August 4, 1910; b. 5 feet 2 inches; blond hair and blue eyes; w. 118 pounds; p. Maude E. and Marino Pomares; e. Washington Irving high school, New York City; by art and drawing. Appeared in the following: Metro-Goldwyn-Mayer productions, "Billie the World," "Our Dancing Daughters," "While the City Sleeps," "The Flying Ensign" and "The Broadway Melody" in 1928. In 1929 in "The Flying Fleet," "The Hollywood Revue," "Our Modern Maidens," "Speedway," "Navy Blues"; in 1930 in "Caught Short," "Free and Easy," "Our Blushing Brides," MGM; "Little Accident," Universal.

PAIGE, PATSY: Played in "Lilies of the Field" (1930), First National.

PALASKA, IRENE: Played in "Married in Hollywood" (1929), Fox.

PALLAT, NORMA: Played in "So This Is Marriage" (1929), Pathe-Folly Comedies, first series.

PALMER, CORLISS: h. Macon, Ga.; h. 5 feet 5 1/2 inches; blond hair and hazel eyes; w. 130 pounds; p. Julia Farrell, non-professional; e. Lanier high school, Macon, Ga.; m. Eugene Palmer, writer and Publisher; by animals. Stage experience in New York City. Her screen experience consists of roles in "The Night Bird," George Washington Cohen, "Applause," "Honeymoon Hate" and "A Man's Past," "Broadway Fever" (1929), Tiffany-Stahl.

PALMER, MABEL: Played in "Dance With Me" (1930), Pathe-Checker Comedies, second series.

PALMER, PATRICIA: Appeared in "Little Savage" (1929), Radio Pictures.

PALMER, SHIRLEY: Played in "Campus Knights" (1929), Chesterfield.

PARLO, OITA: b. Germany; black hair, large eyes. Appeared in films in her own country. "Homecoming" (1929), Paramount; "Hearts Melody," (Melody of Hearts) and "Hungarian Rhapsody," UFA.

PARRISH, HELEN: Appeared in "His First Command" (1930), Pathe.

PARSLEY, RUBY: Played in "The Marriage Playground" (1929), Paramount.

PATTERSON, ELIZABETH: b. Savannah, Tenn.; b. 5 feet 5 inches; dark brown hair and dark blue eyes; w. 115 pounds; e. in Savannah and Morton college; by collecting antique furniture and jewelry. Stage experience three seasons with Ben Greet's English Company in Shakespeare's Washington Square Players. Also in the following stage plays: "Intimate Strangers," with Billie Burke; "Magnolia," with Leo Carrillo; "Gypsy Jim," with Arthur Hammerstein; "Lazy Bones," "Charm," "Spellbound," "Rope," "Carry On," "The Marriage Bed" and "Man's Estate." She has appeared in the following screen plays: "The Boy Friend," "Mrs. Harper," "The Return of Peter Grimm," "The Minister's Wife" and in 1929—talking short for Warner Brothers entitled "The Gay Nineties." Also in "Words and Music," "Dean of Women," "Lone Star Ranger," "Erickson," "South Sea Rose," "Sister Sarah," "Down," "Harmony at Home," "Mrs. Haller," "The Big Party" (1930), Fox.

PATTERSON, HELEN: Played in "Two Fresh Eggs" (1930), Pathe-Folly Comedies, second series.

PAULO, CHIQUITA: Appeared in Vitaphone No. 928.

PAULO, PAQUITA: Appeared in Vitaphone No. 928.

PEARSON, VIRGINIA: b. Louisville, Ky., 1888; e. in Louisville; h. 5 feet 5 inches, w. 145 pounds; dark brown hair, hazel eyes. Stage career, stock; two seasons as vampire in Robert Hilliard's "A Fool There Was," Faversham's "The Hawk." Screen career: "Carous Players," Vitagraph, Fox, First National, Selznick, State Rights, Universal, Ginsberg; pictures include: "What Price Beauty," "The Big City," "The Actress," Mrs. Van Smythe in "Smilin' Guns" (1929), Universal; "The Phantom of the Opera" (1929), Universal.

PEERS, JOAN: b. Chicago, Ill., 1911; p. Frank O. Peers, professional; e. Alta Loma grammar school in Los Angeles, and Hyde Park high school in Chicago; not married. Stage career began at the age of two and one-half. As a child she was a solo dancer with Chicago Symphony Orchestra. At six she played child in Tamaka Miura's American presentation of "Madam Butterfly." Toured with Guy Bates Post in "The Masquerader," and entered stock. The play "Marry the Man" took her to New York City. The show had a short run and she entered pictures. Appeared in "Applause" for Paramount, also as an extra in Mary Pickford's "Rosta," and feminine lead in Moran and Mack's "Two Black Crosses," Paramount; "Around the Corner" (1930), "Rain or Shine" (1930), Columbia.

PENNINGTON, ANN: b. Camden, N. J.; h. 4 feet 11 1/2 inches; brown hair and dark brown eyes; w. 106 pounds; p. non-professionals; e. Cooper School at Camden; not married; by designing own costumes and dancing. Stage experience as follows: Two seasons with Ziegfeld Follies, with "The Scandals," of 1919 and 1928, with "Jack and Jill," company and others. Screen experience began in 1918 with "Paramount," and has appeared in the following productions: "The Little Boy Scout," "The Sunshine Man," "Antics of Ann," "Rainbow Man," "Lucky Horseshoes," "The Golden Strain," and "Madame Behave." She also appeared in the following talking productions: "Tanned Legs," for RKO and "Hello Baby," "Is Everybody Happy?" and "The Gold Diggers of Broadway," Warner Bros.; "Happy Days" (1930), Fox; Vitaphone No. 3641, "Hello Baby."

PERCY, AILEEN: b. Belfast, Ireland; e. Belfast and New York City; h. 5 feet 3 inches, w. 118 pounds; blond hair, hazel eyes; m. Ulric Busch, stage career with Ziegfeld and Charles Dillingham. Screen career with American, Robertson-Cole, Hodgkinson, Fox, Universal, FBO, First National, Selznick, Tiffany, Gotham Productions, Chadwick, Pathe; pictures include: "Burnt Fingers," "Backstage," "Twelve Miles Out," "Spring Fever," "Telling the World," Dolly in "The Broadway Hooper."

PEROU, OERELYS: Played in "The Smiling Terror" (1929), Universal.

PERFECT, ROSE: Appeared in Vitaphone No. 940.

PERRY, KATHRYN: Appeared in "Side Street" (1929), Radio Pictures.

PETERSEN, MARIA: Played in "The Last Company" UFA.

PETERSON, DOROTHY: b. Hector, Minn.; e. in Chicago and at Columbia University, New York City; h. 5 feet 4 inches; w. 120 pounds; blond hair and blue eyes; not married. She was given a test by B. P. Fineman at Astoria Studios while playing on the legitimate stage in New York City. The test was taken to the Coast by Ruth Collier and shown at First National Studios. Signed for the part of the mother in "Mother's Cry."

PETERSON, ELSA: Appeared in "Madame Satan" MGM.

PHILBIN, MARY: b. Chicago, Ill., 1908; b. 5 feet 2 inches; brown hair and gray eyes; w. 100 pounds; p. non-professionals; e. Chicago; not married. Entered pictures in December, 1921, with the Black Motion Pictures Company in a two reel Western. Has played in such pictures as "The Merry Go Round," "Fool's Highway," "Fifth Avenue Models," "The Man Who Laughs," "The Port of Dreams" and many

other minor pictures; (1929) "Girl Overboard," "Last Performance," "Phantom of the Opera," "Shanouens of Broadway." Universal.

PHILLIPS, HELENA: Played in "The Greene Murder Case" (1929), Paramount.

PHILLIPS, MARY: Played in Vitaphone No. 1068, "Stepping Out."

PHIPPS, SALLY: b. San Francisco, May 24, 1909; e. San Francisco and Los Angeles, specializing in law and art; b. 5 feet 2 inches, w. 108 pounds; red hair, brown eyes. Entered pictures in 1926; has played in "High School Hero," "News Parade," "None But the Brave," "Why Sailors Go Wrong," niece in "Detectives Wanted," hostess in "Loy Street" (1929); "The One Woman Idea" (1929), Fox.

PICKFORD, MARY: r. n. Gladys Smith; sister of Jack and Lottie Pickford, professionals; m. Douglas Fairbanks, professional. Began her stage career in her native city, Toronto, Canada, when but 5 years old, playing a speaking part with the Valentine Stock company in that city. At 8 years she was already a veteran actress, going on the road with "The Little Red Schoolhouse" and a year later starring in "The Fatal Wedding." In 1913 she played with Chauncey Olcott in "Edmund Burke" and her first appearance in motion pictures was made under the auspices of David Belasco in "The Warrens of Virginia," in which she originated the role of Betty Warren.

Her first screen appearance was in "Her First Biscuits" with Florence Lawrence and William Courtwright (who again appeared with her in "My Best Girl" (1927)); their roles being leading roles. Made "Mabel in Cremona" for Biograph; thence to Independent Motion Picture Company, again returning to Biograph. Belasco succeeded in winning her back to the stage the following season and presented her in "A Good Little Devil." In the spring of 1913 she made a film of the play for Famous Players and after that she rose rapidly to her present prominence in motion pictures. She was vice president of Mary Pickford Famous Players Company in 1915 and appeared in the following pictures for that company: "A Good Little Devil," "Caprice," "Bishop's Carriage," "Tess of the Storm Country," "Hearts Adrift," "Such a Little Queen," "Eagle's Mate," "The Behind the Scenes," "Fanchon the Cricket," "Cinderella," "Miss Nell," "Dawn of Tomorrow," "Tags," "Lads," "The Little House," "Yesterday," "Poor Little Pippina," "Madam Butterfly," "The Foundling," "The Eternal Grind," "Hulda from Holland" and "Less Than the Dust."

In 1916 Mary Pickford Company was organized and she acquired one-half interest in the profits of her films which were released through Artcraft Pictures. Among these films were: "Pride of the Clan," "Poor Little Rich Girl," "Romance of the Redwoods," "The Little American," "Rebecca of Sunnybrook Farm," "Little Princess," "Stella Maris," "Amarillo of Clothes Line Alley," "M'boss," "How Could You, Jean?" "Captain Kidd, Jr.," "Johanna Enlists." In 1918 Miss Pickford became an independent producer, making pictures for release through First National. These included "Daddy Long Legs," "The Hoodlum," "Heart of the Hills." Early in 1919, Mary became one of the organizers of United Artists Corporation, which organization releases her pictures today. "Pollyanna," her first production for United Artists, was followed by "Suds," "The Love Light," "Through the Back Door," "Little Lord Fauntleroy," "Tess of the Storm Country" (directed by John S. Hart), "Rites of Spring," "The Heart of the Hills," "Dorothy Vernon of Haddon Hall," "Little Annie Rooney," "Sparrows" and "My Best Girl." "Coquette," released early in 1929, was her first all-talking picture. "The Taming of the Shrew," all-talking picture of Shakespeare's comedy, marked the first joint appearance of Mary Pickford and Douglas Fairbanks in a film. In 1930 she made "Forever Yours," and in 1931 "Kiki" for United Artists.

PICON, MOLLY: Appeared in Vitaphone No. 917.

PIERCE, EVELYN: b. Del Rio, Texas, February 5, 1908; e. in Los Angeles; h. 5 feet 4 inches; w. 122 pounds; blond hair and gray eyes; hy. dancing, horseback riding and swimming; not married. Entered pictures in 1925. Has appeared in "Sporting Venus," "Excuse Me," several leads in Rin-Tin-Tin pictures, ingenue and leads in "While London Sleeps," "Once a Gentleman" and "The Parisian."

PILOT, BERENICE: Played in "Hearts in Dixie" (1929), Fox.

PITTS, ZASU: b. Parsons, Kan., 1898; h. 5 feet 6 inches; brown hair and blue eyes; w. 110 pounds; e. in California; m. Tom Gallery, professional, one child. No stage experience. Appeared in the following screen productions: "Early to Wed," "Her Big Night," "Risky Business," "Casey at the Bat," "The Savers," "Greed," "Buck Privates," "13 Washington Square," "Sunlight Paris," "Sunny Side Up," "Monte Carlo," "The Squall," "Wedding March," "Sins of the Fathers," "The Dummy," "Mannequin," "Old Shoes," "Her Private Life," "Twin Beds," in 1929 in "Oh Yeah," Pathe; "Paris," First National; "This Thing Called Love" Pathe; and in 1930 in "The Devil's Holiday," "Honey," Paramount; "Beyond Victory," Pathe; "Lottory Bride," United Artists; "Monte Carlo," Paramount; "Little Accident," Universal; "River's End," Warner Bros.

POLLARD, OAPHNE: b. Melbourne, Australia; e. Australia; h. 4 feet 9 inches; w. 100 pounds; blond hair, blue eyes; hy. swimming and golf. Previous career on stage in revues, musical comedy, variety in London, Paris and United States since 1914; starred at New York Winter Garden, London Hippodrome and Paris Folies Bergeres. Entered the picture business in 1927, when drafted from the stage for comedy; pictures include "The Slim Princess," "The Girl From Everywhere," "The Girl From Nowhere," "The Little Show," "Mabel in 'Sinners in Love,'" "The Lion's Roar," "The Old Barn," "Loose Ankles" (1930), First National; "Bright Lights" (1930), First National; Svbl in "Big Time," Minnie in "The Sky Hawk"; "Big Time" (1929), Fox; Mrs. Nott in "South Sea Rose" (1929), Fox; Emma in "Swing High" (1930), Pathe; "Skeg Privates," "13 Washington Square" (1930), Pathe; "Sugar Plum Papa" (1930), "Honeycomb Zeppelin" (1930), "Goodbye Legs" (1930), Educational-Mack Sennett Talking Pictures; "America or Bust" (1930), Pathe, Checker Comedies, Second Series; No. 2554 "Wanted—A Man" and No. 2567 "Cleopatra" Vitaphone shorts.

POTECHINA, LYOVIA: Appeared in 1929 in "His Latest Excellency"; "White Devil," Ufa.

POULTEN MAREL: Appeared in "Constant Nymph" (1929), Gainsborough.

POWERS, LUCILLE: h. San Antonio, Texas, November 18, 1911; e. at Girl's Latin School, Boston, Mass.,

and the schools of Spartanburg, S. C.; b. 5 feet 5 1/2 inches; w. 123 pounds; blond hair, blue eyes; hy. motoring. Did stunts in Spartanburg for a while and then in Dallas and Los Angeles, where her work won her a part in "Three Week Ends" at Paramount. Played in "All Quiet on the Western Front," "The King of Jazz," and the lead in King Vidor's production, "Billy, the Kid."

PREER, EVELYN: b. Vicksburg, Miss., July 26, 1904; e. public schools of Chicago, Ill., specializing in domestic science; h. 5 feet, 8 inches; w. 130 pounds; brown hair, brown eyes; hy. tennis, golf and swimming; m. Edward Thompson. On the stage played the title role in Oscar Wilde's "Salome," at Frazee theatre in New York, in David Belasco's "Lulu Belle" and with Lafayette Players for four years. Entered pictures in 1928, when Christie Film Company signed her because of her stage work and previous experience in colored pictures; played the role of Jonquil Williams in "Melancholy Dame," Mrs. Privacy Robinson in "Framing of the Shrew," "Music Hath Charms," "Off in the Silly Night."

PRESTELLE, MAE T.: b. Iowa; e. in the East; h. 5 feet 6 inches; w. 138 pounds; brown hair, gray eyes; hy. horseback riding and walking. Appeared on the stage. Entered pictures in 1913 with Universal in New York City; pictures include: "English and Gypsy Love," "Price of Fame," "Beulah," "One Woman to Another," the Nun in "The Awakening, Nun in "The Iron Mask," Nur in "Queen Kelly," "Dynamite," "The Royal Lover."

PREVOST, MARIE: h. Sarnia, Ont., Canada; h. 5 feet 4 inches; very dark brown hair and blue eyes; e. Manual Arts high school, Los Angeles; m. and div. Kenneth Harlan, professional; hy. swimming and open air motoring. Entered pictures in two reel slapstick comedies. First feature picture, a drama, "Old Swimmer's Hole," in which she played opposite Charles Ray; first big success was "Tarnish," followed by "The Marriage Circle" and "Kiss Me Again," directed by Ernst Lubitsch; also appeared in "Recompense" and "The Dark Swan." Starred under Metropolitan banner in "Up in Mabel's Room," "Almost a Lady," "For Wives Only," "Man Bait," "Getting Gerlie's Garter," "The Night Bride," Also starred by Pathe-DeMille in "Girl in the Pullman," "The Rush Hour," "On to Reno," "Blonde for a Night," and featured in "The Goddess Girl," DeMille special. Also featured in "The Racket," directed by Lewis Milestone for Caddo and released through Paramount. Starred in "The Exodus of the New World," produced by the Pioneer Film Corporation of Salt Lake City, and in "The Show Girl" for Columbia, directed by Erle Kenton; (1929) "Divorce Made Easy," Paramount; "The Flying Fool," "The Goddess Girl," Pathe; "Ladies of Leisure" (1930), Columbia; "Party Girl" (1930), Tiffany.

PRICE, KATE: r. n. Kate Duffy; b. Cork, Ireland, February 13, 1872; h. 5 feet 6 1/2 inches; dark brown hair and blue eyes; w. 210 pounds; p. Mary Steele and Phillip Duffy, non-professionals; e. Ireland; hy. swimming. Twenty years stage experience, appearing in dramatic and vaudeville sketches. Screen experience consists of roles in "The Cohens and the Kellys," "Frisco Sally Levy," "The Goddess Girl," "Anybody Here Seen Kelly," "Third Degree," "Show Girl," "Paradise" and "The S. and A. W." (1929) "Two Weeks Off," First National; "Cohens and Kellys in Atlantic City," "Cohens and Kellys in Scotland" (1930), Universal; "Dancing Sweeties" (1930), Warner Bros.

PRICE, NANCY: b. Denver, Col., June 21, 1918; e. public schools of Hollywood, specializing in dancing and music; h. 4 feet, 6 inches; w. 74 pounds; light brown hair, hazel eyes; hy. swimming. Entered pictures in 1920 at the age of 2 years. Pictures include the title role in "Eva the Fifth," MGM; "The Doctor's Secret" (1929), Paramount; Alice in "Three Live Ghosts."

PRINGLE, AILEEN: b. San Francisco, Cal.; h. 5 feet 4 inches; dark brown hair and green eyes; w. 117 pounds; p. Julie Goyhen (French) and George W. Bisbee; e. Miss Murison's School in San Francisco, School of the Sacred Heart, Paris, and Miss McKenzie's School in London; hy. oriental arts. Stage experience under the Elphotts in London in "The Braelett" in 1915. Thence to the screen where she has appeared in "Redhead," for Select pictures in 1919; in "Earthbound," "Souls for Sale," "Three Weeks," "Illis Hour" and "Wife of the Centaur" for Metro-Goldwyn-Mayer in 1920-23-24; also in Paramount's "Tin Gods" in 1926; and again in Metro's "Adam and Evil," in 1927; "Bean Broadway," "Wall Street," Columbia; "Trince of Diamonds" (1930), "Soldiers and Women" (1930).

PRINGLE, JESSIE: Played in "The Devil's Holiday" (1930), Paramount.

PURSELL, JUNE: r. n. Mary Pursell; b. Indianapolis, Ind., 1903; h. 5 feet 3 1/2 inches; blond hair, blue eyes; w. 127 pounds; p. Della Lindley, Walter Pursell, non-professionals; e. Shortridge high school, Indianapolis; not married; hy. swimming, drawing, painting, piano, horseback riding, golf. Has had stage experience on Orpheum circuit in a singing act. Broadcast for five years over radio station KNX, and also has recorded for Brunswick records. Has ap-

peared on the screen in "The Hollywood Revue," and "Viennese Nights" (1930), Warner Bros.; and in Vitaphone short.

Q

QUARTARO, NENA: r. n. Gladys Quartararo; b. Mexico, March 17; e. New York City; b. 5 feet, 2 inches; w. 111 pounds; black hair, brown eyes; hy. riding, tennis and swimming. Previous career, on the stage at various times since five years of age; discovered by D. W. Griffith at fourteen years of age; screen career, "The Red Mark," Consuelo in "The Eternal Woman" (1929), Columbia; "Frozen River" and "One Stolen Night" (1929), Warner Bros.; Mita in "The Redeeming Sin," "The Trainman," "Under a Texas Moon," "Golden Dawn" (1930), Warner Bros.; "Monsieur Le Fox" (1930), MGM.

QUEOENS, EUNICE: Appeared in "Song of Love" (1929), Columbia.

QUILLAN, MARIE: b. Philadelphia, Pa., March 17, 1911; h. 5 feet 2 inches; dark brown hair and blue eyes; w. 109 pounds; p. Sally Owens and Joseph S. Quillan, professionals; e. Our Lady of Mt. Carmel, South Philadelphia; not married; hy. reading, motion pictures, tennis, football and sewing. Has been on the stage all her life in family acts. Screen experience in "Speedy" with Harold Lloyd; (1929) "Campus Knights," Chesterfield; "Noisy Neighbors," Pathe; Vitaphone No. 2574, "A Little Bit of Everything."

QUIMBY, MARGARET: Appeared in 1929 in "Lucky Boy," "Tiffany-Stahl," "Trailing Trouble" (1930), Universal.

R

RAISA, ROSA: Played in Vitaphone Nos. 2545 and 2546.

RALSTON, ESTHER: b. Bar Harbor, Maine; h. 5 feet 5 inches; blond hair and blue eyes; w. 124 pounds; p. May Howard and Harry Walter Ralston, professionals; e. high school in Washington, D. C., and received her stage training dancing in a family act; George Webb, non-professional; hy. swimming and interior decorating. Stage experience as a child in Ralston presentations. Screen experience consists of roles in "The Phantom Fortune" for Universal and also in Universal Westerns; for Paramount in "Peter Pan," "Beggars on Horseback," "The Best People," "The Goose Hugs," "The Luck Devil," "The American Venus," "The Little French Girl," "The Trouble with Wives," "Womanhandled," "The Quarterback," "The Blind Goddess," "Children of Divorce," "Fashions for Women," "Ten Modern Commandments," "Figur's Don't Lie," "The Spotlight," "Love and Learn," "Something Always Happens," "The Sawdust Paradise," and "The Case of Lena Smith"; (1929) "Betrayal," "The Wheel of Life"; "The Mighty," Paramount.

RALSTON, JOBYNA: b. South Pittsburgh, Tenn., November 24, 1904; e. Tennessee and Hollywood; h. 5 feet, 1 inch; w. 106 pounds; brown hair, blue eyes; hy. golf, tennis, swimming; m. Richard Arlen, actor. Previous career as a chorus girl. Entered pictures in 1921; pictures include "Why Worry," "The Freshman," "The Night Flyer," "Special Delivery," "Wings," "Tacing Romeo," "Little Mickey Grosz," "Count of Ten," "Giselo," "Kid Brother," "Some Mother's Boy" (1929), Rayart; Mary in "The Tolders," Doris Marlowe in "The College Coquette" (1929), Columbia; "The Power of the Press" (1929), Columbia; "Rough Waters" (1929) Warner Bros.

RAMBEAU, MARJORIE: b. San Francisco, Cal.; h. 5 feet 6 inches; blond hair and blue eyes; w. 135 pounds; p. Lillian Burnett and Marcel Rambeau, non-professionals; e. San Francisco; sports, golf. Stage experience, 20 years, "Eyes of Youth," "Cheating Cheaters," "The Goldfish," "Kick In," "Antonia," and many others. First picture was "Her Man" (1930), role of Annie, Pathe; "Dark Star" (1931), MGM.

RANOFF, STELLA: Appeared in "Me, Gangster" (1929), Fox.

RANKIN, CAROLINE: Played in "Lone Star Ranger" (1930), Fox.

RANKIN, OORIS: "Her Unborn Child" (1929), Windsor Pictures; "Love at First Sight" (1930) Chesterfield.

RAVEL, SANORA: Played in "Three French Girls" (1930), MGM.

RAY, ALLENE: r. n. Allene Burch; b. San Antonio, Tex., January 2; h. 5 feet 3 inches; blond hair and hazel eyes; w. 114 pounds; p. Willie Ray Mullins and John Burch, non-professionals; e. San Antonio and Fort Worth, Tex., high schools; m. Mr. Wheeler, non-professional; hy. all athletics and riding. Stage experience in a musical comedy, San Antonio, Tex. Entered pictures in 1919 and has appeared in such pictures as "The High Card," "Tex O'Reilly," "Partners of the Sunset," "Your Friend and Mine," and in the following serials, "The Green Archer," "Snowed In," "The House Without a Key," "Melting Millions," "Hawk of the Hills," "The Man Without a Face," "The Terrible Tale," "The Yellow Cameo"; "Overland Bond" (1930), Bell Pictures.

RAY, MABEL: Screen career, Topsy in "Uncle Tom's Cabin," Universal; "Parlor My Gun," Pathe; "Prek 'Em Young" (1930), Pathe, Melody Comedies, first series; "Redheads" (1930), Pathe, Folly Comedies, first series; "Half Pint Polly" (1930), Pathe, Rod-o-Comedies.

RAYMOND, FRANCES: Played in "The Illusion" (1929), Paramount.

READE, JANET: r. n. Helen Dorothy Rulon; b. Philadelphia, Pa., July 21, 1910; h. 5 feet 7 inches; blue-gray eyes and platinum hair; w. 124 pounds; p. Helen and William Rulon, non-professionals; e. West Philadelphia high school; m. Walter Bateheler, theatrical agent. Stage experience: Leading comedy role opposite Eddie Cantor in "Whoopee," opposite W. C. Fields in "Ballyhoo," vaudeville. First picture was a small part in "Smiling Lieutenant," starring Maurice Chevalier.

REBLA: Played in "The New Walter" (1930), Pathe, George LeMaire Comedies.

REECE, KATHRYN: Appeared in "Animal Crackers" (1930), Paramount.

REGO, BILLIE: Played in "Trying Them Out" (1930), Pathe, Checker Comedies, first series.

Key of Abbreviations

- b. born
- div. divorce
- e. educated
- h. height
- hy. hobby
- m. married
- p. parents
- r. n. real name
- w. weight

REICHER, HEOWIG: Appeared in 1929 in "Lucky Star," "True Heaven," Fox; "The Goddess Girl," Pathe.

REIO, JANE: h. Chicago, Ill.; e. Chicago, specializing in the fine arts course at Art Institute, Northwestern University, Evanston, Ill.; h. 5 feet, 5 inches; w. 119 pounds; copper hair, brown eyes; hy. tennis, riding. Entered pictures at age of 10 years in Essanay studio; pictures include: "The Green Lantern," "The Squall," "Clearing the Trail," "When the Law Rides," "Law of Fear," "Terror Mountain," Joyce Carlyle in "Maid to Order."

REINWALD, GRETA: Appeared in "Eleven Who Were Loyal" (1929), Ufa.

RENARO, KAYE: Played in "Glorifying the American Girl" (1929), Paramount.

RENICK, RUTH: r. n. Ruth Renick Griffith; h. Colorado, Texas; h. 5 feet 1 1/2 inches; titian hair and hazel-blue eyes; w. 110 pounds; n. non-professionals; e. Phoenix Union and Fort North high schools, and the Conservatory of Music and Dramatic Art of Arizona; not married; hy. sports and horseback riding. Hs appeared in "The Garden Snare," "Molly Coddle" and "Ask Dad He Knows," with Edward Everett Horton.

REVIER, OOROTHY: h. San Francisco, Cal.; h. 5 feet 4 inches; blond hair and blue-grey eyes; w. 115 pounds; e. Oakland high school; not married; hy. horseback riding, tennis and swimming. No stage experience. Has appeared in the following screen productions: "Drop Kick" for First National; "The Tigriss," "The Warning," "The Siren," "Submarine," "Murder on the Roof" and "Black Sheep" for Columbia; "Red Dance" for Fox; "The Iron Mask" for United Artists; "The Mighty" for Paramount, and "Hold Everything" for Warner Bros.; "Call of the West" (1930), "Light Fingers" (1929), "Murder on the Roof" (1930), "Vengeance" (1930), Columbia productions; "Bad Man" (1930), "Sin Flood" (1930), "Way of All Men" (1930), First National; "The Dance of Life" (1929), Paramount; "The Donovan Affair" (1929), "Father and Son" (1929), Columbia.

REYNOLDS, VERA: h. Richmond, Va.; h. 5 feet 1 1/2 inches; brown hair and hazel eyes; w. 125 pounds; p. Lily B. Dean and Norman Reynolds, non-professionals; m. Robert Ellis, actor. Stage experience as a dancer in Los Angeles. Screen experience of 10 years consists of various roles with Cecil B. DeMille for four and one-half years in "Feet of Clay," "Road to Yesterday," "Silence" and "Prodigal Daughters"; (1929) "Back from Shanghai," General Pictures. "Tonight at Twelve," Universal.

RHOODES, GEORGETTE: Played in "Road to Paradise" (1930), First National.

ROULMA, GYPSY: Played in "White Cargo" (1930), produced by W. P. Film Company, London.

RICA, MONA: r. n. Enriqueta Valenzuela; b. Mexico City, Mexico, July 15, 1909; h. 5 feet 2 inches; brown hair and eyes; w. 116 pounds; e. Mexico City and in a convent; hy. music. Appeared in "Eternal Love," "Shanghai Lady" (1929), Universal; "Hears and Hoofs" (1930), Pathe-Rodeo Comedies.

RICE, IRENE: Appeared in Vitaphone No. 2279, "The Beast."

RICH, IRENE: b. Buffalo, New York, October 13; h. 5 feet 6 inches; golden brown hair and brown eyes; p. Mabel A. Luther, formerly married to Charles Rich, non-professionals; e. St. Margaret's School for Girls in Buffalo; m. David Blackenhorn, non-professional; hy. swimming and horseback riding. Stage experience, 16 weeks in vaudeville on Radio-Keth-Orpheum circuit in the East. Screen experience entered as an extra—started in the following productions: "Lady Windermere's Fan," "Lost Lady" for Warner Brothers; "Craig's Wife" and "Ned McCobbs" for Pathe; "They Had to See Paris"; "So This Is London" (1930), "Exalted Flapper" (1929), Fox; "On Your Back" (1930), Fox; "Check and Double Check" (1930), Radio B. Pictures; Vitaphone No. 2368, "Lead, Kindly Light."

RICH, LILLIAN: Played in Vitaphone No. 4033, "The Eternal Triangle."

RICH, VIVIAN: Appeared in "Must We Marry" (1929), Trinity.

RICKERT, SHIRLEY JEAN: h. Washington, 1926; has won child contests; at age of 3 was given part in "How's My Baby" with Monty Collins and T. Roy Barnes. Also had part in Metro-Goldwyn-Mayer picture "Sins of the Children" with Leila Hyams, "Follow Thru," Paramount picture with Nancy Carroll and Buddy Rogers, "Night Work" with Eddie Quillan for Pathe. Had part in one "Our Gang" picture, "Helping Grandma," after which she was signed for 5 year contract by Hal Roach to appear in "Our Gang" comedies.

RIOGWAY, FRITZI: b. Missoula, Mont.; e. Butte, Mont., Hollywood high school and Chicago Art Institute, specializing in languages, art and drama; h. 5 feet, 5 inches; w. 120 pounds; brown hair, blue eyes; hy. riding, swimming, golf; m. Bakalienkoff. Entered pictures in 1917; played in "Old Homestead," "Ruggles of Red Gap," "Trifling with Harvee," "Enemy," "Red Hot Speed," "Flying Romeos," "Son of the Golden West," "Mamie Chase in 'This Is Heaven,'" the mother in "Hell's Heroes."

RIVERO, LORRAINE: b. Seattle, Wash.; h. 4 feet, 4 1/2 inches; w. 42 pounds; brown hair, brown eyes. Screen career: "The Fourth Commandment," "Chicago After Midnight," "Ladies of the Mob," "Up Stage," "Red Skin" (1929), Paramount; two years with Educational Studios as lead in Big Boy Juvenile comedies.

ROBERTS, EOTH: r. n. Edith Josephine Roberts; b. New York City, September 17; h. 5 feet 2 inches; brown hair and eyes; w. 107 pounds; p. Blanche Mandell and Max Roberts, non-professionals; e. private schools; m. Kenneth Snoko, non-professional; hy. horseback riding and painting. On stage in New York in vaudeville as a child. Screen experience of 11 years and has appeared in "Mascara," "The Adorah Savage," "The Mystery Club," "Seven Keys to Baldpate," "Big Brother," "Saturday Night," "There You Are" and "Backbone" (1929), "The Wagon Master," Universal; "Two o'Clock in the Morning" (1930), Bell Pictures.

ROBERTS, FLORENCE: Played in "Eyes of the World" (1930), United Artists.

ROBINSON, ROBERTA: h. Montclair, N. J.; e. Montclair public and high schools; New England Conservatory of Music; h. 5 feet 1 1/2 inches; screen work for RKO was in "Half Shot at Sunrise."

ROBSON, MAY: h. Melbourne, Australia; e. England, France, Belgium; h. 5 feet, 2 inches; w. 105 pounds; dark brown hair, blue-grey eyes; Stage debut in 1883; 22 years with Chas. Frohman, Empire Stock Company, New York. Screen career, "The Angel of Broadway," "Harp in Hook," "Chicago," "The Blue Danube," "Turkish Delight."

ROEMER, KATE: Played in "Unmasked" (1930), Artless.

ROGERS, GINGER: b. Independence, Mo.; h. 5 feet 5 inches; brown hair and eyes; w. 115 pounds; won Texas State Championship in Charleston Contest and was given four weeks vaudeville contract. Went to New York and joined Paul Ash Company at Brooklyn Paramount theatre. Next was signed for musical revue "Top Speed." First screen experience was in "Young Man of Manhattan," followed by "Queen High," and "Manhattan Mary" with Ed Wynn. Has also appeared in "Sap From Syracuse" (1930), for Paramount; "A Night in a Dormitory" (1930), Pathe; Check Comedies, first series.

ROLAND, RUTH: h. San Francisco, Cal.; h. 5 feet 4 inches; w. 115 pounds; e. Los Angeles; m. Ben Bard; as child actress known as "Baby Ruth," appeared in Ed Holden's company in "Cinderella." Entered pictures in 1912. Has played in "Ruth Roland Serials," "Ruth of the Rockies," "The Avenging Arrow," "The Timber Queen," "Red Circle," "Tiger's Trail," "Who Pays?," "Haunted Valley," "White Eagle," "Love and the Law," "What Would You Do?," "Ruth of the Range," "Reno" (1930), Sono-Art.

ROME, BETTY: Appeared in "The Ware Case" (1929), First National.

ROMSON, AOLE: Played in "Her Unborn Child" (1929), Windsor Pictures.

RORK, ANN: h. Darien, Conn., June 12, 1908; h. 5 feet 4 1/2 inches; light brown hair and eyes; w. 120 pounds; p. Helen Welch and Sam Rork, mother actress and father producer; e. Knox School, Cooperstown, N. Y., amateur stage training; not married; hy. riding. Stage experience with the Pasadena Community Players. Screen experience in "Old Loves and New," "The Blonde Saint," "The Prince of Headwaiters," "The Texas Steer."

ROSANOVA, ROSA: h. Odessa, Russia, June 23, 1883; e. Odessa, Russia, three years dramatic training in Moscow; h. 5 feet, 5 inches, w. 170 pounds; black hair, brown eyes; ly. swimming. Traveled with Svetloff Company all over Russia, with Nicolas Orenloff for 1 1/2 years on legitimate stage. Entered pictures in 1915 as Anita Stewart needed a Russian type mother for her picture, "Gloria of Ulanda"; later pictures include "Hungry Hearts," "Blood and Sand," "The Virgin," "His People," "Business Before Pleasure," "Abie's Irish Rose" (1929), Paramount; "The Ghetto," "The Younger Generation" (1929), Columbia; "Lucky Boy" (1929), Tiffany-Stahl.

ROSAY, FRANCES: Played in "The One Woman Idea" (1929), Fox.

ROSE, BLANCHE: b. Detroit, Mich.; h. 5 feet 7 1/2 inches; brown hair and eyes; w. 145 pounds; e. Detroit. Twenty years stage career. Eight years screen career. Has played in "The Old Swimming Hole," First National; "Smudge," "Barnstorming," "Money, Money, Money," "Satan and the Woman," Excellent; "Call of the West" (1930), Columbia Pictures.

ROSLING, BOOIL: r. n. Bodil Hammerich; b. Copenhagen, Denmark; blond hair and blue eyes; p. Golla for 14 years; m. Hammerich, mother, noted Danish concert pianist and father dean of musicians in University of Copenhagen; e. public schools in Denmark. Several years' stage experience, some of the time spent in European stock. Has appeared in "Sylvain" and "Fool's Errand." Retired and maintained a home for years before entering pictures. Has two daughters, one a writer and one, Mrs. Monte Blue, and a son attending the University of Washington. Visiting Hollywood about four years ago, she was given her first role in pictures by Monta Bell in "Pretty Lady," has since appeared in "The Big Noise," "Out of the Ruins," "Wheel of Chance" and "It Must Be Love" for First National; in Paramount's "The Fleet's In" as the mother of Clara Bow; and in "Sunrise" for Fox. Also in "Eternal Love," United Artists; "Why Be Good," First National, and in "Betrayal" for Paramount; "Broadway Babies" (1929), First National; "All Quiet on the Western Front" (1930), Universal.

ROTH, LILLIAN: h. Boston, Mass., 1911; mother a professional. In 1916 she began playing child parts in motion pictures at the film studios of Fort Lee, New Jersey. A year later she appeared in a little part in the play "The Inner Man," then being only six years old. She appeared in "Shaviness"; then with the Shubert show, "Artists and Models" and after that went out in a single in Keith vaudeville where her songs became a sensation of the day. She had a role in Texas Guinan's "Paddock" and returned to vaudeville after it had completed its run. Appeared in "Delmar's Revels" with Frank Fay and in Earl Carroll's "Vanities" of 1928. Florenz Ziefeld featured her in his show atop the New Amsterdam Roof, where Maurice Chevalier appeared. Jesse L. Lasky saw her there and asked her to sign a contract with Paramount to appear in "The Love Parade"; also in "The Vacabond King," "Madame Satan," MGM; "Honey" (1930), "Animal Crackers" (1930), Paramount.

ROVEL, SANORA: h. France, Jan. 16, 1911; h. 5 feet 2 inches; blond hair and blue eyes; w. 105 pounds; p. Maria Luisa Ratty and Jonan Henri de Rovel, professional; e. Sacre Coeur a Neuilly, Paris; not married. Stage experience: "Sunny Days," Opera Comique. Screen experience: "Three French Girls," MGM; "Slightly Scarlet," Paramount.

ROVELLE, CAMILLE: Appeared in "Nix on Dames" (1929), Fox.

ROWLAND, AOLE: Appeared in Vitaphone No. 2348, "Stories in Songs."

RUBENS, ALMA: Among her many pictures were "Show Boat" (1929), Universal; "She Goes to War," United Artists, died in 1931.

RUGEL, YVETTE: Played in Metro Movietone Act No. 89.

RUSSELL, EVANGELINE: Appeared in "Hawk of the Hills" (1929), Pathe.

RYAN, OOROTHY: Played in Vitaphone No. 726, "Mirth & Melody."

RYAN, NANCY: Appeared in "Nothing but the Truth" (1929), Paramount.

RYAN, ROSETE: Appeared in Vitaphone No. 726, "Mirth & Melody."

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SABEL, JOSEPHINE: In "The March of Time," MGM.

SAIS, MARIN: Appeared in 1929 in "Come and Get It," Radio Pictures; "Roaring Adventure," Universal.

SALE, VIRGINIA: h. Urbana, Ill.; e. Urbana high school, University of Illinois, American Academy of Dramatic Arts, New York City, specializing in dramatics and English; h. 5 feet, 5 inches; w. 120 pounds; brown hair, brown eyes. Five years on the stage, in legitimate productions, chautauqua, vaudeville. Entered pictures in 1927, when King Vidor gave her a bit part in "The Crowd," played in "Legionnaires in Paris," leads in Jack Duffy comedies for Christie, "Harold Teen," "Cohens and Kellys in Atlantic City" (1929), Universal; "Fancy Baggage" (1929), Warner Bros.; "Kid's Clever" (1929), Universal; "Why Be Good?," Miss Eyer in "The Duke Wrangler," Aunt Prudence in "Embarrassing Moments," Mary in "Stewed, Fried, Boiled," Miss Smith in "This Is Heaven," Miss Cobbs in "Floating College," "Below the Deadline" (1929), Chesterfield; "Midnight Madness," sob sister reporter in "Bright Lights" (1930); "Show Girl in Hollywood" (1930), First National; "Embarrassing Moments" (1930), Universal; "Moby Dick" (1930) Warner Bros.

SANTLEY, ZELOA: Played in Vitaphone No. 919, "Little Miss Everybody."

SAVAGE, NELLY: Played in Paramount, "The Hole in the Wall" (1929).

SCHAEFFER, ANN: b. St. Louis, Mo.; h. 5 feet 7 inches; brown hair and brown eyes; w. 160 pounds; p. Barbara and Herman Schaeffer; e. Notre Dame Convent; widow; hy. likes to work. Stage experience consists of three seasons with stock shows, four years on the road with Louis James, taking "Shakespearean" type roles. Screen experience with Vitaphone ten years ago as leading woman. Current pictures include "Saturday's Children" and "Prisoners" for First National. Freelancing mother and foreign type roles.

SCHILLING, MARION: b. Denver, Col.; p. Edward Schilling, non-professional; e. Denver and Central high school of St. Louis; not married; hy. docs. Has appeared in the following stage productions: "Miss Lulu Bets," "Mrs. Wiggs of the Cabbage Patch," "Daddy Long Legs," "Penrod," "Seventeen," "Pollyanna," "Her Own Way," "Chicago," and "Dracula." Her work in "Dracula," so impressed executives of Metro-Goldwyn-Mayer that she was immediately signed to a long term contract. Her first work was as "Ruth" in "Wise Girls," a talking version of the stage success. Then the leading role in "Lord Byron of Broadway" in 1930 in "Foxy and Easy," MGM; "The Shadow of the Law," Paramount; "Swellhead" Tiffany; "On Your Back" Fox.

SCOTT, MABEL JULIENNE: h. Minneapolis, Minn., h. 5 feet 5 inches; brown hair and eyes; w. 121 pounds; p. Mattie and Joseph Scott, non-professionals; e. Minneapolis high school and prep school; not married; hy. golf. When but 17 years of age appeared on the stage in New York in dramatics. Has appeared in pictures for the past 12 years in various roles, among them being parts in "The Barrier," "Hold Back the Wind," "Neglect Your Wife," "No Woman Knows," "Mother," "Seven Days," "Wallflowers," "Dream Melody."

SEARS, ZELOA: Wrote and played in many stage successes. Screen career: "The Night Bride," "The Rejuvenation of Aunt Mary," "The Wise Wife," "The Rush Hour," Pathe; Mrs. Otto Drukner in "Bishop Murder Case," "The Divorcee," MGM; wrote dialog for "Devil May Care."

SEAY, OOROTHY: h. Chicago, Ill., June 18, 1911; h. 5 feet 2 inches; brown hair and eyes; w. 110 pounds; p. Edith and Jesse E. Seay, non-professionals; e. Hollywood Professional Children's school; not married; hy. fishing, tennis, driving, riding, swimming and dancing. Stage experience as a child played in the following Grand Opera productions: "Madame Butterfly," "Samson and Delilah," "Jewels of the Madonna," "A Single Man," "Clarence," and appeared in many of the "Writers Club" productions. Screen experience in "Marianne" with Marion Davies in which she spoke French, also in "They Had to See Paris" with Will Rogers for Fox in which she spoke French; "Lord Byron of Broadway," and spoke French in "Hot from Paris," with Victor McLaglan, also with E. E. Horton in "The Sap," for Warner Brothers and ingenue parts in "Universal Collegians," for Universal. Has worked in fourteen talkies. Freelance player.

SEBASTIAN, OOROTHY: h. Birmingham, Ala., h. 5 feet 3 inches; dark brown hair and hazel eyes; w. 115 pounds; p. Stella Armstrong and L. R. Sebastian; e. University of Alabama; hy. painting and music. Stage experience consists of appearance in "George White's Scandals" in 1924; then to the screen in "Backlot Scarlet" for Lasky in 1924; "Winds of Chance" for First National in 1925; and then with Metro-Goldwyn-Mayer in "The Show," "The Demi-Bride," "Love" and "The Gallant Gringo" in 1927 and in "Our Dancing Daughters" in 1928. In 1929 in "Spite Marriage," "Morgan's Last Raid" and "The Single Standard"; in 1930 in "Montana Moon," "Our Bushy Brides" and "His First Command," "O'Connell O'Brien," Pathe.

SEDOON, MARGARET: h. Washington, D. C.; e. Washington, D. C.; h. 5 feet, 3 inches, w. 110 pounds; gray hair, gray eyes. Entered pictures in the World War; played in "Just Around the Corner," "Sonny," "Miracle of Money," "Brass," "Women Who Give," "The Actress," "Quality Street," "Snob," "Bellamy Trial." Tom's mother in "She Goes to War" (1929), United Artists; Mrs. Flynn in "Dance Hall," Letitia Barker in "After the Fog"; "Divorce Among Friends" (1930), Warner Bros.

SEEGAR, MIRIAM: h. Indiana. On Broadway her work in musical shows brought her to the attention of Al Woods, the producer. He placed her under contract and her to London where she played the leading feminine role in the noted melodrama, "Crime." During the next three years she was on the London stage and making British films. She appeared in the play "Out Goes She," and enjoyed her first talking picture experience in a leading role

of a short subject made by British International. As a result of this talkie she came to Hollywood. She played one of the two principal supporting leads in Adolphe Menjou's first all-talking vehicle, "Fashions in Love," co-starring with Fay Compton. At the completion of "Fashions in Love" she signed a contract as a Paramount featured player, and her first appearance was with Richard Dix in "The Love Doctor." In 1930 in "Movietone Follies of 1930," Fox; "Seven Keys to Baldpate," Radio Pictures; "What a Man," Sono Art-World Wide; "Big Money," Pathe.

SEGAL, VIVIENNE: Stage career started at the age of 16 when she sang "Carmen," having the record of being the youngest artiste to sing that role. After becoming a success at this difficult role she won a contract with the Shuberts to sing the lead in "Blue Paradise." Also appeared in "Desert Song" company, and the leading role in Ziegfeld's "Three Musketeers." Screen appearances in "Song of the West," "Golden Dawn," "Bride of the Regiment" (1930), "First National" (1930) "Viennese Nights," Warner Bros.

SEGAR, LUCIA: Appeared in "East Side Sadie" (1929), Worldart Films.

SELBIE, EVELYN: b. Louisville, Ky.; h. 5 feet 3 3/4 inches; brown hair and eyes; w. 125 pounds; p. Mary Williams and Lee Selbie, non-professionals; e. in Louisville, Ky.; widow; hy. work. On the stage for 25 years and specializes in Italian and French types. With Proctors in New York City stock for three years. Stage productions include leading roles in: "Human Hearts," "Blue Jeans," "The Old Crossroads" and "The Cat and the Canary." She won the best picture in 1912 with G. M. Anderson (Bronco Billy) and known as the original Bronco Billy Girl. Recent screen appearances include: "Name the Man," for Metro-Goldwyn-Mayer; "Dr. Fu Manchu," for Paramount, and "Love Comes Along," for RKO. Freelance player.

SELWYNNE, CLARISSA: b. London, England; e. London high school; h. 5 feet, 7 inches; w. 150 pounds; dark brown hair, dark brown eyes. Stage career: leading woman on the English stage in modern and Shakespearean plays, Garrick theatre, London. Playhouse, New York. Screen career in "Quanting Rivals," "Resurrection," "The Devil Dancer," "A Social Triangle," "Naughty But Nice," "The Crystal Cup," "The Heart of a Follies Girl," "Sinners Parade" (1928), Columbia; Mrs. Courtland in "Hard to Get," Mrs. Renwick in "Isle of Lost Ships" (1929), First National; "Broadway Daddies," "Glorious Betsy," "Forelady in 'My Man,'" "Jazz Mad," "Come Across" (1929) Universal; "The Love Trap," Mrs. Jonathan in "Confessions of a Wife," Mrs. Debenham in "Evidence."

SEYMOUR, MADELINE: b. London, England, Nov. 7, 1893; h. 5 feet, 8 inches; dark brown hair and dark blue eyes; w. 150 pounds; p. Agnes and George Langford Seymour, professional artists; e. in France; married Philip Strange, professional actor; hy. golf, tennis and bridge. Stage experience in London musical comedy also with Lynn Harding in London, having appeared with almost every prominent male actor on London stage as leading woman, also in James Barrie plays. Entered pictures in England in 1924 with British International and other English films. Came to Hollywood in 1927 and appeared in "Last of Mrs. Cheyney" and "Glorious Night" for Metro-Goldwyn-Mayer. Appeared with Pauline Frederick in "Evidence" for Warner Brothers, and "Tonight at Twelve" for Universal; "Madeline Seymour" (1929), Universal.

SHANNON, CORA: b. Illinois, January 30, 1879; e. University of Texas, receiving degree in law; h. 5 feet, 4 inches; w. 115 pounds; hair turning gray; blue eyes; hy. all water sports and dancing. Previous career: Professional dancer, drama, concert, stage generally; entered pictures first in San Antonio, Texas, in 1912 with Maelynn Arbuckle; then went to Hollywood in 1921 after being financially ruined by a flood; screen career in "Tragedy of the Alps" (Defu, Berlin, Germany), Ma Judd in "The Girl Who Wouldn't Wait," "Smiling Irish Eyes," the angry wife in "Sunny Side up," "LummoX."

SHANNON, PEGGY: b. Pine Bluff, Ark.; e. Sacred Heart convent in Pine Bluff; h. 5 feet 4 inches; red hair, gray-blue eyes. Played one season with Ziegfeld; then Earl Carroll's "Vances" ingenue; lead opposite William Hanley in "What Anne Brought Home"; went into court; returned to New York for a season and was selected by Paramount as one of ten stage "unknowns" to be given chance in motion picture; assigned feminine lead in "The Secret Call."

SHAW, PEGGY: b. Pittsburgh, Pa.; e. Pittsburgh; h. 5 feet, 2 inches; w. 110 pounds; brown hair, brown eyes. Stage career with Gus Edwards' "Bandbox Revue," "Ziegfeld Midnight Frolic" for two seasons. Screen career with Fox, Playgoers, First National, E.G. Excellent Pictures, Paramount, Pathe; pictures include "Barnyard Rivals," "The Little Buckaroo," "The Ballyhoo Buster," "Hoff Marks," "Paradise for Two."

SHEA, OLIVE: "Glorifying the American Girl" (1929), Paramount; Vitaphone No. 1012-13, "The Heart Breaker."

SHEARER, NORMA: b. Montreal, Que., August 10, 1904; h. 5 feet 1 inch; brown hair and blue-grey eyes; w. 118 pounds; p. Edith Mary Fisher and Andrew Shearer; e. in Montreal public schools; m. Irving Thalberg, producer; hy. actor. Has appeared in the following pictures: "The Stealers," "Fobertson-Cole" in 1920; and in Metro-Goldwyn-Mayer's "The Snob" in 1924; "He Who Gets Slapped," "Tower of Lies" and "His Secretary" in 1925; "Upstage" in 1926; "The Student Prince" in 1927, and "The Actress" and others in 1928. In 1929 in "The Hollywood Revue," "A Lady of Chance," "The Last of Mrs. Cheyney," "Trial of Mary Dugan," "Her Own Desire" (1929), MGM; "The Divorcee" (1930), "Let Us Be Gay" (1930), MGM.

SHERIDAN, ANNE: b. Wichita, Kan.; e. Miss Spence's School in New York City, specialized in English literature and languages; h. 5 feet 3 3/4 inches; w. 106 pounds; brown hair, blue eyes; hy. swimming. Entered pictures in 1925 through winning a beauty contest; pictures include: "Casey at the Bat," "Wedding Bells," "Casey Jones," "Cross Breed," "Galloping Thunder."

SHIPMAN, HELEN: Appeared in "Great Power" (1929), Franklin Warner.

SHIRLEY, IRENE: Appeared in Vitaphone No. 1048, "Bright Savinns."

SHORT, GERTRUDE: b. Cincinnati, Ohio, April 6, 1902; h. 5 feet 3 inches; blond hair and blue eyes; w. 103 pounds; p. Stella Antrim and Lewis Short; e. private tutor; m. Scott Pemberton, professional; hy. aviation, tennis and swimming. Stage experience con-

sists of five years in vaudeville; in Moresco productions; in "A Man's World," and in Alcazar stock, 1918. On the screen she has appeared in "Rent Free," "Gold Diggers," "Beggar on Horseback," "The Show," "Adam and Evil," "Tillie the Toiler," "Trial Marriage" and "The Telephone Girl" series.

SHOTTER, WINIFRED: Played in "One Embarassing Night" (1930), MGM.

SHOTWELL, MARIE: b. New York City; e. Mme. Gardiner's School, New York City; h. 5 feet 7 1/2 inches; w. 154 pounds; light hair; dark brown eyes. Stage career: original company of "Madame Sans Gene," with E. H. Sothern, Frohman Stock Company under Henry B. Harris, as Shirley in "The Lion and the Mouse." Screen career: Frohman Amusement Co., Hallmark, Dietrich-Beck, Paramount, First National, Vitagraph, Reart, Fox, United Artists; pictures, "One Woman to Another," "Running Wild."

SHRADER, GENEVIEVE: Appeared in "Midstream" (1929), Tiffany-Stahl.

SHUTTA, ETHEL: Stage experience dates from earliest childhood. At 5 was semi-professional competing in cakwalks, and at 4 was playing child parts in stock. Played Little Eva in "Uncle Tom's Cabin," and in "The Fatal Wedding" when 8 years old. Also appeared in "The Celebrated Case," "Rip Van Winkle" and "The Gambler's Child." In more recent years has appeared in "Passing Show of 1922," "Topics of 1923," "Marjorie," "Louie the 14th," "Follies" and "Whoopee" with Eddie Cantor. Screen experience, role of Mary Custer in screen version of "Whoopee" with Eddie Cantor for United Artists.

SIDNEY, SYLVIA: b. New York City; e. in public and boarding schools in New York and at the Theatre Guild School; h. 5 feet 4 inches; w. 104 pounds; dark brown hair and blue eyes. First stage experience was a part in "The Challenge of Youth," then in "The Squall," "Crime," "Mirrors." Joined a stock company in Denver and played a fourteen weeks engagement just before going to Hollywood. Tried one picture "Thru Different Eyes," and became discouraged when other parts did not follow immediately. Went to New York to join the Rochester stock company under the direction of George Kukor; then to New York City to play with Robert Warwick in "Nice Women," "That Old Fashioned Girl," "Crossroads," "Many Slip" and then "Bad Girl" with Paul Kelly. Signed a Paramount contract at the New York office; was sent to Hollywood in January, 1931, and her first picture was with Gary Cooper in "City Streets"; also was in No. 1051, "Five Minutes from the Station," Vitaphone.

SIMON, MARCA: Appeared in "Melody of Hearts," Ufa.

SLEEPER, MARTHA: b. Lake Bluff, Ill., June 24, 1907; h. 5 feet 4 inches; medium colored hair and light hazel eyes; w. 118 pounds; p. Minnie Akass and William Sleeper, non-professionals; e. private school and by Horace Mann in connection with the Columbia college; not married; hy. swimming, shooting, tennis, horseback riding and all kinds of dancing. Stage experience as a dancer in New York (for charity). Screen experience of five years appearing in "The Mail Man," in Hal Roach's comedies, in FBO's "Danger Street," and in "Taxi 13," "The Air Legion," "Voice of the Storm," "Our Blushing Brides" (1930), MGM.

SMITH, VIVIAN: Played in "Hearts in Dixie" (1929), Fox.

SNOEVEN, CAROLYNNE & CO.: Played in Vitaphone No. 2109, "Colored Syncoption."

SORINA, KATYA: b. St. Petersburg, Russia; e. a private school and a French college at Constantinople. After the revolution her family moved to New York where she studied dancing under Fokin, formerly with the St. Petersburg Imperial Ballet. Later she joined the ballet of Mordvin of the Moscow Imperial Ballet and made many concert tours with him. Two talking pictures in which she has appeared are "Half Shot at Sunrise" and "Losing Game," Radio Pictures.

SOUTHERN, EVE: Appeared in 1929 in "The Haunted House"; "Lilies of the Field" (1930), First National.

SPARKS, MARTHA LEE: b. Floydada, Texas, July 14, 1924; h. 45 1/2 inches; brown hair and blue eyes; w. 48 pounds; p. Eula May and Herbert S. Sparks, non-professionals; hy. tap dancing, ballroom dancing, singing, acrobatics and roller skating. Has appeared in "Silly Sit," 1929; "Happy Days," 1930, playing part of Nancy Lee, only child in cast. Also in "So This Is London," 1930, child's part, and "Men On Call," all for Fox.

SPELLMAN, LEORA: Played in "Wise Girls" (1929), MGM.

SPELTING, HAZEL: Appeared in Vitaphone No. 4285, "Ship Ahoj."

SPIVEY, VICTORIA: Played in "Hallelujah" (1929), MGM.

SPRING, JOY: Played in "The New Water" (1930), Pathe-George LeMaire Comedies; "Musical Beauty Shop" (1930), Pathe-Melody Comedies, first series.

STANDING, JOAN: b. England, June 21, 1903; h. 5 feet 8 inches; auburn hair and brown eyes; w. 120 pounds; e. in New York City and Los Angeles, Cal.; m. Otto Pierce, professional; hy. baseball, tennis and swimming. No stage experience. Screen experience started in 1918 and has made appearance in the following productions: "Green Eyes," "Carnegie Blitz," "Women Who Giv," "Beau Sabreur," "Home James," "Colens and Kellys in Atlantic City," "College Hero," "Little Firebrand" and "Reilly of Rainbow Division." In 1929 appeared in the following: "The Kid's Clever," "My Lady's Past," "Fashions in Love"; "The Street of Chance" (1930), Paramount.

STANWYCK, BARBARA: Appeared in "The Locked Door" (1929), United Artists; "Mexicali Rose" (1929), Columbia; "Ladies of Leisure" (1930), Columbia.

STARKE, PAULINE: b. Joplin, Mo.; h. 5 feet 3 inches; dark brown hair and blue-gray eyes; w. 118 pounds; p. Edith Brun and George Starke, non-professionals; e. private tutor; m. Jack White, producer; hy. riding and tennis. No stage experience. Screen experience in "Devil's Cargo," "Adventurer," "Sun Up," "Love's Blindness," "Women Love Diamonds," "Captain Salvation" and "Dance Magic"; in 1929 in "The Viking," Metro-Goldwyn-Mayer; "Man, Woman and Wife," Universal; in 1930 in "A Royal Romance," Columbia; "What Men Want," Universal.

STARR, SALLY: b. Pittsburgh, Pa., January 23, 1902; h. 5 feet 10 inches; brown hair and eyes; w. 104 pounds; e. Pittsburgh public schools; hy. sports, dance-

ing and riding. Stage career: played two seasons with "LeMaire's Affairs," several editions of George White's Scandals, and one Publix Circuit, having been discovered by Gus Edwards. Entered pictures in 1929. Screen career: leading role in "College Life," made in "The Woman Raker," "Not So Dumb" (1930), "The Single Standard," MGM; "Swing High" (1930), "Night Work," "Pardon My Gun," Pathe; "Personality" (1930), Columbia Productions; "All for Mabel" (1930), Pathe, Campus Comedies.

STATLER, MARIAN: Played in "King of Jazz" (1930), Universal.

STAUBER, MARY: Played in Vitaphone No. 4140, "The Servant Problem."

STEADMAN, VERA: b. Monterey, Cal.; h. 5 feet 3 inches; brown hair and eyes; w. 110 pounds; hy. horseback riding, tennis and swimming. Started out as Mack Sennet bathing girl who would really swim and then became lead at Christie, opposite many comedians.

STEDMAN, MYRTLE: Appeared in 1929 in "The Wheel of Life," Paramount; "The Sin Saker," Fox; "Jazz Age," Radio Pictures; "The Love Raker," First National; "LummoX" (1930), United Artists.

STENGL, LENI: b. Berlin, Germany; e. in Berlin and New York City; studied voice in Milan, Italy, and later in Berlin; sings in six languages, among them Russian, Italian and Spanish. First stage experience was in a German theatre in Riga, Russia. In Berlin she played ingenue roles. Returned to New York and sang in night clubs, then went into Keith vaudeville. Left vaudeville to appear in three New York productions, "These Few Ashes," "Women," and "This Thing Called Love." Signed a three-year contract with Radio, her first picture being "Half Shot at Sunrise."

STEVENS, CHARLOTTE: h. 5 feet 3 inches; w. 105 pounds; dark brown hair, brown eyes. Screen career: Christie, Educational; appeared in "The Thunder Riders," "Cancelled Debts," "In a Moment of Temptation," "The Coward," "Mother," "Paramount Novelties," "The Enchanted Island," "Where the Trail Begins."

STEWART, ANITA: Has appeared in many productions. Married George Converse, July 24, 1929.

STODARD, BELLE: b. Remington, Ohio; e. Chicago and St. Louis; h. 5 feet 6 inches; w. 175 pounds; iron gray hair; blue-gray eyes. Screen career since 12 years of age with Joseph Jefferson, McKee Rankin and others. Screen career, Famous Players, Universal, Gerson, First National; pictures include "Kentucky Pride," "Hangman's House," "Anne Against the World" (1929), Rayart.

STONE, IRENE: Played in Vitaphone No. 2783, "Songs As You Like Them."

SUNNER, VERLYN: b. Lakefield, Minn.; h. 5 feet 4 inches; brown hair and blue eyes; w. 120 pounds; p. Mary Rust and Eben Sunner, non-professionals; e. Lakefield high school; not married; hy. tennis, riding, swimming and dancing. Stage experience includes "Baby Mine," "Kick In," "Praying Place." Screen experience includes such pictures as "Speedy," "The Toilers," "Excess Baggage," "The Condemned Woman," "Kid, Cop and Cats," "Washing Up."

SUTHERLAND, HOPE: Played in "Talk of Hollywood" (1929), Sono Art-World Wide.

SUTTON, GERTRUDE: b. Butte, Mont.; h. 5 feet 6 inches; auburn hair and hazel eyes; w. 122 pounds; p. Frank Sutton, non-professional; e. Stadium high school and Boston University; not married. Had stage experience in pantomime impersonations and burlesque dancing. Has appeared in such pictures as "Why Is a Plumber," "Shivering Shakespeare," and "Another Fine Mess," all for Hal Roach; "The News," for Pathe; "Anybody's Woman," "Paramount Personal," Columbia; "Columbia's Angels," Caddo Company, and in 1929 in "Barnum Was Right," Universal.

SWANSON, GLORIA: b. Chicago, Ill.; h. 5 feet 1 1/4 inches; dark brown hair and blue eyes; p. her father was a captain in the U. S. Army; e. in schools in Chicago, Ill., Key West, Porto Rico and also attended Art Institute, Chicago; m. Marquise de la Falaise de la Coudraye, January 28, 1925, non-professional. Began her picture career at the old Essanay Studios where she appeared in George Ade's "Elvira Farina" and "The Moral Picket"; then went to Keystone and appeared in "The Nick of Time Baby," "Teddy at the Throttle," "Haystacks and Steeples," and others; and then appeared in Mack Sennett's "The Pullman Bride." From Keystone, she went to Triangle where she made "Station Content," "Her Decision," "You Can't Believe Everything," "Every Woman's Husband," "Shifting Sands," "Wife or Country" and "Secret Code," and due to her success at Triangle, was given a trial at Cecil B. DeMille's studios and made, under his direction, "Does Change Your Husband," "For Better For Worse," "Male and Female," "Why Change Your Wife," "Something to Think About," "The Affairs of Anatol." Then became a Paramount star and among her many pictures have been "The Great Moment," "Under the Lash," "Her Husband's Trademark," "Beyond the Rocks," "The Gilded Cage," "The Impossible Mrs. B," "My American Wife," "Prodigal Daughter," "Bluebeard's Eighth Wife," Sam Wood's production, "Zaza," Alan Dwan's production, "The Humming Bird," which was produced by Sidney Olcott and a "Society Scandal" and "Manhandled," also Allan Dwan's production "Wages of Virtue," "Madam Sans Gene," "Coast of Folly," "Stage Struck," "Untamed Lady," and "Fine Manner," completing the list of pictures she makes while with Paramount. In May, 1926, decided to produce her own pictures through her own corporation, making two pictures a year for release through United Artists Corporation; first picture being "Personality." Her latest successes are "Loves of Sunya," "Sadie Thompson" and "Queen Kelly"; (1929) "The Trespasser," "What a Widow" (1930), United Artists; "Indiscreet," United Artists.

SWEET, BLANCHE: r. n. Sarah Blanche Sweet; b. Chicago, Ill., June 18th; h. 5 feet 4 inches; blonde hair and blue eyes; w. 115 pounds; p. Pearl Alexander and Charles Sweet, mother a dancer; m. Marsden Nathan, director; hy. tennis, swimming, playing the ukulele and dancing. Stage training since 1 1/2 years of age. Stage experience with Manrice Barrymore and Chauncey Olcott and as dancer with Gertrude Hoffman. Screen experience started at the age of thirteen. Star with Biograph Company with Mary Pickford, the Gishes and others. She later became internationally famous with her character parts, Anna Christie. Some of her pictures are: "The Night Hostess," "Judith of Bethulia," "The Unpardonable Sin," "Tess of the D'Urberville," "Singed," "The

Woman in White," "Show Girl in Hollywood" (1930), First National; "The Woman Racket" (1930), MGM; Vitaphone No. 3334, "Always Faithful."

SYKES, ETHEL: b. Seattle, Wash.; e. in Seattle and was graduated from University of Washington. Signed for featured role in Harry Carroll's pictures; at the Orange Grove theatre in Los Angeles. Mack Sennett signed her for a picture and she remained for six months, then made a picture for MGM. Was signed by Fox for two years, playing leads and featured roles. Her first talking picture was MGM's "Floradora Girl." Then was assigned to "Doughboys" with Buster Keaton. Made a series of shorts for Warner Bros. and had a featured role in "Sweethearts on Parade." Is now working in Educational-Christie talking comedies.

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TAFT, RUTH: b. Denver, Col., August 6, 1908; e. at Berkeley, Cal., h. 5 feet 3 inches; w. 108 pounds; light brown hair and brown eyes; hy. horseback riding, swimming, golf. On the stage with Henry Duffy touring companies, Oakland Stock. One year director of the K. R. E. Radio station in Berkeley. Director of Children's theatre in Berkeley.

TALMADGE, CONSTANCE: b. Brooklyn, N. Y., April 19, 1900; h. 5 feet 7 inches; blond hair and brown eyes; w. 118 pounds; p. Mrs. Margaret Talmadge, non-professional; e. public and high schools in Brooklyn, N. Y.; m. Townsend Netherer, 1929. Worked in "Intolerance," D. W. Griffith production; "Scandal," "The Honeymoon," "Up the Road with Sally," "A Pair of Silk Stockings," and in "Laffing with Boots," "Sauce for the Goose," "Romance and Arabelle" for Select pictures in 1917-18-19; then in First National's "A Temperamental Wife" and "The Virtuous Vamp" in 1919; "Two Weeks," "The Love Expert," "In Search of a Sinner," "The Perfect Woman," "Good References" and "Dangerous Business" in 1920; and in 1921 "Mama's Affair," "Lessons in Love," "Woman's Place" and "Wedding Bells"; and in 1922 "Folly in the Follies," "The Primitive Lover," "The Divorcee" and "East Is West." Since then she also appeared in "Dulcy," "The Dangerous Maid," "The Goldfish," "Her Night of Romance," "Her Sister from Paris," "The Duchess of Buffalo," "Venus of Venice" and "Breakfast at Sunrise," all First National pictures; (1929) "Venus," United Artists.

TALMADGE, NORMA: b. Niagara Falls, N. Y., May 26, 1897; h. 5 feet 4 inches; brown hair and eyes; w. 108 pounds; p. Mrs. Margaret Talmadge, non-professional; e. public and high schools in Brooklyn, N. Y.; m. Joseph M. Schenck, executive of United Artists Corporation. Her screen experience covers these comedies and feature length pictures: "The Dixie Mother," "In Neighboring Kingdoms," "The Tale of Two Cities," "Mrs. Erny Awkins" and "Under the Daisies" in 1914 for Vitagraph; in one reels such as "The Doctor's Secret," "Father's Hatband," "His Silver Bachelorhood," "An Elopement at Home," "Fanny's Company," "The Honorable Algernon," "Sawdust" and "Salome," "His Little Paige," "Under the Colored Sky," "The Winding of Mrs. May," in two reels such as "Officer John Donovan," "The Sacrifice of Kathleen," "Cupid Versus Money," "The Right of Way," "Helpful S.terhood," "Goodbye Summer" and "Sunshine and Shadows," in three reels such as "A Daughter's Strange Inheritance" and "The Criminal," and in the five reels, "The Battle Cry of Peace," "Captivating Mary Carstairs" (this last being the only picture made by National Pictures Company). For the Triangle Film Corporation, with D. W. Griffith supervising, she made "Missing Links," "The Children in the House," "Going Straight" and "The Devil's Needle." For Selznick from 1917 to March 1920, she made "Panthea," "Poppy," "The Moth," "Ghosts of Yesterday," "By Right of Purchase," "DeLuxe Annie," "The Safety Curtain" and "Her Only Way." For Select she made "The Forbidden City," "The Probation Wife," "The Heart of Wetona," "The Way of a Woman," "The New Moon" and "She Loves and Lies." Then to First National where she appeared in "A Daughter of Two Worlds," "The Woman Gives," "Yes or No," "The Branded Woman," "The Sign on the Door," "The Wonderful Thing," "Love's Redemption," "Smilin' Through," "The Eternal Flame," "A Voice from the Minaret," "Within the Veil," "Ashes of Vengeance," "The Song of Love," "Secrets," "The Only Woman," "The Lady," "Graustark," "Kiki" and "Camille"; and her latest for United Artists, "The Dove" and "The Woman Disputed"; (1929) "New York Nights," "Dulcary, Woman of Passion" (1930), United Artists.

TANSEY, EMMA: Played in "Beyond the Rio Grande" (1930), Big 4.

TAPLEY, ROSE: hy. civic work, women's clubs, educational work. Many years on stage with Richard Mansfield, Chaucer, O'Neil, E. H. Sothern, J. H. Stoddard and others. Has played in "The White Sister," "Seven Days," "The Lion and the Mouse." Screen experience since 1905; "Wanted a Wife," Edison production, 1905; "The Money Kings," first standard two-reeler made; with Vitagraph from 1909-1917; in "Resurrection," Universal, played part of Aunt Sophia; "His First Command" (1930), Pathe.

TASHMAN, LILYAN: b. New York City; h. 5 feet 4 inches; blond hair and blue eyes; w. 116 pounds; m. Edmund Lowe, professional; hy. good books, interior decorating and designing. Stage experience with Ziegfeld Follies in "The Garden of the Weeds," "Gold Diggers" and others. Screen experience in "The Garden of Weeds" and "The Marriage Playground," for Paramount; "Ports of Call," for Fox; one year under contract to Metropolitan-DeMille-PDC, playing leading roles in "Rocking Moon" and "Whispering Smith," for United Artists, "Camille," with Norma Shearer, and "Playing Around," First National; "The Head Waiters" and "The Green Street," with Will Rogers, "No, No, Nanette" and "French Dressing," and in "Phyllis of the Follies" for Universal; "On the Level," Fox; "The Trial of Mary Dugan" (1929), MGM; "New York Nights" (1929), "Bulldog Drummond" (1929), United Artists; "Puttin' on the Ritz" (1930), "The Matrimonial Bed" (1930), Warner Bros.; "Leathernecking" (1930), Radio Pictures.

TAYLOR, ESTELLE: h. Wilmington, Del.; h. 5 feet 4 inches; dark brown, almost black, hair and brown eyes; w. 125 pounds; p. Bertha and Harry Boylan, non-professionals; e. Wilmington high school and Wilmington business college, and received her stage training at Sargent's Dramatic School; m. Jack Dempsey, professional. Stage appearance in "Come on Charlie"

and "The Big Fight" in 1929 as Shirley, a David Belasco production. Has appeared in such roles as Lucrezia Borgia in Warner Brothers' "Don Juan"; Mary, Queen of Scots, in Mary Pickford's "Dorothy Vernon of Haddon Hall"; Miriam in Cecil DeMille's "The Ten Commandments"; Shirley in "The Singapore Mutiny" for FBO in 1928; as Lady Raffles in Columbia's "Lady Raffles" in 1928, also in "Fanny Brown" in 1928, and also in "White New York Sleeps" and "Monte Cristo" for Fox; in "Bavu" for Universal; and "The Whip Woman" for First National; and Paramount's Actor's Fund talkie, "The Pusher in the Face," 1928, and "New York" in 1927; "Where East Is East" (1929), Metro-Goldwyn-Mayer.

TAYLOR, RUTH: b. Grand Rapids, Mich.; h. 5 feet 2 inches; blond hair and blue eyes; w. 104 pounds; e. Lincoln high school, Portland, Ore.; married. Studied dramatic art and dancing in Portland; was a member of the Red Lantern Stock Players, an amateur organization. Came to Hollywood in 1923; played extra roles one year; then signed by Mack Sennett; played leads and second leads in two-reel comedies for two years. In 1927 signed by Paramount for the role of Lorelei Lee in "Gentlemen Prefer Blondes," and since then was co-starred with James Hall in "Just Married," "Gentlemen Prefer Blondes" (1929), Columbia; "The Thing Called Love" (1929), Pathe; "Scrappily Married" (1930), Paramount-Christie Talking Plays.

TEASOALE, VERREE: "Her New Chauffeur" (1929), Pathe-Manhattan Comedies, first series; Vitaphone No. 1074, "Mr. Intruder," No. 1028, "The Duel."

TELL, ALMA: Appeared in "Saturday's Children" (1929), First National.

TELL, OLIVE: b. New York City; e. France; h. 5 feet 5½ inches; w. 127 pounds; brown hair, blue eyes. Stage career: Sargent School of Acting, N. Y.; stock productions include "Cousin Lucy," "The Intruder," "Romance," "Under Pressure." Screen career: "Chickie," "The Prince of Tempers," "Sailors' Wives," "Woman-Handed," "Summer Bachelors," "Slaves of Beauty," "Soft Living," Mrs. Edgar Rice in "The Trial of Mary Dugan" (1929), MGM; Marion Green in "The Very Idea" (Radio Pictures); "The Right of Way" (1930), First National "Cook of the Walk" (1930), Sono Art-World Wide.

TEMPLETON, FAY: b. Little Rock, Ark., December 25, 1866; h. 5 feet 4 inches; brown hair and eyes; p. Alice Vane and John Templeton, professionals; hy. collecting fans. She entered films the latter part of 1929 and went under contract to Metro-Goldwyn-Mayer; "The March of Time," MGM.

TERRIS, NORMA: Played Mizzi Hoffman and Mary Lou Hopkins in "Married in Hollywood" (1929), Adele Randall in "Cameo Kirby" (1929), Fox.

TERRY, ALICE: Appeared in "The Three Passions" (1929), United Artists.

TERRY, ETHEL GREY: b. Oakland, Cal.; e. Notre Dame, Boston, Mass.; h. 5 feet 6 inches; w. 130 pounds; brown hair, grey eyes. Stage career, with Belasco in "The Lily," two seasons, lead in "The Smoldering Flame," "Search Me," Irving Players, Little Theatre, Los Angeles stock. Screen career with Famous, Vitagraph, Oliver, American Cinema, World, Mayflower, Goldwyn, Realart, Mack Sennett, FBO, Fox, Universal, Allied Productions, Metro, Warner, Triart; pictures include "Hardboiled," "Canceled Debts," "Skinner's Big Idea," "Modern Mothers," Mrs. Livingston in "Confessions of a Wife," and in "Object Alimony" (1929), Columbia; No. 2666-67, "Sharp Tools," Vitaphone short.

TERRY, ETHELIND: "Lord Byron of Broadway" (1930), MGM.

TERVON, ARLETTE: Appeared in "Faces of Children" (1929), Zakoro.

THATCHER, EVELYN: b. Omaha, Neb.; h. 5 feet 7 inches; red hair and gray eyes; w. 150 pounds; p. Mary Ellen McMillan and William P. Irish, non-professionals; e. Ohio high school; has had stage training; widow. On the legitimate stage since 14 years of age appearing in dramatic, musical comedy and in vaudeville, known as the "Irish Lady." Twelve years screen experience, appearing in Mack Sennett comedies for five years and four years in Educational.

THEBY, ROSEMARY: b. St. Louis, Mo.; h. 5 feet 5 inches; dark brown hair and hazel eyes; w. 130 pounds; m. Katherine Brown and George Masings, non-professionals; e. private schools in St. Louis; received her stage training in dramatic school, New York City; m. Harry Meyers, professional; hy. antique dolls and shoes and antique furniture. Stage experience in New York City, 1910. Screen experience with the old Vitagraph company in 1911; and has appeared in such pictures as "Re-Incaration of Karma," "Mills of the Gods," "Weight of a Crown," "The Yankee," "First Year to Live," "So Big," "Rio Grande" and in "Girl of the Golden West"; (1929) "The Peacock Fan," Chesterfield; "Trial Marriage," Columbia; "Midnight Daddies," World Wide; "Girls Who Dare," Trinity; "Dream Melody."

THOMAS, VIRGINIA: Appeared in "The Wild Party" (1929), Paramount.

THOMPSON, DUANE: b. Red Oak, Iowa; e. in San Francisco, specializing in literature; h. 5 feet 1½ inches; w. 105 pounds, brown hair, blue eyes. Entered pictures in 1922; has played in "Some Funksies," "College Days," "Husband Hunters," "Her Summer Hero," "Kathleen and George Masings," "Born with the Saddle" (1929). The same year appeared in "The Tip Off" (1929), Universal; "Price of Fear," "Phantom Fingers," Mary in "The Voice of the City" (1929), MGM; Kathryn Graham in "Slim Finzers" (1929), Universal; "Frozen River" (1929), Warren Bros.

THOMPSON, LOTUS: Appeared in "Freckled Rascal" (1929), Radio Pictures.

TILBURY, ZEFFIE: Appeared in "The Single Standard" (1929), "The Ship from Shanghai" (1930), MGM.

TITUS, LYOLIA: "Lummo" (1930), United Artists; "Shanghai Lady" (1929), Universal.

TOBIN, GENEVIEVE: b. New York City, November 29, 1904; h. 5 feet 3½ inches; reddish brown hair and green eyes; w. 105 pounds; e. New York schools, Institute de L'Etoile, Paris. First stage appearance was in 1920 as "The Cricket," Wilton Lackaye's play. "Palmy Days," at the Playhouse, New York City. In 1921 had featured role of Polly in "Polly Preferred" at Little Theatre, New York; played same role in San Francisco and Los Angeles. Returning to New York

was co-starred with Walter Catlett and Oscar Shaw in "Dear Sir." In 1926-27 co-featured in "The Youngest," and "Murray Hill." 1928-29 featured in "Trial of Mary Dugan," Queens theatre, London. Upon return to New York was cast as Lulu Carroll, featured role in "Fifty Million Frenchmen." Now under contract to Universal, has appeared in "A Lady Surrenders" and "Free Love," directed by Hobart Henley.

TOOO, LOLA: b. New York City; h. 5 feet 4½ inches; light brown hair and brown eyes; w. 118 pounds; p. Minnie and Eugene Parker Todd, non-professionals; e. Inwood, No. 52, New York City; not married; hy. riding, swimming and designing. No stage experience. Screen experience since 1924 when she came from New York City to join Universal on offer of a contract. She started in western and serial pictures and after one year became a Wampas Baby Star. Later worked for Fox and FBO and appeared in "The War Horse," "The Bells," with Lionel Barrymore, and "The Count of Luxembourg," with Chadwick pictures. Played the leading woman to Fred Thomson, William Desmond, Hoot Gibson, Herbert Rawlinson and George Walsh.

TOOD, THELMA: b. Lawrence, Mass.; h. 5 feet 4 inches; blond hair and gray eyes; w. 120 pounds; p. non-professionals; e. Lawrence high school, Lowell (Mass.) high school and Lowell Normal school; hy. athletic sports. Won a state beauty contest as Miss Massachusetts and at the same time selected by Paramount for its school of acting, while teaching school in Lawrence. Has played in the following First National pictures, "Vamping Venus," "The Crash," "The Haunted House," "Heart to Heart" and "Naughty Boy," as featured player. Has appeared in (1929) "The Bachelor Girl," "Trial Marriage," Columbia; "Careers," "Her Private Life," "House of Horror" and "Seven Footprints to Satan," First National; "Look Out Below" (1929), Educational-Jack White Talking Comedies; "Hell's Angels" (1930), United Artists; "Follow Thru" (1930), Paramount.

TORA, LIA: b. Rio de Janeiro, Brazil, 1907; h. 5 feet 6½ inches; dark brown hair and brown eyes; w. 120 pounds; e. schools in France, Brazil and Spain; m. Count Julio de Moraes, producer, have two children, twins; hy. tennis and motoring. No stage experience. Screen experience started with Fox in 1927, when she played the leading role in "The Veiled Woman" and "Making the Grade." Wrote and starred in "The Soul of a Peasant" for Brazilian Southern Cross Productions which her husband directed and produced.

TORRES, RAQUEL: b. Hermosillo, Sonora, Mexico, November 11, 1908; h. 5 feet 2 inches; black hair and dark brown eyes; w. 110 pounds; p. non-professionals; e. Mexico and convent in Los Angeles; hy. dancing. Has appeared in such pictures as "White Shadows in the South Seas" with Monte Blue (her first picture); and also in "The Bridge of San Luis Rey," "The Desert Rider" (1929); "The Sea Bat" (1930), MGM; "Under a Texas Moon" (1930), Warner Bros.

TRUE, ALICE: Appeared in "The Peacock Fan" (1929), Chesterfield.

TRUEMAN, PAULA: Appeared in Vitaphone No. 909, "A Glimpse of the Stars."

TSEN MEI, LADY: Appeared in "The Letter" (1929), Paramount.

TUCKER, SOPHIE: b. Boston, Mass.; h. 5 feet 6 inches; blond hair, blue eyes; w. 170 pounds; e. Hartford, Conn. Stage career; cafes, burlesque, vaudeville, revues, entering show business in 1909. Made talking picture, "Honky-Tonk" (1929), Warner Bros.

TURNER, DOREEN: b. Spokane, Wash.; e. Hollywood, now attending high school; h. 58 inches; w. 84 pounds; brown hair, brown eyes. Entered pictures in 1920 at age of 2½ years; played child parts in "The Big Show," "Man, Woman, Marriage," "Madame Peacock," "Rose of Paris," "Rosita," "Through the Back Door," "Buster Brown" comedies.

TURNER, FLORENCE: b. New York City; e. New York; h. 4 feet 10 inches; w. 102 pounds; black hair, dark eyes. On stage 4 years with Mantell, Grace George, Henry Irving. Screen career with Vitagraph, Mutual, Metro-Goldwyn-Mayer, First National, Warner Bros., FBO, Paramount, Tiffany-Stahl; in "Canceled Debts," "Marry the Girl," "Sally in Our Alley," "The Chinese Parrot," "The Law and the Man," "Walking Back," Mrs. Lawrence in "The Rampant Ape," "Kid's Clever" (1929), Universal.

TURNER, MAUOE: Appeared in "The Last of Mrs. Cheyne" (1929), MGM; "The Illusion" (1929), Paramount.

TWELVETRES, HELEN: b. Brooklyn, N. Y.; h. 5 feet 3 inches; golden hair and turquoise blue eyes; w. 110 pounds; p. Helen and William Jurens, non-professionals; e. Brooklyn Heights seminary, Students' League and American Academy of Dramatic Arts, New York City; hy. is very fond of dogs and music. Stage experience started with Stuart Walker Players in New York. Played leading roles in "An American Tragedy," "Ten," "Broadway," "Elmer Gantry" and other Broadway successes. Screen experience started with Fox in 1929, playing the feminine lead in "The Ghost Talks," "True Heart" and "Blue Skies." At present is under contract to Pathe and has just completed "The Grand March," "Paris to Baghdad," "Words and Music" (1929), Fox; "Beyond Victory," "Her Man," "Swing High" (1930), Pathe; "The Painted Desert" (1930), Pathe.

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ULRIC, LENORE: m. Sidney Blackmer. Stage career: star of Belasco hit "The Son Dugan," "The Heart of Wetona," "Kiki," "Lulu Belle," and others. Screen career: played Talu in "Frozen Justice" (1929), Rosalie Dumay in "South Sea Rose" (1929), Fox.

UNDERWOOD, FRANCES: Played in "Her Unborn Child" (1929), Windsor Pictures.

UPTON, FRANCES: Appeared in "Night Work," Pathe.

URNAEFF, VOIM: b. Petrograd, Russia, Feb. 8, 1900; h. 5 feet 7 inches; brown hair and eyes; w. 145 pounds; e. Petrograd Institute, and attended Dramatic School in Petrograd; hy. theatrical work. Stage experience, some in Petrograd, and played Hamlet two seasons in New York with John Barrymore, then was called to London by Barrymore to play same part. First screen experience in "Sea Beast" also with Barrymore. Other productions made appearance in them as follows: "The Atlantic Stamp," "The Flaming Inkpot" and "The Blonde Saint." Plays character juvenile parts.

V

VAIL, MABEL: Appeared in "Joy Street" (1929), Fox.

VALETTI, ROSE: Appeared in "The Blue Angel," Ufa.

VALLI, VIRGINIA: r. n. Virginia McSweeney; b. Chicago, Ill., June 10; h. 5 feet 4 inches; dark hair and blue eyes; w. 120 pounds; e. Wendell Phillips high school, Chicago; married; by. golf. Had a very short stage career. Screen experience began in 1915 and she has appeared in the following productions: "Stage Madness," "Signal Tower," "Ladies Must Dress," "Escape," "Watch Your Wife," "The Family Upstairs," "Flames," "Pleasure Garden," "Evening Clothes," "East Side, West Side," "Marriage," "Paid to Love," "Judgment of the Hills," "Behind Closed Doors," "Street of Illusion," "Storm," "Wild Oranges," "Siege," "Isle of Lost Ships" and "Mister Antonio," "The Lost Zepplin" (1929), Tiffany; "Gulch" (1930), Columbia.

VAN BUREN, MABEL: b. Chicago, Ill.; b. 5 feet 3 inches; brown hair and eyes; w. 125 pounds; e. Chicago. After stage career entered pictures in New York. Played in "Girl of the Golden West," "Ramona," "Woman Who Walked Alone," "Craig's Wife," "His First Command," Pathe.

VAN DORN, MILOREO: r. n. Mildred Lunnay; b. New York, November 10, 1910; h. 5 feet 3 inches; auburn hair and blue eyes; w. 110 pounds; p. Mary and James Lunnay, non-professionals; e. Hunter high school; by. riding, swimming and tennis. Stage career: stock companies, Bayonne, N. J., Holyoke, Mass., Rochester, N. Y.; New York stage, "Get Me in the Movies," "Hattie in 'Elmer Gantry,'" Noel in "Paris Bound." Screen experience: "Hold Your Man," "Boudoir Diplomat," Universal; "Lummock," United Artists; "Son of the Gods," First National; "Fat Wives for Thin," "Rough Idea of Love," "The Taxi Dancer," Mack Sennett; "Wild Company," "Liliom," Fox.

VAN, ELLA: Played in "Two Fresh Eggs" (1930), Pathe, Folly Comedies, second series.

VANOIVERE, ELINOR: Appeared in "A Notorious Affair" (1930), First National.

VANE, VIRGINIA: Appeared in "New Year's Eve" (1929), Fox.

VAUGHN, ALBERTA: b. Ashland, Ky., 1908; h. 5 feet 2 inches; auburn hair and brown eyes; w. 103 pounds; e. local schools in Ashland, no stage training; not married; by. dancing, swimming and clothes. No stage experience. Began screen career in Sennett comedies and appeared in the leading role in H. C. Wither's series for FBO, "Fighting Blood," "Adventures of Mazie," "Telephone Girl" and others. Later in "Skydiver" for Pathe; "Forbidden Hours," Metro-Goldwyn-Mayer, then author of the H. C. Wither series for Barnum Productions, a Radio Pictures release "The Record Breaker"; in 1929 in "Noisy Neighbors," Pathe; "Molly and Me," Tiffany; "Points West," Universal; "As You Make It," "Meet the Quince," "Love's Labor Found," "They Shall Not Pass Out," "Captain of the Roll"; and in 1930 in "Eventually, But Not Now," "The Sleeping Cutie," "Lose and Foundered," "Old Vamps for New," "The Settling Song," "The Dear Slayer," "Cash and Marry," "Land of Sky Blue Daughters," Radio Pictures, Record Breakers.

VAUGHN, HILDA: Played in "Manslaughter" (1930), Paramount.

VEAVERS, LOUISE: Played in "She Couldn't Say No" (1930), Warner Bros.

VELASCO, MERCEDES: Played in "Behind That Curtain" (1929), Fox.

VELEZ, LUPE: r. n. Lupe Villalobos; h. San Luis Potosi, Mexico, July 18, 1910; h. 5 feet 5 inches; black hair and brown eyes; w. 115 pounds; p. Josephine Velez and Colonel Villalobos, mother was an opera singer; e. Our Lady of the Lake convent, San Antonio, Tex.; by. making nuts and driving her car. Was a dancer in the musical comedy, "Rataplán," in Mexico City and also in the "Music Box Revue" in Hollywood, owned by Fanchon and Marco. Won recognition in her portrayal in Douglas Fairbanks' United Artists picture, "The Gaucho," after which she played opposite Rod LaRocque in "Stand and Deliver"; then in D. W. Griffith's United Artists production, "Masquerade," and has just been loaned to Paramount to co-star with Gary Cooper in "The Wolf Song." She has appeared in (1929) "Lady of the Pavements," United Artists; "Where East is East," Metro-Goldwyn-Mayer; "Tiger Rose," Warner Bros.; "Hell Harbor" (1930), United Artists; "Storm" (1930), Universal.

VERNELL, PEARL: Appeared in "Love in the Desert" (1929), Radio Pictures.

VERNON, FLORENCE: Played in Vitaphone No. 4287, "The Salesman."

VERNON, HOPE: Played in Vitaphone No. 2815.

VERNON, SUZY: Appeared in "The President" (1929), Edward L. Klein.

VERONINA, VERA: Appeared in "The Patriot" (1929), Paramount.

VIDOR, FLORENCE: b. Houston, Texas; h. 5 f 4 1/2 inches; brown hair and eyes; w. 118 pounds; p. Ida and John F. Arto, non-professionals; e. public schools and Convent of Sacred Heart in Houston; m. Jascha Helfetz, professional. Began her screen career by working for Vitaphone in a small part, having been introduced by Corinne Griffith, also of Texas. Her next engagement was with Fox in Frank Lloyd's "A Tale of Two Cities"; then to Paramount for a year opposite Sessue Hayakawa; and in Cecil B. DeMille's "Old Wives for New"; also in "Till I Come Back to You." Then went to work for Ince in "Lying Lips" in 1921 and remained with that organization until Ince died. Then signed with Paramount and has been featured in "Are Parents People," "Grounds for Divorce," "The Trouble with Wives," "The Grand Duchess and the Waiter," "Sra. Hones," "In 'Eagle of the Desert," "The Patriot," and "Tong War." Starred in "You Never Know Women," "The Popular Sin," "Afraid to Love," "The World at Her Feet," "One Woman to Another," "Honey-moon Hate," "Doomsday," and "The Magnificent Flirt," "Chinatown Nights" (1929), Paramount.

VOSSILLI, JUDITH: b. Spain, June 25; e. in England, Switzerland, France, Australia and America; h. 5 feet 6 1/2 inches; w. 127 pounds; black hair and brown eyes. Ten years on the legitimate stage in New

York. Entered pictures in 1929 in "The Rogue Song." Pictures: "Today," "Woman Who Dared," "Inspiration" and "Sunny." Also "Toast of the Legion" (1930), First National and "The Awful Truth" (1929), Pathe.

W

WALLES, ETHEL: b. New York City; e. Wisconsin university; h. 5 feet 5 1/2 inches; w. 136 pounds; brown hair, blue eyes; by. bridge. Previous career: society. Entered pictures in 1920 through friendship with William and Cecil B. DeMille; played in "Lulu Bett," "Covered Wagon," "Cradle Snatchers," "Bedroom Window," "Craig's Wife," "Perfect Crime," "Blue Skies" (1929, Fox), "The Saturday Night Kid" (1929), Paramount; Mrs. Redding in "The Doctor's Secret" (1929), Paramount; Mrs. Lindsay in "The Donovan Affair" (1929), Columbia; Virginia's mother in "Masks of the Devil," Sarah in "Loose Ankles," First National; Mrs. Truxton in "Girl in the Show"; "The Dude Wrangler" (1930), Sono Art-World Wide; "Under Montana Skies," Tiffany.

WALKER, BELLE: Played in "Song of Love" (1929), Columbia.

WALKER, CHARLOTTE: b. Galveston, Texas; e. at Collegiate Institute, Fort Edward, N. Y., specializing in dramatics; h. 5 feet 6 inches; w. 130 pounds; blond hair, blue eyes; by. fishing. Was a motion picture star fifteen years ago; was asked to play the leading role in Cecil B. DeMille's picture, "Warrens of Virginia," the play in which she was starring in New York at that time, but was unable to do so. Went to Hollywood to play in "Kindling." Starred in the first version of the "Trail of the Lonesome Pine," DeMille. Latest pictures include "Double Crossroads," Fox; "Three Faces East," Warner Bros.; "Scarlet Pages," Warner Bros.; "Paris Bound," Pathe; "Forever Free" (1930), United Artists, and before that in "South Sea Rose" (1930), Fox.

WALKER, POLLY: b. Chicago, Ill., 1908. Was original "Palm Beach Girl," in Follies. Was starred by George M. Cohan in "Billie," and the "Merry Malones." Went to Hollywood in 1929 to play the role of Loo Loo in "Hit the Deck," RKO.

WALLACE, GRACE: Played in "Nix On Dames" (1929), Fox.

WALLACE, KATHERINE: Appeared in "Illusion" (1929), Paramount; "Redheads" (1930), Pathe-Folly Comedies, first series.

WALTERS, ETHEL: Appeared in "On With the Show" (1929), Warner Bros.

WARD, DOROTHY: b. Boston, Mass., December 4, 1911; e. Academy of the Assumption, Wellesley, Mass., Los Angeles public schools, Page School for Girls, South Pasadena, Cal.; h. 5 feet 1 inch; w. 105 pounds; brown hair, brown eyes. Entered pictures in January, 1928, when discovered by Margaret Livingston and Phyllis Haver while she was working during the Christmas vacation in Kress' 5 & 10 cent store in Hollywood; pictures include "The Godless Girl," Flapper in "The Flying Fool," Betty in "Joy Street" (1929), Judy Revis in "Protection" (1929), Fox; "Words and Music."

WARD, KATHERINE CLARE: Appeared in 1929 in "Drae," "The Isle of Lost Ships," First National; "Midnight Daddies," World-Wide; "Call of the West" (1930), Columbia.

WARE, HELEN: b. San Francisco, Cal.; m. Frederick Hart, stage experience in "Adriers of Fortune," with Robert Eason, "The Third Degree," "The Deserters," "The Price," "Trial Marriage," "Within the Law," "The Revolt," "The Escape" and "The Garden of Allah." Screen experience in "Cross Currents," for D. W. Griffith, "New Year's Eve," "SpeakEasy," "Napoleon's Barber," "The Virginian," for Paramount, also "Half Way to Heaven" and "Slightly Scarlet," for Paramount; "One Night at Susie's" (1930), First National; "Abraham Lincoln" (1930), United Artists.

WARFIELD, KITTY: b. Cincinnati, Ohio; h. 5 feet 6 inches; dark brown hair and blue eyes; w. 120 pounds; p. Kitty Costello and George Callahan, non-professionals; e. Pittsburgh high school, University of Wisconsin and Pittsburgh; not married; by. writing. Two years' stage experience in stock, New York City; two years' screen experience. Has appeared in United Artists' "She Goes to War," directed by Henry King; and in Warner Bros.' "The Gamblers."

WATSON, ADELE: b. Minnesota; e. at St. Catherine's College, St. Paul, Minn., specialized in music and dramatics; h. 5 feet 7 inches; w. 135 pounds; long blond hair, dark blue eyes. Previous career: school principal, legislative assistant, bill clerk, assistant cashier of bank, stage and vaudeville. Entered pictures in 1918; pictures include "Rolling Home," "Tower of Lies," "Don't Doubt Your Husband," "Black Pearl" (1929), Rayart; "Blue Skies" (1929), Fox; played Miss Duncan in "The Very Idea" (1929), Radio Pictures; Miss Dunn in "Jazz Heaven," the secretary in "This Thing Called Love," also with Fox and Sennett productions.

WATSON, FANNY: Played in Vitaphone No. 925, "Bigger and Better."

WATSON, KITTY: Appeared in Vitaphone No. 925, "Bigger and Better."

WASHINGTON, MILDRED: Appeared in "Hearts in Dixie" (1929), Fox.

WEEKS, BARBARA: b. Boston, Mass., July 4, 1913; e. in New York City, specializing in singing and dancing; h. 5 feet 5 inches; w. 120 pounds; brown hair, blue eyes; by. horseback riding. Stage career began at the age of 13; given a small part in a musical comedy, which was followed by "Rinside," a dramatic production; appeared with Eddie Cantor in "Whooped and Whooped," being made into a motion picture, Ziegfeld sent for her. Was signed by Warner Bros. on a long term contract to form the nucleus of a stock company; has appeared in "Men of the Sky," "Man to Man," "Fifty Million Frenchmen," "Hillett" and "Ex-Mistress."

WELFORD, NANCY: b. London, England, May 31, 1904; h. 5 feet; blond hair and blue eyes; w. 100 pounds; p. Ada Loftus and Dallas Welford, professionals; e. private schools in London and New York City; by. golf and swimming; m. E. H. Cobb. Stage career: "Hilthy Koo," with Raymond Hitchcock; Ziegfeld "Follies," "Orange Blossoms," "Cinders," "Up She Goes," starred in "No, No, Nanette," "Rain or Shine," on coast. Entered pictures in 1929; lead in

"Gold Diggers on Broadway," Warner Bros., and "The Phantom in the House," Continental.

WELLER, JADA: Appeared in "Betrayal" (1929), Paramount.

WELLS, MARIE: Stage career: Clementina in "The Desert Song," "Cradle Snatchers," and many other successes. Screen appearances: "The Desert Song," "The Song of the West" (1930), Warner Brothers.

WELSH, BETTY: b. New York City, October 12, 1908; h. 5 feet 1 inch; brown hair and eyes; w. 105 pounds; p. William J. Welsh, professional; e. in New York City; not married; by. golf, tennis and swimming. Stage experience consists of one season of musical comedy in New York City. Entered films in 1925. Among the pictures in which she appeared are "Rough Riding Red," "Too Many Wives," "Come and Get It," "Out of the West," "Circus Days." She is now a free lance player, ingenue type.

WEST, EONNA: "Half Way to Heaven" (1929), Paramount.

WESTOVER, WINIFREO: b. San Francisco; e. in a convent at San Rafael, Cal., and Dominican College; b. 5 feet 3 inches; w. 128 pounds; blond hair, blue eyes; by. tennis. Entered pictures in 1915 with D. W. Griffith and stayed with his company until the breaking up of the old Triangle company. Has played leads with Douglas Fairbanks, Monte Blue, Conway Tearle, Eugene O'Brien, Buck Jones, Bill Hart, Harry Carey, Charles Ray. Latest picture was "Lummock," United Artists.

WHITE, ALICE: r. n. Alva White; b. Paterson, N. J., August 28, 1907; b. 5 feet 2 inches; blond hair and brown eyes; w. 110 pounds; p. Marion Alexander, professional, and James F. White; e. Hollywood high school, and Roanoke college, Virginia; by. dancing, swimming, riding, tennis, golf and jazz music. Has played in such pictures as "The Sea Tiger" with Milton Sills, hit player; as ingenue lead in "The Private Life of Helen of Troy" for First National; "Gentlemen Prefer Blondes" for Paramount; "Breakfast at Sunrise" for United Artists; "The Ring Marriage," "Harold Teen" and "The Big Noise," and as featured player in "Show Girl," "Naughty Baby" and "Lingerie"; (1929) "Broadway Babies" and "Hot Stuff," "Girl from Woolworth's" (1929), "Naughty Flirt" (1930), "Playing Around" (1930), "Sweet Mama" (1930), First National.

WHITE, MARJORIE: b. Winnipeg, Can.; h. 4 feet 10 1/2 inches; blond hair and blue eyes; w. 103 pounds; e. by private tutor; by. jewelry. Appeared on the stage as child wonder at 4 years in a singing and dancing act. Made a vaudeville tour of the United States in an act known as the "White Sisters." After this joined the "Hello Lola Company." Recently completed an engagement in "Lady Fingers" in featured part. Has had two years screen experience, appearing in such films as "The Golden Call" (1930), "Movie-tone Follies of 1930," "Sunny Side Up" (1929), "Just Imagine" (1930), Fox.

WHITE, HELMA: "A Night in a Dormitory" (1930), "Sixteen Sweeties" (1930), Pathe-Melody Comedies, first series; "Ride 'em Cowboy" (1930), Pathe-Folly Comedies.

WHITMORE, DOROTHY: Played in Vitaphone No. 2538.

WHITNEY, CLAIRE: Appeared in Vitaphone No. 921-22, "Room 909."

WHITNEY, RENEE: Appeared in "The Wild Party" (1929), Paramount.

WILLIAMS, ADA: b. Louisville, Ky., June 2, 1913; 5 feet 2 1/2 inches; blond hair and blue eyes; w. 115 pounds; e. St. Anzaha Academy, Winchester, Ky., St. Joseph college, Miami, Fla.; not married; by. dancing. No stage experience. Began screen experience with Fox in 1928 and has appeared in "Joy Street," "None but the Brave," "Common Clay" (1930), Fox.

WILLIAMS, KATHLYN: b. Butte, Mont.; h. 5 feet 5 inches; blonde hair and gray-blue eyes; w. 128 pounds; e. Butte Central high school and the Wesleyan university in Helena, Mont.; m. Charles Eytton, professional; by. horseback riding; (1929) "A Single Man" and "The Single Standard," Metro-Goldwyn-Mayer, "Wedding Rings," First National; "Road to Paradise" (1930), First National.

WILLIAMS, LUCILLE: Played in "Half Way to Heaven" (1929), Paramount.

WILSON, LOIS: b. Pittsburgh, Pa.; h. 5 feet 5 1/2 inches; light brown hair and hazel eyes; w. 122 pounds; p. Constance Cooling and Andrew Kenley Wilson, non-professionals; e. Alabama high school and Alabama Normal; not married. Stage experience in Los Angeles appearing in "The Queen's Husband," "Gossip Six," "Spread Eagle" and "Mary's Other Husband." Screen experience of 12 years consists of various roles in "The Covered Wagon," "Lulu Bett," "What Every Woman Knows," "Manslaughter," "French Dressing," "On Trial" and "The Gamblers"; appeared in Paramount-Christie talking short features, "Advice to Illegals" and "A Bird in the Hand"; (1929) "Object Alimony," Columbia; "Wedding Rings," First National; "Conquest" and "Kid Gloves," Warner Bros.; "Furies" (1930), First National; "Lovin' the Ladies" (1930), Radio Pictures; "Once a Gentleman," Sono Art-World Wide; "For Love or Money" (1930), Paramount-Christie Talking Plays; Vitaphone No. 2237, "Miss Information."

WINDSOR, ADELE: Appeared in "Frozen Justice" (1929), "Girl from Havana" (1929), Fox.

WINDSOR, CLAIRE: r. n. Claire Viola Cronk; b. Coffee City, Kan.; h. 5 feet 6 inches; blond hair and blue eyes; w. 126 pounds; p. Ella and G. E. Cronk, non-professionals; e. Broadway high school, Seattle, Wash., and Washington College, Topeka, Kan., also studied violin and piano at Topeka Conservatory of Music, Seattle, Wash.; by. collecting perfume antiques, painting and tennis. Started picture career as an extra on the Lasky lot until Allan Dwan signed her to appear in stock at First National. Due to an illness she lost out on many parts under this contract but Lois Weber looking for a leading woman in "What Do Men Want" engaged her to play the role. She then changed her name to Windsor. Made five pictures for Lois Weber and was later signed by Goldwyn for a five year contract. At the termination of this contract she signed with Tiffany-Stahl, with the privilege of working for other studios. Played opposite Victor McLaglen for Fox in "Captain Lash," "Midstream" (1929), Tiffany-Stahl.

WING, MRS. WONG: Appeared in 1929 in "Where East Is East," Metro-Goldwyn-Mayer; "Chinatown Nights," Paramount.

WINTER, LASKA: b. St. Louis, Mo.; h. 5 feet 2 inches; w. 115 pounds; brown hair, black eyes. Screen career: "Fashion Madness," "The Satin Woman," "The Tender Hour," "The Marriage Cheat," "The Night of Love," "Shipwrecked," "Rocking Moon," "Tides of Passion," "Seven Footprints to Satan" (1929), First National; "Fu Mela in 'The Mysterious Dr. Fu Manchu'" (1929), Paramount; "Im-madama in 'The Rescue'" (1929), United Artists; "Douglamania in 'Frozen Justice'" (1929), Fox.

WINTERS, SALLY: Appeared in "Law of the Mounted" (1929), Syndicate.

WINTON, JANE: b. Philadelphia, Pa., October 10, 1905; e. Darlington Seminary, West Chester, Pa.; prepared to enter Bryn Mawr College, but ran away from home; h. 5 feet 3/4 inches; w. 120 pounds; auburn hair, green eyes; by riding; m. Charles Kenyon. Previous career: dancer in Fokine Ballet; special show girl in Ziegfeld "Follies"; Providence stock company. Entered pictures in 1925 when Zukor and Lasky suggested that a test be made of her after seeing her in the "Follies." Screen career: "Don Juan," Warner Bros.; "The Gay Old Bird," Warner; "The Monkey Business," "Sunrise" (1928), Fox; "Nothing to Wear" (1929), Columbia; Vera in "Scandal" (1929), Universal; Babe in "Captain Lash" (1929), Fox; "The Beloved Rogue" (United Artists), "The Crystal Cup," "Burning Daylight," "The Yellow Lily," Lady in "In the Next Room," Fern in "Furies" (1930), First National; "Bare Knees," "The Earl Co-Ed," "The Patsy," "Doris Clara in 'The Bridge of San Luis Rey,'" Flo Thompson in "Melody of Love," "Hell's Angels" (1930), United Artists.

WONG, ANNA MAY: b. California, January 3, 1907; e. Hollywood; h. 5 feet 4 1/4 inches; w. 120 pounds; black hair, brown eyes; full blood Chinese; hy. golf. Pictures include "Old San Francisco," "Forty Winks," "Across to Singapore," "Chinatown Charlie," "Show Life," "Toll of the Sea," "Mr. Wu," "The Thief of Bagdad," "Piccadilly" (1929), World Wide; has been appearing in English and German productions for the past two years; just returned to the United States under contract to Paramount, with "Daughter of the Dragon" as the first picture.

WOOD, JEANNE: "The Richest Man in the World" (1930), MGM; "Sins of the Children" (1930), MGM.

WOOD, PEGGY: b. Brooklyn, N. Y.; e. Brooklyn, has traveled all over Europe, America, West Indies and parts of South America; h. 5 feet 6 inches; w. 130 pounds; brown hair, blue eyes. Stage actress in "Maytime," "Buddies," "The Clingsing Fine," "Candida," "Merchant of Venice." Appeared in one picture with Will Rogers in 1919; returned to screen in 1929 in role of Bridgette in "Wonder of Women," MGM.

WOODS, OLGA: "Fifty Miles from Broadway" (1930), "Rubevile Night Club" (1930), Pathe-Golden Rooster Comedies.

WOOSTEN, ELLEN: "So This Is London" (1930), Fox.

WORTH, BARBARA: b. Cincinnati, Ohio; e. Cincinnati; h. 5 feet 4 inches; w. 115 pounds; brown hair, blue eyes. First screen work in "An Old Sweetheart of Mine," Metro. Has appeared in "The Fearless Rider," "On Your Toes," "The Prairie King,"

"Fast and Furious," "Below the Deadline" (1929), Chesterfield; "Fury of the Wild" (1929), Radio; "Plunging Hoofs" (1929), Universal; "The Bachelors Club" (1929), General Pictures; "The Prince of Hearts."

WORTH, LILLIAN: Appeared in "Stairs of Sand" (1929), Paramount; "The Steel Highway" (1930), Warner Bros.

WRAY, FAY: b. Alberta, Canada; h. 5 feet 3 inches; brown hair and blue eyes; w. 114 pounds; p. Yina M. and Jerry H. Wray, non-professionals; e. Hollywood high school; m. John Monk Saunders, author and screen writer; hy. tennis and music. Played a part in the famous "Pilgrimage Play" in Hollywood in the summer of 1923. Started screen career at Century studios, where she appeared as leading woman in "Gasoline Love"; then a lead at Fox with Robert Gordon in September, 1923; lead in a five reel independent feature and one picture with Hal Roach which resulted in a six months' contract. At the expiration of this contract she was a Western leading woman for Universal. On June 7, 1926, Erich Von Stroheim started shooting on "The Wedding March" with Fay Wray in the leading role. She was then put under contract by Paramount in February, 1927. Has appeared in "The Street of Sin," "The Legion of the Condemned," "The First Kiss" and "Four Feathers" for Paramount; (1929) "Thunderbolt," "Behind the Makeup" (1930), "The Border Legion" (1930), "Pointed Heels" (1929), "The Texan" (1930), "The Sea" (1930), Paramount; "Captain Thunder" (1930), Warner Bros.

WRIGHT, HELEN: b. Florence, Kan., July 28, 1906; h. 5 feet 4 1/2 inches; brown hair and blue eyes; w. 110 pounds; e. Long Beach high school; hy. swimming and dancing. She was named for an operatic career but gave it up to work. Stage training in prolog work at the Criterion theatre in Los Angeles, with Puhlich prologs in New York City for four years and with Earl Carroll's "Revue." First film experience was lead in "Dames Ahoy" for Universal, to whom she went under a long term contract; "Spurs" (1930), Universal.

WYCHERLY, MARGARET: b. London, England; e. Boston Latin School; h. 5 feet 5 1/2 inches; w. 127 pounds; dark hair, brown eyes; hy. tennis. Previous career: legitimate and vaudeville actress; created role of Mme. La Grange in "Thirteenth Chair," "June Clegg," "Adding Machine," "Back to Methuselah," "Six Characters in Search of an Author." Entered pictures in 1929; was Rosalie La Grange in "Thirteenth Chair" for MGM.

Y

YAMAOKA, IRIS: Appeared in "China Slaver" (1929), Trinity.

YOLTZ, GRETA: h. Galveston, Texas; e. Ursuline Convent, Galveston, Texas. Stage career: dramatic, stock, vaudeville, musical comedy. Screen career: formerly known as Eileen Sedwick; "Phantom of the Opera," "Hot Heels," "When Danger Calls," "A Girl in Every Port."

YORKE, EDITH: r. n. Edith Byard; b. Crovden, England, Dec. 23; e. London, England; m. Stage experience in England and America. Has appeared in

films made by Paramount, First National, Goldwyn, Ass. Exhibitors, Metro-Goldwyn-Mayer, Vitagraph, Warner Brothers, Tiffany, Fox, Chadwick, Rayart and Universal. Appearances in the following productions: "Sensation Seekers," "Timid Terror," "Satan and the Woman," "Making the Varsity," "Port of Missing Girls," "His New York Wife," "Rustlers Ranch," "Heart of a Coward," "Belle of Broadway," "Fugitives," "The Valiant," "The Love Racket" (1929), First National; "City Girl" (1930), Fox; "Phantom of the Opera" (1929), Universal.

YOUNG, CLARA KIMBALL: b. Chicago, Ill.; h. 5 feet 6 inches; dark hair and brown eyes; e. St. Xavier's academy, Chicago. Stage experience started at the age of 3 years. Appeared in vaudeville, stock and plays. Screen experience with Vitagraph and made "My Official Wife," then organized her own company and appeared in "Cheating Cheaters," "The Easiest Way," "Eyes of Youth," "Mid Channel," "Straight from Paris" and "Forbidden Woman." In Hollywood.

YOUNG, LORETTA: r. n. Gretchen Young; b. Salt Lake City, Utah; h. 5 feet 3 inches; w. 95 pounds; brown hair and blue eyes; e. Ramona Convent in Los Angeles, and private tutor Mrs. Carman Holiday; m. Grant Withers; hy. dancing, motor boating. Her screen career started by accident answering a call to Mervyn LeRoy, First National director, which was for her sister Polly Ann, who was out of town at the time. She was accepted and given a small role in "Naughty but Nice." Her first real experience was a screen role with Fanny Ward at the age of four. She played the lead for Lon Chaney in "Laugh, Clown, Laugh" and also the lead in "The Squall." She was selected a Wampas Baby Star for 1929 with her sister Sally Blane. Among her recent pictures are "Scarlet Seas," with Richard Barthelme; "The Girl in the Glass Cage," "Fast Life," "Careless Age" (1929), "Forward Pass" (1929), "Loose Ankles," "The Right of Way" (1930), "Road to Paradise" (1930), "The Squall" (1930), First National; "The Second Floor Mystery," Warner Bros.

YOUNG, OLIVE: b. St. Joseph, Mo., June 21, 1907; h. 5 feet 2 inches; black hair and brown eyes; w. 100 pounds; p. Evelyn and M. E. Young; e. Christian College, Columbia, Mo.; stage experience: short time in vaudeville. Screen experience in China, Straits Settlement, Dutch East Indies and America. Has appeared in "Trailing Trouble" (1930), Universal; "Ridin' Law" (1930), Big 4 Corporation; "The Man Who Came Back,"

YOUNG, POLLY ANN: b. Denver, Col., Oct. 25, 1908; e. Catholic day and boarding schools, Ramona Convent; h. 5 feet 2 inches; w. 110 pounds; brown hair, hazel eyes; hy. tennis. Screen career: "Bellamy Trial," dancer in "Masks of the Devil," "Rich People," "Tanned Legs."

YVES, CHRISTIANE: b. Paris, France, Feb. 26, 1905; h. 5 feet 3 inches; dark brown hair and dark green eyes; w. 106 pounds; e. Sorbonne University, Paris; not married; hy. likes to read, paint, also writes. Has had no stage experience. Screen experience consists of four years in pictures in Paris and Hollywood, taking part in "Ben Hur" and "Confessions" for Metro-Goldwyn-Mayer, also took part of Fleurie in "They Had to See Paris." Was elected Queen of Latin Quarter in Paris, 1926; appeared in "Slightly Scarlet" (1930), Paramount.

MALE PLAYERS

A

AARONSON'S COMMANDERS: Metro Morietone Act No. 695.

ABBOTT, AL: Vitaphone No. 2703, "The Small Town Ramblers."

ACKROYD, JACK: Appeared in (1929), "The Isle of Lost Ships," First National; "Dawn Patrol" (1930), First National.

AOAIR, ROBERT: b. San Francisco, Cal., January 3, 1906; h. 6 feet 1 inch; brown hair and eyes; w. 210 pounds; e. Harrow School, England, specializing in academic course; married; hy. swimming, tennis and aviation. Has lived in San Francisco, London, Seville, Paris, New York and Los Angeles. Has appeared in vaudeville, musical comedy and stock in United States. Entered pictures in 1929 to play role of Captain Hardy in "Journey's End," Tiffany. Leading role in "Raffles," United Artists.

ADAMS, ERNIE: Appeared in (1929) "Stool Pigeons," Columbia; "One Splendid Hour," Excellent; "What a Night," Paramount; "The Storm" (1930), Universal.

ADAMS, JACK: h. Hastings, Neb.; September 8, 1879; h. 5 feet 9 inches; brown hair and gray eyes; w. 150 pounds; p. Anna M. Ebersole and Henry H. Rutt, non-professionals; e. Roseland school and Northwestern university, Chicago; m. Edna Patton, non-professional; hy. swimming, motoring and art. Fifteen years stage experience, appearing in Charles Frohman's "The Gypsy Girl" and "Cleopatra"; also in stock. Screen experience with Hal Roach and Christie; and has appeared in "Behind Closed Doors," "The Times Square," "Upper Cut," "The Battle of the Century" and "Sugar Daddy."

ADAMS, JIMMY: Appeared in "Office Scandal" (1929); "The Grand Parade" (1930), Pathe.

AGNEW, ROBERT: b. Louisville, Ky.; h. 5 feet 8 1/2 inches; brown hair and blue eyes; w. 145 pounds; e. San Antonio, Texas; spent early life on ranch. Stage career: featured in "Children of France." Screen work with Paramount, Fox, MGM, Columbia, First National, Warner Bros. Among his pictures are "Silk Legs," "The College Hero," "Slightly Used"; 1930 pictures include "The Naughty Flirt," First National; "French Kisses," Educational, Tuxedo Talking Comedies; "Pick 'Em Young," Pathe, Melody Comedies, first series; "Mind Your Business," Pathe, Melody Comedies, second series; "Hold the Babies," Pathe, Rainbow Comedies.

AHERN, WILL: Vitaphone No. 952, "On the Rancho."

AHLERT, FRED A.: "The Song Writers Revue," Metro Morietone Act.

ALBERNI, LUIS: "The Santa Fe Trail" (1930), Paramount.

ALBERS, HANS: "The Blue Angel," UFA.

ALBERTI, FRITZ: "White Devil," UFA.

ALBERTSON, FRANK: b. Fergus Falls, Minn., February 2, 1909; e. Fuyallup, Washington, and Hollywood high schools; h. 5 feet 9 inches; w. 145 pounds; dark brown hair and blue eyes. Started in pictures in 1922 under James Cruze. Signed Fox contract in 1928. Parts in "Prep and Pep," "The Farmer's Daughter," "Salute" and "Words and Music" (1929), Fox; co-featured with Helen Twelvetrees in "Blue Skies"; "Son of the Gods" (1930), First National; "The Big Party" (1930), "Born Reckless" (1930), "Men Without Women" (1930), "So This Is London" (1930), "Wild Company" (1930), Fox.

ALBRIGHT, BOB, "OKLAHOMA": Vitaphone No. 910, and his Rodeo Do Flappers.

ALBRIGHT, WALLY, JR.: Appeared in 1929 in "The Case of Lena Smith," Paramount; "Thunder," "The Wonder of Women," MGM.

ALOEN, JOHN: Appeared in "Making the Grade," Fox.

ALORSON, ERVILLE: Appeared in "Fazil" (1928), Fox; "Speakeasy" (1929), Fox; "Guilty" (1930), Columbia; "The Bad Man" (1930), First National.

ALOINE, JIMMY: b. Pearl River, N. Y.; e. high school at Leonia, Palisades Park, N. J. Screen experience started with an appearance in "Down to the Sea in Ships." Under contract to Pathe; also in "The Leatherneck," "The Office Scandal," "The Sophomore" and "This Thing Called Love."

ALEXANDER, BEN: r. n. Nicholas Benton Alexander; b. Goldfield, Nev., May 26, 1911; h. 5 feet 10 inches; blond hair and blue eyes; w. 145 pounds; p. Beth and Nicholas Alexander; e. Hollywood high school and University of California; not married; hy. tennis, swimming and collecting guns. Had stage experience in vaudeville on Low Circuit and with Oliver Morosco. Appeared on the screen in "All Quiet on the Western Front" (1930), Universal.

ALEXANDER, GEORGE: "Love Waltz," UFA.

ALEXANDER, RICHARD: b. Dallas, Texas, November 18, 1902; e. in Dallas; h. 6 feet 3 inches; w. 225 pounds; brown hair, blue eyes; hy. handball and swimming. No stage experience. In 1929 appeared in "The Sin Sister," Fox; "The Viking," Metro-Goldwyn-Mayer; "The Goddess Girl," Pathe; in 1930 in "City Girl," "Lone Star Ranger," Fox; he was Hale Westhus in Universal's "All Quiet on the Western Front," and the gangster in Universal's "See America Thirst," and the crook in "Are You There?"

ALEXIS, DEMETRIOS: b. Alexandria, Egypt, December 1, 1899; h. 6 feet 1 inch; dark brown hair and eyes; w. 175 pounds; p. non-professionals; e. Athens, Greece; not married; hy. music, art and riding. Stage experience in foreign countries, and appeared in "Dream Faces" and "Devil's Plum Tree." Screen experience includes roles in "Red Dance," "Sabaesque" and "The Red Sword."

ALLAN, HUGH: r. n. Allan Hughes; b. Oakland, Cal., November 5, 1903; h. 6 feet; black hair and brown eyes; w. 160 pounds; e. Fremont high school, Oakland, Cal.; hy. swimming and riding. Previous career with Cunard steamship line and in amateur theatricals. Screen career: "Dress Parade," "Em Yal," Pathe; "Little Annie Rooney," United Artists; "What Happened to Father," "Good Time Charley," "Beware of Married Men," Warner Bros.; "Wild Beauty," Universal; "Voice in the Storm," "Object Matrimony," "Object Alimony," Columbia; co-starred in two serials, "The Tiger's Shadow," and "The Fire Detective"; Midshipman Duncan in "Annapolis"; "Sin Town" (1929), "A Royal Flush" (1930), Pathe.

ALLEN, FRED: b. New York, April 8, 1866; h. 6 feet; gray hair and blue eyes; w. 200 pounds; p. H. A. and John Allen, non-professionals; e. Johns Hopkins university, Baltimore, and Columbia college; not married; hy. golf. Stage experience: wrote and appeared in his own plays with Madam Modjeska and Edwin Booth. Wrote and appeared in "Head of House" and "Master Power." Screen experience began in 1914 with Universal. Was in stock for five years and also appeared in "Flying Fleet" and "Speedway." Freelance player.

ALLEN, DON: Appeared in "The Exalted Flapper" (1929), Fox.

ALLEN, FRED: Vitaphone No. 1025, "The Still Alarm"; also in No. 903.

ALLEN, HARRY: Appeared in "Adorable Cheat" (1929), Chesterfield; "In Old California" (1930), Audible Pictures; "Dawn Patrol" (1930), First National.

ALLEN, SAM: Screen career: "Blackjack," "The Sea Wolf" (1930), Fox; "Death Valley," First Division; "Bashful Buccaneer," "Midnight Limited," "Call of the Klondike," Rayart; "The Sea Beast," Warner Bros.; "Mother," FBO.

ALLISTER, CLAUDE: b. London England; e. at Felsted, Essex, England, specializing in Greek and Latin; m. Barbara Fay, professional; h. 5 feet 10 1/2 inches; w. 145 pounds; light brown hair, blue eyes; hy. swimming and horseback riding. Stage experience in London and New York City. Entered pictures in 1929. Appeared in the stage production of "The Trial of Mary Dugan" in New York and was selected by Bayard Veiller, the author, for the screen play. Played Algy

in "Bulldog Drummond," "Spooky in "Three Live Ghosts," Duke Otto in "Monte Carlo," Lord Rumble-sham in "Floradora Girl," Francis in "Czar of Broad-way," Johnny Jason in "Captain Applejack," also in "Charming Sinners" (1929) "Slightly Scared" (1930), "Paramount"; "In the Next Room" (1930), First National; "Such Men Are Dangerous" (1930), Fox.

ALTINGEN, HEINZ: Appeared in "Life of Beech-oven" (1929), Film Arts Guild.

ALVARADO, OON: r. n. Jose Paige; b. Albuquerque, N. M., November 4, 1904; h. 5 feet 11 inches; black hair and brown eyes; w. 160 pounds; p. Marie Antoinette Alvarado and Candido Paige, non-professionals; e. Albuquerque high school; m. non-professional; hy. horseback riding and tennis. Has appeared in such pictures as "Loves of Carmen" with Dolores Del Rio for Fox; in "Breakfast at Sunrise," with Constance Talmadge, and in "Drums of Love," a D. W. Griffith production for United Artists; (1928) "The Apache," and "Driftwood," Columbia; (1929) "The Bridge of San Luis Rey," Metro-Goldwyn-Mayer; (1930), "The Bad One," "Forever Yours," United Artists; "Cap-tain Thunder," Warner Bros.

ALVAREZ, LOUIS: Appeared in "Midstream" (1930), Tiffany-Stahl.

AMES, FLOYD: Appeared in "Forty-Five Calibre War" (1929), Fox.

AMES, LIONEL "MIKE": Vitaphone No. 977, "The Varsity Vamp."

AMES, ROBERT: b. Hartford, Conn.; h. 5 feet 10 inches; blond hair and blue eyes; w. 155 pounds; e. Hartford high school; m. Marion Oakes; hy. golf. Stage and screen experience. Entered pictures in 1925, his last four being "Without Mercy," "Wedding Song," "Three Faces East" and "Crown of Lies." Has ap-peared in (1929) "Voice of the City," "Marianne," Metro-Goldwyn-Mayer; "Rich People," Pathe; "Black Waters," World Wide; "Nix on Dames," "The Trave-ler," United Artists; in 1930 in "Holiday," Pathe; "Double Cross Roads," "Not Damaged," Fox; "A Lady to Love," MGM.

AMOS, r. n. Freeman F. Gosden, b. Richmond, Va., May 5, 1889; e. high school in Richmond and in private school, Atlanta, Ga.; married and has two children. Has held such positions as salesman and radio-electrician. First stage experience was in 1920 when he joined a booking company that staged amateur theatricals. This company brought him to Chicago in 1923. He was associated in this company with Charles J. Correll. In 1925 they did a sketch over radio station WEH in Chicago and later in the same year were signed with WGN in Chicago as staff artists under the team name of Correll and Gosden. In January, 1926, they originated their first negro dia-lect. They went on the air with WGN as "Sam 'n' Henry" and continued with this act until 1928. They were then signed by WMAQ, the Chicago Daily News Station, to broadcast the same sketch and later changed the name to Amos 'n' Andy. In 1929 they signed with the National Broadcasting Company. In 1930 they went to Hollywood and made their first screen appearance for RKO Pictures in "Check and Double Check."

ANDERSON, C. E.: Appeared in "California Mall" (1929), First National; "The Lariat Kid," Universal. (1929), Paramount.

ANDERSON, FREDDY: "Half Way to Heaven" (1929), Paramount.

ANDERSON, LYNN: Appeared in "Law of the Mounted" (1929), Syndicate.

ANDERSON, PHILIP: Appeared in "Redskin" (1929), Paramount.

ANDERSON, ROBERT: Appeared in 1929 in "White Shadows of the South Seas," Metro-Goldwyn-Mayer; "Clear the Decks," Universal.

ANDY, r. n. Charles J. Correll, b. Peoria, Ill., February 3, 1880; e. high school; p. non-professionals. First stage experience was in 1918 when he joined a booking company that staged amateur theatricals. He stayed with this company until 1923 when the com-pany came to Chicago. In 1923 Freeman F. Gosden joined the company. In 1925 they did a sketch over radio station WEH in Chicago. Later in 1925 they signed with WGN as staff artists and remained in that capacity until January, 1926 when they originated their first Negro dialect. They were known on the air as Sam 'n' Henry and in 1928 went to radio station WMAQ to broadcast the same sketch. In 1929 they were signed by the National Broadcasting Com-pany and are now known as Amos 'n' Andy. In 1930 they were brought to Hollywood by RKO Pictures and made their first screen appearance in the all talking picture, "Check and Double Check."

ANTHONY, JOHN: Appeared in "Great Power" (1929), Franklin Warner.

APPEL, OSCAR C.: b. Cleveland, Ohio. Stage care-er; producer and director, Chicago Opera House, Det-roit, Cleveland, Pittsburgh, Buffalo. On screen for World, Lasky, Fox, Selig, Arrow, Producers Security, Hodkinson, Metro, Oscar Appel Productions, Truart, Ac-tion Pictures. Pictures include: "When Seconds Count," Ravart; "The Valley of Hunted Men," Action Pictures; "Code of the Country," Pathe; "Cheaters," Tiffany; "Hired Gurdy," in the pair did in 1929; major in "Marianne," MGM; Canfield in "Not Quite Decent," Fox; German general in "True Heaven," Fox; manager in "Halfway to Heaven," Paramount; "Smiling Irish Eyes," First National; 1930 pictures in-clude "Man Trouble," Fox; "Abraham Lincoln," United Artists.

AROATH, FRED AND CO.: Vitaphone No. 2255, "Men Among Men."

AROREL, FRANKLYN: "Love, Honor and Oh Baby" (1929), Pathe, Manhattan Comedies; first series,

ARLEN, RICHARD: b. Charlottesville, Va.; h. 5 feet 11 inches; medium brown hair and grey eyes; w. 161 pounds; p. Mary and James van Mattimore, non-professionals; e. high school in St. Paul, Minn.; St. Thomas College and the University of Pennsylvania; no stage training; m. Jobyna Ralston, screen actress; hy. golfing, swimming, riding and tennis. Screen ex-perience consists of appearance in the following Para-mount productions: "In the Name of Love," "Behind the Front," "The Enchanted Hill," "Padlocked," "She's a Sheik," "Feel My Pulse," "Under the Tonto Rim," "Ladies of the Mob," "Beggars of Life," "Man-hattan Cocktail" and "Four Feathers"; (1929) "Dan-gerous Curves," "The Man I Love," "Thunderbolt," "The Virginian" and in 1930 in "The Better Legion," "Burning at the Stake," "Paradise," "The Light of Western Stars," "Paramount on Parade," "The Santa Fe Trail," "The Sea God," Paramount.

ARLISS, GEORGE: b. London, England. Started stage career very young, and formed an amateur dra-matic society of his own. He was then acting with Mrs. Patrick Campbell and becoming popular with audiences. Was then discovered by George C. Tyler, American producer and taken to the U. S. with Mrs. Campbell on a planned tour of the American tour. This was in 1901 and his success was so great he stayed here in the U. S. A. making appearances in "The Second Mrs. Tanqueray," "The Notorious Mrs. Ebbsmith"; then for David Belasco in "The Darling of the Gods," opposite Blanche Bates. Then was leading member of Mrs. Fiske's notable Manhattan Company for several seasons, as Steyne in "Becky Sharp," asal Beren in "Leah Kleeschna" and Brack in "Hedda Gabler." Also played in "The Devil," under Franz Molnar, and W. J. Locke's "Septimus," and his great-est success, "Disraeli." Also appeared in "Paganini," "Alexander Hamilton" and scored in the leading role of William Archer's "The Green Goddess." Was very successful in John Galsworthy's "Old English" and his first Shakespearean role, that of Shylock in "The Mer-chant of Venice." Has appeared in the following pic-tures: "Disraeli" (1929), "The Green Goddess" (1930), "Old English" (1930), Warner Bros.

ARMETTA, HENRY: Appeared in 1929 in "Lady of the Pavements," United Artists; "Homesick," "Love Live and Laugh" (1929), Fox; in 1930 in "A Lady to Love," MGM; "The Climax," "Little Accident," Universal.

ARMSTRONG, ROBERT: b. Saginaw, Mich.; h. 5 feet 10 inches; brown hair and eyes; w. 160 pounds; p. Mina and William Armstrong, non-professionals; e. Seattle high school and University of Washington law college, Seattle, Wash.; m. Ethel Kent, professional; hy. golf and squash. In his 10 years stage career he appeared in "Boys Will Be Boys," "Shavings," "Honey Girl," "The Man Who Came Back," "Sure Fire," "New Brooms," "Judy" and "Is Zat So"; besides two seasons of stock in Des Moines and Milwaukee. Started his picture career in September, 1927, and has played in such pictures as "The Main Event," "The Leopard Lady," "The Cop," "Celebrity," "Show Folks," "Ned McCobb's Daughter," "Shady Lady," "The Leather-neck" for Pathe; "A Girl in Every Port" and "Square Crooks" for Fox and in "Baby Cyclone" for Metro-Goldwyn-Mayer; "Woman from Hell," Fox; (1929) "Big News," "Oh, Yeah," "Parachute," "Racketeer" and "War and Women," "Shady Lady," "Show People," Pathe; in 1930 in "Be Yourself," United Artists; "Dumbbells in Ermine," Warner Bros.; "Big Money," Pathe.

ARTAUD, ANTONIN: Appeared in "Napoleon" (1929), Metro-Goldwyn-Mayer.

ARTHUR, GEORGE K.: r. n. George Brest; b. Aberdeen, Scotland, April 27, 1899; h. 5 feet 6 inches; brown hair and eyes; w. 140 pounds; p. Harriett Col-lins and George Brest, non-professionals; e. University of Rugby, England, stage training in Shakespearean drama; m.; hy. squash. Screen experience in such pictures as "Irene" with First National; and "The Boy Friend," "Rookies," "Circus Rookies," "The Tru-est Love" and "The Last of Mrs. Cheyne," Metro-Goldwyn-Mayer; and in 1930 in "Chasing Rainbows," MGM.

ARTHUR, JOHNNY: b. Scottsdale, Pa.; h. 5 feet 8 1/2 inches; brown hair and eyes; w. 140 pounds; p. Matilda Hertzog and John Williams, non-pro-fessionals; e. Columbus, O., high school, and in college at Washington, D. C., 25 years' stage training. Three years in repertoire; two seasons with Tim Murphy, White Texas Steer; with the Polly Primrose company, and in such productions as "Before and After," "Paid in Full," (produced in London) "Ambitious Mrs. Al-cock," "The Bridge," "The Meads," "Office 666," "Just a Word," "Fair and Warner," "Up in Mabel's Room," "Ladies Night," "Girl in the Limousine," "Three Spoonfuls," "Some Baby," "Elsie," "The Whole Town's Talking," "I Love You," "The Butter and Egg Man" and "The Desert Song." Screen experience in-cludes the following pictures: "On Trial," "The Mon-ster," "Mlle. Midnight," "The Unknown Purp," "The Desert Song," and "The Gambler." Also appeared in two comedies. In 1929 in "Divorce Made Easy," Paramount; "Cheer Up and Smile," Fox; "Lover's Delight," Educational-Jack White; "Adam's Eve," Paramount-Christie; and in 1930 in "Personality," Columbia; "The Aviator," "She Couldn't Say No," Warner; "Going Wild," "Scrapily Married," "Down With Husbands," Paramount-Christie; "Vitaphone No. 3972," "Paper Hangings," No. 4035, "Bridal Night," No. 3636, "Stimulation."

ASH, SAM: Appeared in "Unmasked" (1930), Artclass.

ASHER, MAX: Appeared in "Kid's Clever" (1929), "Trigger Tricks" (1930), Universal.

ASHTON, HERBERT: Appeared in "Me, Gangster" (1929), Fox.

ASKAM, PERRY: b. Seattle, Wash., August 31, 1898; h. 6 feet 2 inches; brown hair and hazel eyes; w. 185 pounds; e. Santa Clara University, Santa Clara, Cal.; p. Helen Bergstrom and Oliver Perry Clark, m. non-professional. Has lived in New York, Los Angeles, Paris, Berlin and Milano. Stage career, in "Passing Show of 1921" at Shubert Winter Garden, New York; also "Blossom Time," "Passing Show of 1923," "Castles in the Air," "Music Box Revue," "Desert Song," Orpheum, and "The New Moon." En-tered pictures in 1930, appearing in "Sweet Kitty Bel-lairs," Warner Bros.

ASPER, FERINANO: Appeared in "The Last Company," Ufa.

ASTHER, NILS: b. Sweden, January 17, 1901; h. 6 feet 1/2 inch; dark hair and eyes; w. 170 pounds; p. Hilda and Anton Asther; e. Lunel university and Royal Dramatic school; m. Vivian Duncan, professional; hy. nonscholarship. Stage experience at the Royal Dra-matic theatre in Sweden. Appeared in pictures in Germany later coming to the United States where he has appeared in "Sorrell and Son" for United Artists in 1927; in "Laugh, Clown, Laugh" (1927) and in "The Cossacks," "Our Dancing Daughters," "Card-board Lover," and "Ardienne Lecoureur," in 1928 for Metro-Goldwyn-Mayer. In 1929 "Dream of Love," "The Singing Standard" and "Wild Orchids," "The Sea Rat" (1930), MGM.

ATCHLEY, HOOPER: b. Tennessee, 1887; h. 5 feet 11 1/2 inches; dark hair and dark brown eyes; w. 165 pounds; e. Knoxville high school and Univer-sity of Tennessee; m. Violet Mahor; hy. walking. Had 20 years stage experience; appeared in "Broadway,"

"White Cargo" and "Night Hawk." Has appeared on the screen in "Love at First Sight," "Santa Fe Trail."

ATES, ROSCOE: b. Hattiesburg, Miss., January 20, 1895; h. 5 feet, 5 1/2 inches; Auburn hair and brown eyes; w. 143 pounds; p. Maggie and George Ates, non-professionals; e. Hattiesburg high school; m. none; hy. hunting and fishing. Had stage training in vaudeville, tabloid and repertory and 17 years stage experience. Has been on the screen for 1 1/2 years and has appeared in such pictures as "South Sea Rose," "The Big House," "Caught Short," "Billy the Kid," "Love in the Rough," and "Cimarron," RKO.

ATKINS, SEXTETTE, TOMMY: Appeared in "King of Jazz" (1930), Universal.

AUBREY, JIMMIE: b. Liverpool, England; h. 5 feet 6 inches; brown hair and blue eyes; w. 165 pounds; e. England. Stage career: Fred Karno's "Night in English Music Hall," doing the Terrible Turk, also in vaudeville and musical comedy. Screen career: Starlight Pathe comedies, Vitagraph, Selznick, Standard Cinema, FBO, Davis, Pathe. Has appeared in such pictures as: "A Simple Sap," Educational; "Wild Youth," "Peerless," "The Down Grade," Lumas; "The Tale of the Shirt," Universal; "When Seconds Count," "Gallant Fool," "Call of the Klondike," Ravart; "The China Slaver," Trinity; the drunk in "The Grand Parade," Pathe; "A Royal Flush" (1930), Pathe, Manhattan; "America or Bust" (1930), Pathe, Checker; "Two Fresh Eggs" (1930), Pathe, Folly.

AUER, MISCHA: b. St. Petersburg, Russia, Novem-ber 17, 1905; e. in St. Petersburg and New York City, specializing in literature and art; not married; h. 6 feet 2 inches; w. 165 pounds; brown hair, brown eyes. Entered pictures in 1928. Was appearing in the stage play "Maada," when Frank Tuttle offered him a part in "Something Always Happens," starring Esther Ras-ton. Has appeared in "Marquis Preferred," "The Benson Murder Case," "Inside the Lines" and as the eccentric scientist in "Just Imagine."

AUSTIN, LESLIE: "Young Man of Manhattan" (1930), Paramount.

AUSTIN, WILLIAM: b. Georgetown, British Guiana, South America, June 12; h. 6 feet 1 inch; brown hair and blue eyes; w. 170 pounds; p. Rosalie Ann Sarah and Charles Percy Austin, non-professionals; e. Reading college, England. He received his stage train-ing at the Little theatre and in Drama Shop produc-tions; not married; hy. golf, gardening and motoring. Appeared at the Morosco theatre in Los Angeles for three years beginning in 1919; then in stock with roles in "Tailor Made Man," "Three Faces East," "Civilian Clothes," "Polly With a Past" and many others. First picture "Ruggles of Red Gap," followed by "It," "The World at Her Feet," "Swim, Girl, Swim" for Para-mount; "The Flaming Forest" for Metro-Goldwyn-Mayer; "The Bright Night" and "What's Happened to Jones" for Universal; then to Paramount again in "Honey-moon Hate," "The Fifty-Fifty Girl," "Red Hair," "Someone to Love" and "Just Married"; 1929 in "Il-lusion," "The Mysterious Dr. Fu Manchu," "Sweetie," "What a Night," "The Marriage Playground," Para-mount; in 1930 in "Paramount on Parade," "Return of Dr. Fu Manchu," "Let's Go Native," Paramount; "The Widower," First National; "Embarrassing Mo-ments," Universal.

AYRES, LEW: b. Minneapolis, Minn., December 28, 1905; dark brown hair and brown eyes; p. Lewis Ayres, non-professional; e. Lake Harriet high school, Minne-apolis and University of Arizona; not married; hy. music. Stage experience with Henry Halstead's or-chestra and later Ray West's orchestra at the Cocoanut Grove at Los Angeles. He plays the banjo, guitar and piano. Went to Hollywood and signed a six months contract with Pathe, where he took part in one film. He then went to Metro-Goldwyn-Mayer, where he took the role of the youthful lover in "Greta Garbo's," "The Kiss." Appeared in the role of Paul in "All Quiet on the Western Front," for Universal; in 1930 in "Doorway to Hell" (1930), Warner Bros.; "Common Clay" (1930), Fox.

B

BACON, IRVIN: b. St. Joseph, Mo., September 6, 1893; e. Santa Clara college, San Jose, Cal.; married a non-professional; h. 6 feet; w. 155 pounds; light brown hair, blue eyes. Entered pictures in 1920 after a number of years on the stage. Played Slim in "Half Way to Heaven," Slim Breen in "Side Streets," Harry in "Street of Chance," and was in "Two Sisters," Ravart, in 1929.

BAGGOT, KING: b. St. Louis, Mo.; h. 6 feet; brown hair and blue eyes; w. 185 pounds; e. Christian Brothers College, St. Louis. Stage career: actor in stock under Frank Sherman and Shubert's "Vio-lation." Screen career: eight years a star, in-cluding such pictures as "Dwelling Place of Light" B. B. Hampton Productions; "The Cheater," "Lovely Mary," Metro. Played in over 300 pictures. Directed "Kentucky Derby," "Love Letter," "Tornado," "Raffles," and others.

BAILEY, WILLIAM NORTON: Appeared in "Wa-terfront" (1929), First National; "The Aviator" (1930), Warner Bros.

BAILEY & BARNUM: Vitaphone No. 2556, "The Globe Trotters," No. 2557, "Without a Band," No. 2558, "The Two White Elephants."

BAKER, EUGENE: b. Davis, W. Va.; e. in Wash-ington, D. C., and Los Angeles; h. 6 feet 1 1/2 inches; w. 225 pounds; brown hair and blue eyes; hy. hunting and fishing. Entered pictures in 1914 as a prop boy with Biograph Company for two years. Then signed with Universal for a year to appear in Joker Comedies with William Beaudine. After the war he reentered pic-tures as leading man in Gale Henry comedies, then with Christie and Special Pictures Corporation. Wrote and acted in comedies for Hal Roach's for two and a half years, then with Christie for six years. Latest pictures: "City Lights" with Charlie Chaplin, and with Char-lotte Greenwood in a Christie production. In 1929 was in "All at Sea," Metro-Goldwyn-Mayer.

BAKER, LORIN: "End of the World" (1929), Pathe-Variety Comedies.

BAKER, SAM: Appeared in "The Isle of Lost Ships" (1929), First National; "The Far Call," Fox.

BAKELWELL, WILLIAM: b. Hollywood, Cal., May 2, 1908; h. 5 feet 11 inches; brown hair and gray eyes; w. 144 pounds; p. Jean B. and William Bakewell, non-professionals; e. Harvard Military Academy, Los

(Continued on page 152)



A Message from Carl Laemmle

You liked the pictures Universal made for the present year. You proved it by buying them and playing them as never before. And you made money on them. ~ ~ ~

So, when I tell you the pictures planned for production for the 1931-32 season are superior in every way to those you liked so well, you know I am making a statement of vital significance to you.

~ ~ ~

You will do even better with them than with Universal's preceding list. If you study their exploitation possibilities with a fraction of the care which we gave to selecting them, you will be as pleased to buy them as I am to offer them.

~ ~ ~ ~ ~ ~ ~



A Message from Carl Laemmle, Jr.

With the help of the most efficient production staff any studio can boast, I have read, studied, checked and double-checked hundreds of books, plays and original stories. I have rejected scores for every one I have considered worthy of making into a picture. ~ ~ ~

The stories selected for 1931-32 production represent the cream of the accepted ones. In every instance, my staff and I have studied the casting with only one main thought in mind—your box-office.

~ ~ ~

To make each perfect story a perfect picture, we have chosen directors of known skill, men whose names and whose past performances are in themselves complete assurance that in booking their pictures you will get more than you bargained for.

~ ~ ~ ~ ~ ~ ~

ALBERT DE MOND

Associate Producer

Universal

1930

“Little Accident”
“See America Thirst”
“Cohens and Kellys in Africa”
“Many a Slip”
“The Virtuous Husband”

1931

“Ex-Bad Boy”
“Lilies of Broadway”

*Adaptation, Continuity
and Dialogue for*

DRACULA

GARRETT FORT

*Adaptation, Continuity
and Dialogue for*

FRANKENSTEIN

GLADYS LEHMAN

Seed

Little Accident

The Lady Surrenders

The Cat Creeps

Many a Slip

Edwin H. Knopf

Writer - Director

Co-directed nine features for Paramount

Adapted and dialogued four features for Universal

Now Preparing

“Leviathan”

Mgt., Myron Selznick, Inc.

(Continued from page 148)

Angeles, Cal.; not married; hv. tennis, volley ball and swimming. No stage experience. Began screen experience in June 1925 by doing extra work. Has appeared in the following productions: The oiler boy in "The Last Edition," for FBO in 1925, the O'Henry series of two reels for Fox in 1926, Jerry in "Mother," for FBO in 1926; Tex McNeil in "West Point," for MGM, and Jimmy in "The Battle of the Sexes," for D. W. Griffith-United Artists in 1927; Skippy in "Annapolis," for Pathe in 1928. In 1929 he appeared in the following productions: "The Iron Mask," for Douglas Fairbanks, U. A., as Louis XII and the Mad Twin, and lead opposite Alice White in "Hot Stuff," as Merwyn LeRoy in "Playing Around," as Jean, also with Alice White, for First National. Had the role of Jimmy in "On With the Show," and juvenile lead in "The Gold Diggers," both Warner Brothers productions. "All Quiet on the Western Front," 1930, Universal; "Lummox" (1930), United Artists.

BALHOUS, KARL: Appeared in "The Blue Angel," Ufa.

BALLARD, ELMER: Appeared in 1929 in "Alibi," United Artists and "Her Private Affair" (1929), Pathe.

BANCROFT, GEORGE: h. Philadelphia, Pa.; h. 6 feet 2 inches; brown hair and eyes; w. 195 pounds; p. non-professionals; e. Tomes Institute, Port Deposit, Md., and United States Naval Academy; m. Octavia Brooke, ex-professional (now retired); hv. all outdoor sports. Upon leaving school he went to New York

and there won recognition. Has appeared in such stage successes as "The Trail of the Lonesome Pine," "Paid in Full," "Old Bill, M. P.," "Cinders" and many others. His first picture, "Driven," and his first picture for Paramount, "Code of the West," brought him to the attention of James Cruze who was casting for "The Pony Express." He was put under contract to Paramount and has been starred in such pictures as "The Show Down," "The Drag Net," "Docks of New York" and "The Wolf of Wall Street," "The Mighty," (1929) "Thunderbolt" (1929), "Ladies Love Brutes" (1930), "Paramount on Parade" (1930), Paramount.

BANNISTER, HARRY: b. Holland, Mich.; h. 6 feet 1 inch; brown hair and blue eyes; e. University of Michigan; m. Ann Harding, professional, and has a baby daughter, Jane; hv. swimming, tennis and golf. Stage career began in Chicago with a road repertory company, and then played with stock companies in Chicago, then going to New York. He has made appearances in the following stage plays: "Zander the Great," "Czarina," "The Valley of Content," "The Bat," "Yellow," "Aloma of the South Seas," "Tenth Avenue," "Rivalry" and "White Cargo." During the summer of 1928 he had his own stock company at the Nixon theatre in Pittsburgh, Pa. Later he connected with the New York Theatre Guild and toured with a company in "Strange Interlude." When he went to Los Angeles he made a screen test with his wife for Pathe, both were successful, and signed long term contracts. Their first production was "Her Private Affair."

Francis Edwards Faragoh

1931 Releases to Date:

[Screen Play and Dialogue]

"Little Caesar"
"Iron Man"
"Too Young to Marry"



*Shut out Gloom,
Let in the Sun;
That's your cure
For '31.*

George Sidney

BANTHIM, LARRY: b. River Forest, Ill.; e. Oak Park high school; h. 6 feet 1 1/2 inches; w. 212 pounds; blond hair and blue eyes. Entered pictures in July, 1927. Played a bit in "Waterfront" in San Francisco for William Seiter and was given a contract. Has appeared as Swede in "Waterfront," Bud Burke in "Footlights and Fools," Matt Gore in "Going Wild," and in 1929 in "Hot Stuff" and "Naughty Baby," First National.

BARD, BEN: h. Milwaukee, Wis.; h. 5 feet 11 inches; black hair and brown eyes; w. 160 pounds; p. Ruth Glover and Scute Barol, non-professionals; e. high school in Chicago and Northwestern university; 25 years' stage training; m. Ruth Roland, professional; hv. golf, horses and hunting. Stage and screen experience. Entered pictures in 1925 and has appeared in such pictures as "Love Makes 'Em Wild," "Two Girls Wanted," "Arizona Wildcat," "Seventh Heaven," "Come to My House," "Sandy," "Dressed to Kill," "Romance of the Underworld," "Love and the Devil," "Born Reckless" (1930), Fox; "Night Work," Pathe; Vitaphone No. 2910, "The Champion Golfer."

BARKER, AMBROSE: Appeared in "The Return of Dr. Fu Manchu" (1930), Paramount.

BARNES, T. ROY: b. Lincolnshire, England, August 11, 1880; h. 5 feet 11 1/2 inches; brown hair and blue eyes; w. 172 pounds; p. Charlotte Mitchell and Alfred Barnes, non-professionals; m. Bessie Crawford, non-professional; hv. outdoor sports. Stage experience in "Katinka," "The Red Canary," "Over the River" and "The Passing Show." On the screen has appeared in "Scratch My Back," "So Long Letty," "See My Lawyer," "The Old Homestead," "The Great White Way," "Is Marriage a Failure," and many other attractions. In "Dangerous Curves" (1929), Paramount; in 1930 in "Sally," First National; "Caught Short," MMG; "How's My Baby," "His Error," Educational; Mermaid Talking Comedies; "Carnival Revue," Pathe-Whoopee Comedies.

BARNETT, VINCENT: h. Pittsburgh, Pa.; July 4, 1903; h. 5 feet 6 inches; brown hair and blue eyes; w. 160 pounds; p. Margaret and Luke Barnett, father professional; e. Duquesne University, Pittsburgh, Pa., and Carnegie Tech; not married; hv. flying, riding, swimming and golf. Stage experience, 1927-28; comedian, Earl Carroll's "Vanities." Screen experience; "Her Man," "Night Work," Pathe; "For the Love of Lil," Columbia; "All Quiet on the Western Front," Universal; "Wide Open," Warner Bros.; "Escapade," with Evelyn Laye, United Artists; "Unfit to Print," Paramount; many recent Pathe comedies including, "A Royal Flush" (1930), Manhattan Comedies, second series.

BARON, PAUL: "A Perfect Match" (1930), Pathe, Manhattan Comedies, first series.

BARRAUD, GEORGE: Appeared in 1929 in "Ned Mc Cobb's Daughter" and "Strange Cargo," Pathe; and "Woman to Woman," Tiffany; in 1930 in "Road to Paradise," First National; "Peacock Alley," Tiffany; "Fat Wives for Thin," Educational-Mack Sennett Talking Pictures.

BARRIS, HARRY: "Two Plus Fours" (1930), Campus Comedies.

BARROWS, HENRY: Appeared in "Some Mother's Boy" (1929), Rayart.

BARY, GERARD: Appeared in "His Glorious Night" (1929), MGM.

BARRY, LEON: Appeared in "The Iron Mask" (1929), United Artists.

BARRY, WESLEY: b. Los Angeles, Cal.; h. 5 feet 6 inches; red hair and blue eyes; e. Los Angeles; married. Started screen career at 6 years of age with Marshall Neilan at the old Kalem Studios in Hollywood; first big part was with Mary Pickford in "Rebecca of Sunnybrook Farm"; with Miss Pickford for five pictures, the last being "Daddy Long Legs." Also appeared in the independent picture, "Top Sergeant Mulligan," and in "The Unpardonable Sin," Marshall Neilan; "Male and Female," DeMille; "Stranger than Fiction," "Bits of Life," "Penrod," First National; "School Days," "Rags to Riches," "Heroes of the Street," "Printer's Devil," "Country Kid," "George Washington, Jr.," Warner Bros.; "Fighting Cub," Truett; "Midshipman," "In Old Kentucky," MGM; "Border Romance," (1930), "Sunny Skies" (1930), "Wild Geese," Tiffany.

BARRY & WHITLEDGE: Vitaphone No. 941, "Jest for a While."

BARRYMORE, JOHN: m. Dolores Costello, p. Maurice Barrymore and Georgie Drew. Studied to be an artist but gave up after serving on New York newspapers. His stage career started in 1903 when he played in the following productions: "Magda," "Toddlers," "The Fortune Hunter," "A Slice of Life," "The Affairs of Anatol," "A Thief in the Night," "The Yellow Ticket," "Justice," "Peter Ibbetson," "Redemption," "The Jest," "Richard Third," and characterization part of "Hamlet." Screen career includes "Raffles," "Here Comes the Bride," "Sherlock Holmes," "The Lotus Eaters," "Dr. Jekyll and Mr. Hyde," "Beau Brummel," "The Sea Beast," "When a Man Loves," "Don Juan," "General Crack" and "The Man from Blankley's," the last two being Vitaphone productions, "Song of Songs" (1929), Warner Bros.; "Moby Dick" (1930), Warner Bros.

BARRYMORE, LIONEL: h. Philadelphia, Pa.; h. 6 feet; dark hair and blue eyes; w. 155 pounds; p. Georgia Drew and Maurice Barrymore, professionals; e. New York; hv. motion pictures. On the stage when an infant with parents. Starred in "The Copperhead," "The Jest," "Peter Ibbetson," "The Claw," and others. Screen experience consists of roles in "The Yellow Streak" for Metro in 1915; "The Copperhead" for Metro in 1920; "The Splendid Road" for First National in 1925; "The Barrier" and "The Temptress" for Metro-Goldwyn-Mayer in 1926; and "The Show," "The Thirteenth Hour" and "Love" in 1927. In (1929) "The River Woman," Gotham; "Alias Jimmy Valentine," "The Mysterious Island" and "West of Zanzibar," Metro-Goldwyn-Mayer; "Stark Mad," Warner Bros.

BARTELS, LOUIS JOHN: b. Bunker Hill, Illinois, in 1895; h. 6 feet; brown hair and blue eyes; w. 170 pounds; e. in St. Louis; m. Martha Wood, professional. Stage experience in "Seventeen," role of Aubrey Piper in "The Show-Off," also appeared in "The Five O'Clock Girl." Screen experience in two Robert Kane productions, "Broadway Nights" and "Dance Magic." Also in "The Canary Murder Case," "Nothing but the Truth," "Sin Takes a Holiday" (1930), Pathe.

BARTHELMESS, RICHARD: h. New York City, May 9, 1897; h. 5 feet 9 inches; brown hair and eyes; w.

150 pounds; p. mother a professional after father's death; e. private and military schools, Trinity College, Hartford, Conn., and received his stage training as a child and also in college; by, notably yachting, however, an all-around enjoyment of all athletics and appreciation of the arts, travel, study and reading. Working in a small Connecticut town a film company came on location and this interfered with the budding career of a business man. His first picture, in which he appeared as leading man, was "War Brides," but the first hit that attracted any attention was "Tol'able David." His portrayal of the Chinaman in Griffith's "Broken Blossoms" also attracted critical notice. Other First National pictures following "Tol'able David" were "Shore Leave," "The Beautiful City," "The Enchanted Cottage," "Classmates," "The Amateur Gentleman," "The White Black Sheep," "New Toys," "Soul Fire," "Just Suppose," "Ranson's Folly," "The Patent Leather Kid," "The Noose," "The Drop Kick," "The Wheel of Chance," "The Little Shepherd of Kingdom Come," "Out of the Ruins," and "Scarlet Seas." Appeared in 1929 in "Drag," "Weary River," "Young Nowheres," First National; "Song of Songs," Warner; in 1930 in "Dawn Patrol," "Son of the Gods," First National.

BARTON, BUZZ: Appeared in 1929 in "Freckled Rascal" and "Little Savage," Radio Pictures; in "Canyon Hawks" (1930), Big 4.

BARTLETT, EDWIN: Vitaphone No. 989, "Desert Thrills."

BARTLETT, J. L.: Played in "The Gay Nineties" (1929), MGM.

BARTON, JAMES: Vitaphone Nos. 926-27, "The Under Dog."

BARTRAM & SAXTON: Vitaphone No. 2144, "The Two Kentucky Boys of Jazz."

BARY, JEAN: Appeared in 1929 in "The Cock-eyed World," "Why Leave Home," Fox; in 1930 in "Bright Lights," "Lilies of the Field," First National.

BATES, LES: Appeared in "The Glorious Trail" (1929), First National; "The Fighting Legion" (1930), "Mountain Justice" (1930), Universal.

BATIE, FRANKLIN: Appeared in "Big Boy" (1930), Warner Bros.

BATTEN, JOHN: h. Rotorua, New Zealand; h. 5 feet 10 inches; brown hair and eyes; w. 145 pounds; e. Kings College, Auckland, New Zealand. Screen career: "The Chorus Kid," Lumas; "The Godless Girl," Pathe; George in "The Last of Mrs. Cheyney," MGM; "The Love Waltz," UFA.

BAUDIN, HENRY: Appeared in "Pawns of Passion" (1929), World Wide.

BAUMEISTER, ERNEST: Appeared in "Life of Beethoven" (1929), Film Arts Guild.

BAXLEY, JACK: Vitaphone No. 2768, "Neighbors."

BAXTER, GEORGE: h. Paris, France, April 8, 1905; e. in Paris, London, St. Paul's Cathedral and Institute, Peekskill Military Institute, Peekskill, N. Y.; m. Anne Lewington Baxter, writer; h. 6 feet 1 inch; w. 175 pounds; brown hair, brown eyes; by, swimming and auto racing. Went on the stage at 16 years of age at the Theatre Guild in New York. Appeared in "Glass Slipper," Shaw's "Caesar and Cleopatra"; Galsworthy's

"Windows"; William A. Brady's "A Free Soul"; "Rio Rita"; Ziegfeld's "Follies of 1928"; "No Foolin'." In 1927 went to Sydney, Australia, in "The Green Hat" and "Cohra." First picture was with MGM as Andre, the blind lover of Marion Davies in "Marianne"; then the role of LeGrand with Loretta Young in "The Careless Age." First National, and as Tony with Ruth Chatterton in "The Right to Love," Paramount.

BAXTER, WARNER: h. Columbus, O., March 29, 1892; h. 5 feet 10½ inches; dark hair and eyes; w. 150 pounds; e. Columbus, O.; m. Winifred Bryson, professional; by, swimming, tennis and hunting. Stage experience in New York stock productions. On stage for more than 8 years. Screen experience began in 1922 and has appeared in the following productions: "The Runaway," "Aloma of the South Seas," "Mannequin," "Great Gatsby," "Miss Brewster's Millions," "Mismates," "Telephone Girl," "The Coward," "Drums of Youth," "Singed," "Woman's Way," "Tragedy of Youth," "Ramona," "Craig's Wife," "Danger Street," "West of Zanzibar," "Three Sinners," "In Old Arizona," "Linda," "Far Call," "Thru Different Eyes," "Behind That Curtain" and "Romance of the Rio Grande"; "Arizona Kid" (1930), "Such Men Are Dangerous" (1930), Fox.

BEALE, FRANK: Began screen career as producer, including "Just Like a Woman," Hodgkinson. Has been acting in films, some of which are "The Final Extra," Gotham; "The Stolen Bride," First National; George Brooks in "Big Diamond Robbery," Radio; Don Manuel in "The Golden Bride," Universal; "Broken Barriers," Excellent.

BEARD, MATHEW: h. Los Angeles, Cal., January 1, 1925. Has had baby parts in "Hallelujah," with King Vidor; "Mamba," "Showboat," Mary Pickford's "My Best Girl," "Hearts in Dixie" and others. Recently signed for 5-year contract with "Our Gang" comedies.

BECHTEL, WILLIAM: Appeared in 1929 in "Spite Marriage," Metro-Goldwyn-Mayer; "Jazz Age," Radio Pictures.

BECK, JOHN: Appeared in "Smiling Irish Eyes" (1929), First National.

BECK, J. EMMETT: Appeared in "The Broadway Melody" (1929), MGM.

BELA, NICHOLAS: h. Budapest, Hungary, July 18, 1900; e. in Budapest, Paris, Berlin and London; studied stage art; acting and directing at the Royal Academy of Dramatic Art; married a non-professional; h. 5 feet 10½ inches; w. 168 pounds; brown hair and brown eyes; by, swimming, rowing, hunting and fencing. After being graduated from the Royal Academy he went on the legitimate stage in Budapest and has worked on the stage and in pictures in Berlin, Paris and London. Entered pictures in September, 1919. Has appeared in "Night Watch," "Adoration," "The Princess and the Plumber," "Little Caesar," "Such Men Are Dangerous" and "Dracula."

BEERY, NOAH: Appeared in 1929 in "The Passion Song," Excellent; "Linda," First Division; "Careers," "The Isle of Lost Ships," "Four Feathers," Paramount; and in 1930 in "Bright Lights," "Murder Will Out," "Sin Flood," "Song of the Flame," "Way of All Men," First National; "Noah's Ark," "Under a Texas Moon," "Golden Dawn," "Big Boy," Warner

Bros.; also in "Two o'Clock in the Morning," Bell Pictures; "False Feathers," El Dorado Pictures.

BEERY, JR., NOAH: Appeared in "Father and Son" (1929), Gotham.

BEERY, WALLACE: h. Kansas City, Mo.; h. 6 feet 1 inch; brown hair and hazel eyes; w. 189 pounds; p. non-professionals; e. Kansas City high school and Chase School of Kansas City; m. Rita Gilman, professional; by, flying, fishing and hunting. Joined Ringling's circus when but 16; then to New York where he sang in Henry Savage's musical shows in 1904; varied Savage shows with stock work in Kansas City during the summer. Joined Essanay in Chicago in 1913; then to Keystone and the next year with Universal. He then formed his own company which he took to Japan to make pictures. After the war he returned to work as a free lance villain; was signed by Paramount and has made many pictures for that company. Has appeared in "Stairs of Sand," "Behind the Door," "The Spanish Dancer," "The Devil's Cargo," "Adventure," "The Pony Express," "Behind the Front," "We're in the Navy Now," "Fireman, Save My Child," "Now We're in the Air," "Wife Savers," "Partners in Crime," "The Big Killing," "Beggars of Life"; (1929) "Chinatown Nights," "The River of Romance," Paramount; and "The Big House" (1930), MGM.

BELL, REX: r. n. George Beldam; h. Chicago, Ill., October 16, 1905; h. 6 feet, light hair and blue eyes; w. 170 pounds; p. Daisy Bacon and George C. Beldam, non-professionals; e. Hollywood high school, and Iowa university; no stage training; by, athletics of all kinds. He has had three years' screen experience. Has appeared in (1929) "Joy Street," "Pleasure Crazy," "Salute," "Taking a Chance" and "They Had to See Paris," Fox; and "Harmony at Home" (1930).

BELL, SPENCER: Appeared in "The Peacock Fan" (1929), Chesterfield.

BELL & COATES: Vitaphone No. 2697, "The California Songbirds."

BELLEW, COSMO KYRLE: Appeared in "Strange Cargo" (1929), Pathe; "Lummoix" (1930), United Artists.

BELMONT, BALOY: Appeared in "The Black Pearl" (1929), Rayart.

BELMORE, LIONEL: Appeared in 1929 in "The Love Parade," Paramount; "From Headquarters," Warner Bros.; in 1930 in "Playing Around," First National; "Captain of the Guard," Universal.

BENOER, HARRY: Appeared in "White Devil," Ufa.

BENEDICT, BROOKS: Appeared in 1929 in "The Sophomore," Pathe; "Clear the Decks," Universal; and "The Street of Chance" (1930), Paramount.

BENEOICT, KINGSLEY: h. Buffalo, N. Y.; e. at University of Minnesota; h. 5 feet 7½ inches; w. 155 pounds; blue eyes. On the legitimate stage for 25 years. Entered pictures in 1915. Considers his best performance as that of Father James O'Connor in "The Last Mile."

BENGE, WILSON: h. Greenwich, London; e. at Royal Naval College; h. 5 feet 9 inches; w. 156 pounds;

Richard Schayer

Scenario Editor
and
Story Supervisor

Universal

by, gardening. Went on the stage at the age of 17 as "Little Billee" in "Trilby." Played in stock for two years. At 21 was producing plays in England. Met Douglas Fairbanks, who asked him to play a role in "Robin Hood." Then he went with Thomas H. Ince for several productions, followed by an assignment at the old Goldwyn Studios. Appeared in "Ten Commandments," "The Road to Yesterday," "King of Kings," "Raffles," "Her Marriage Bed," starring Clara Bow; "A Million Mermaids," (1929), First National; "Bulldog Drummond" (1929), United Artists, and "Untamed" (1929), Metro-Goldwyn-Mayer.

BENNETT, JOSEPH: b. Los Angeles, Cal.; b. 5 feet 11 inches; blue eyes and dark brown hair; 162 pounds; e. Loy Angeles schools, general course; m. by fishing and golf. Lived in San Francisco and San Diego, Cal. Entered pictures in 1917. Pictures include: "Shepherd of the Hills," "Barbara Fritchley," "Love Never Dies," "God's Great Wilderness," "Man in Shadow," "The Girl Who Wouldn't Wait," "Liberty," Bill Reynolds in "After the Fog," Beacon; and "The Lariat Kid," Universal.

BENNETT, MICKEY: b. Victoria, B. C. Pictures include: "A Boy of the Streets," Rayart; "Big Pal," Ginsberg; "The Cohens and Kellys," Universal; "Grabbing Grabbers," "There Ain't No Santa Claus," Pathe; "It's the Old Army Game," "Tillie's Punctured Romance," Paramount; "United States Smith," Gotham; Barney Kessel in "The Dummy," Paramount; Call Boy in "Footlights and Fools," First National; Bellboy in "The Ghost Talks," Fox; Bobby Spencer in "Strictly Modern," First National; played supporting role with William Demarest in a Vitaphone talker short; in 1929: "The Dummy," Paramount; "Swing High" (1930), Pathe.

BENNY, JACK: r. n. Jack Kubelsky; b. Chicago, Ill.; h. 5 feet 9 inches; blue eyes and dark brown hair; w. 150 pounds; e. public schools of Waukegan, Ill., and Chicago; hy. golf. Pictures include: "Hollywood R-vue of 1929," MGM; Stage Manager in "The Road Show," MGM; "The Medicine Man" (1930), Tiffany; "Bright Moments," Vitaphone; "The Song Writers Revue," Metro Movietone Act.

BERANGER, ANDRE: r. n. George Andre de Beranger; b. Sydney, Australia, March 27, 1895; h. 5 feet 10 1/2 inches; brown hair and eyes, w. 150 pounds; e. Sydney and Paris; not married; by literature, music, painting, history, archaeology, ocean cruising and walking. Stage experience with the Walter Bentley players and contemporary companies in Australia at the age of 16; also "Othello," "School for Scandal," "Twelfth Night," "Sweet Lavender," "The Bells," "Beau Brummel," "For the King," "Hamlet," "Romeo and Juliet," "Julius Caesar," "Merchant of Venice," and "Classic Repertory" (drama and comedy). Screen experience in D. W. Griffith's "Birth of a Nation," "Home Sweet Home," "Intolerance," and "Broken Blossoms"; in First National's "The Bright Shawl" and "Asbes of Vengeance" and in "The Bat"; with Douglas Fairbanks in "The Half Breed" and "The Good Bad Man"; in Universal's "Mixed Blood," "The Man in Blue," "A Woman's Faith," "P.D.C.," "Beauty and the Bad Man," "The Grand Old Duke of York," "The Sign," and "The Eagle of the Sand." In comedy-dramas he has appeared with Douglas Fairbanks in "Flinging with Fate" and "Manhattan Madness"; in First National's "Duley"; Paramount's "Are Parents People?," "Grounds for Divorce," "The Grand Duchess and the Waiter," "The Lady of the Harem," "Miss Brewster's Millions," and "Paradise for Two," in Fox "Big League," Ernst Lubitsch's "This Is Paris," and Universal's "The Small Bachelor," and in Warner Brothers' "If I Were Single," "Powder My Back" and "Beware of Bachelors." Also in the following talkies: Lloyd Bacon's "Stark-Mad" for Warner Brothers-Vitaphone; Benjamin Glazer's "The Missing Man," for Pathe-Photophone; and Michael Curtiz' "Alimony Annie" for Warner Brothers-Vitaphone. In "Strange Cargo" (1929), Pathe.

BERGREN, EDGAR: b. Chicago, Illinois, February 16, 1903; h. 5 feet 8 inches; blond hair and blue eyes; w. 135 pounds; p. Mrs. Nellie Bergren, non-professional; e. Lake View high school and Northwestern University, Chicago and Evansville, Ind., respectively; not married; by motion picture photography and flying. Stage experience with Fanchon & Marco and Marks Brothers. Screen experience Vitaphone short, comedy writing at Tec-Art. Presentation offering ventriloquist, pantomime comedy and writer of sketches; Vitaphone No. 947, "The Operation."

BERMAN, BOBBY BURNS: known as B. B. B.; b. London, England, September 16, 1896; h. 5 feet 8 inches; black hair and blue eyes; w. 160 pounds; p. Frances Burns and Sol N. Berman, non-professionals; e. Erasmus high school, Brooklyn, N. Y., and Cornell University; not married; hy. dog fancier, swimming, motorcycling, golf and polo. Stage experience in vaudeville, picture house presentations, and cafe. In 1923 Keith Orphum with musical unit, "Nite Life on Broadway"; 1914 Cafe Martin, Atlantic City, N. J.; 1925 Picadilly Cafe, Philadelphia, Club Kentucky, Broadway, New York, Club Fronton, New York, then Little Club, New Orleans; 1926, Montmartre Cafe, Chicago, Famous Players Canadian Picture Theatres, then Moulin Rouge, Chicago and Evansville, Ind., Los Angeles, Coffee Dancs, Los Angeles, 1929, B. B. C. Cella Cafe. Screen experience of three years in bits with Larry Semon and Stern Brothers Comedies, also as master of ceremonies, Vitaphone Subjects; Jackie Taylor and Montmartre Orchestra, song and dance man with Fannie Brice in "My Man," for Warner Brothers; orchestra leader in "Why Be Good," starring Colleen Moore for First National; featured role in "Pathe's Advice" with Metropolitan Studios; announcer in "Sunny Side Up," for Fox Studios; recording artist in "Wide Open," with Warner Brothers; master of ceremonies in "Courtly Mary," in Warner Brothers Technicolor, and as the insurance salesman in "Color of Money," for Paramount. He also plays the trombone and has written the following songs: "Dance of the Wooden Dolls," "I Faw Down and Go Boom" and "Cuttin' Out Paper Dolls."

BERNT, REINHOLD: Appeared in "The Blue Angel," Ufa.

BERRAUD, GEORGE: Appeared in "The Last of Mrs. Cheyne" (1929), MGM.

BERRELL, GEORGE: b. Philadelphia; h. 5 feet 11 inches; brown hair and gray eyes; w. 175 pounds; e. St. Mary's College, Wilmington, Del. Stage career; 44 years in drama with Booth, Barrett, McCullough, Mary Anderson. Pictures include: "The Fire Eater," Universal; "Tracks," Associated Exhibitors; "The

Grub Stake," American Releasing; "The Trial Rider," "The Everlasting Whisper," "Black Jack," Fox.

BETZ, MATTHEW: b. St. Louis, Mo.; h. 6 feet; brown hair and blue eyes; w. 185 pounds; p. Theresa Krechel and Lawrence Betz, non-professionals; e. St. Louis high school; m. Lulu Slipp, professional; hy. golf. Stage experience of eight years in vaudeville and appeared in the productions, "Ellis Island," "The Fatal Card" and "A Night on Broadway." On the screen he has appeared in such pictures as "Those Who Dance," "The Wedding March," "Sins of the Fathers," "The Big City," "Shepherd of the Hills," "Girls Gone Wild," "The Terror," "Fugitives" and "The Patent Leather Kid," "The Girl in the Glass Cage" (1929), First National.

BEVAN, BILLY: r. n. William Bevan Harris; b. Orange, Australia, September 29, 1897; h. 5 feet 7 1/2 inches; brown hair and eyes; w. 150 pounds; p. Marion Torpy and Robert Harris, non-professionals; e. University of Sydney; m. Leona Roberts, non-professional; hy. orange grove, horticulture and hunting. Stage experience with the Pollard Opera Company, "Mikado," "Belle of New York," "Sergeant Brue," and "A Knight for a Day." He appeared on the screen for 10 years in two reel comedies with Mack Sennett, later appearing in feature productions as "Riley the Cop," "Mother Knows Best" and "Easy Pickins," "High Voltage" (1929), Pathe; "Weak but Willing" (1929), Paramount-Christie; "Sky Hawk" (1930), Fox; "Journey's End" (1930), Tiffany; "Scotch" (1930), Educational-Mack Sennett.

BEY, ERIK: Played in "Monte Carlo" (1930), Paramount.

BEYER, CHARLES WALTER: b. Newark, N. J., February 28, 1895; h. 6 feet 3/4 inch; dark brown hair and blue eyes; w. 178 pounds; p. Frank J. and Elizabeth Beyer, non-professionals; e. Mount Pleasant Military academy and Cornell university; not married; hy. tennis, squash, short story writing, golf and swimming. His stage experience consists of a season with Corse Payton, Brooklyn, N. Y.; Orphum stock company, Newark, N. J.; Girard in Philadelphia, Pa.; "Her Family Tree," a Shubert show in New York; "Moonlight," New York and on the road, and other shows. Played heavy opposite Richard Dix in "Shanghai Bound," "A Man Must Live" and "Shock Punch" as well as the heavy opposite Gilda Gray in "Cabaret" for Paramount. Took the lead in "Red Riders of Canada," "Beautiful but Dumb" and "Queen of Burlesque" for FBO; then heavy again opposite Reginald Denny in "Red Hot Speed," a talking picture, and opposite Tom Mix in "Horseman of the Plains" for Fox. Also appeared in "Taxi 13," "Dead Man's Curve" and "Alex the Great" for FBO, and many others.

BIBBER, OTTO: Appeared in "The Ridin' Demon" (1929), Universal.

BIBLYN, CHARLES: Appeared in "Mysterious Dr. Fu Manchu" (1929), Paramount.

BICKEL, GEORGE: Played in "Soup to Nuts" (1930), Fox.

BICKFORD, CHARLES: b. Cambridge, Mass; h. 6 feet 1 inch; red hair; w. 155 pounds; e. Boston schools and Massachusetts Institute of Technology. Specialized in construction engineering. Went around world with Roosevelt's feet as a coal passer; served in World War as lieutenant of engineers, with duties of inspecting army construction. Stage star for ten years. In pictures was lead in "Dynamite," Matt in "Anna Christy," MGM; lead in "Hell's Heroes," Universal; Captain Briggs in "South Sea Rose," Fox.

BIEBRACH, RUDOLF: "When You Give Your Heart Away," "White Devil," Ufa.

BIENERT, GERHARD: Played in "The Blue Angel," Ufa.

"BIG BOY" (Malcolm Sebastian): b. Hollywood, Cal., November 4, 1923; light brown hair, blue eyes. First appeared in motion pictures in "Three Weeks" when only three weeks old. Later was seen in "Bread." Attracted the attention of Jack White, Educational supervisor, who starred him in "My Kid." The child shortly afterward branched out into a star in his own right, starring in the Big Boy juvenile comedies, produced and distributed by Universal.

BILLINGS, GEORGE: Has appeared as Lincoln in "Lincoln's Gettysburg Address," short talker; "Woman to Woman," "Night Work," Pathe; "Traffic" (1930), Pathe, Folly Comedies, second series.

BILTMORE TRIO: Played in Metro Movietone Acts 90 and 104.

BING, HERMAN: Appeared as Jake Kleinschmidt in "A Song of Kentucky" (1929), Fox; Bing in "Show Boat in Hollywood," First National; "Married in Hollywood."

BIRMINGHAM, ALA: b. Troy, N. Y.; h. 6 feet; blue eyes and brown hair; w. 150 pounds; e. public schools of Troy, N. Y.; hy. swimming, riding, tennis. Entered pictures in 1929. Pictures include: "Masquerade," Fox; Dr. Hemingway in "The Furies," First National; "Great Power," Franklin Warner; played one of the first doubles in talking pictures.

BLACK, BUCK: Played in "Personality" (1930), Columbia.

BLACK, MAURICE: Has appeared in 1929 in "Broadway Babies," "Dark Streets"; in 1930 in "Numbered Men," "Playing Around," First National; "The Street of Chance," Paramount; "Live and Learn," Manhattan Comedies.

BLACKMER, SIDNEY: b. Salisbury, N. C., July 13, 1898; h. 6 feet; dark brown hair and eyes; w. 175 pounds; p. Walter Steele Blackmer and Clara de Rouillac Alderman; e. Warrenton high school, Salisbury, and at the University of North Carolina; m. Lenore Ulric; hy. all outdoor sports. After completing college he tried real estate and bond selling, but not liking business, he went to New York to become an actor. He finally secured a one-line part in "The Morris Dane." Then the war came and he enlisted. Upon returning from the war he again besieged the agencies, this time more successfully, and has appeared in the following stage productions: "39 East," "Trimmed in Scarlet," "The Love Child," "Scaramoche," "The Robbery," "Bridges," "The Rivals," "The Mountebank," "Not So Long Ago," starring engagements in stock and vaudeville. His more recent plays are: "The Sandy Hooker," "Mima," and "A Legend of London," all opposite Lenore Ulric; "The Springboard," "The Moon Flower," "Quarantine," and "Love in a Mist." His first talking picture, "A

Most Immoral Lady." Others: "The Love Racket" and "Strictly Modern," "One Adventurous Night," "Under Western Skies," "The Bad Man" (1930), "Sweethearts and Wives" (1930), First National.

BLACKWELL, CARLYLE: b. Troy, Pa., 1888; h. 5 feet 11 inches; dark complexion, eyes and hair; w. 155 pounds; e. Syracuse Stage careers; "Brown of Harvard," Keith and Proctor stock company. Has written, produced and acted in his own stories. Screen work with Lasky, International, Paramount, Pictures include: "Bulldog Drummond," "Hodkinson," "The Beloved Vagabond," FBO; "She," Lee-Bradford; "The Wrecker," World Wide-British International picture (1929).

BLETCHER, BILLY: Has appeared in "One Hour to Love," Tiffany; "Two Girls Wanted," "Dare Devil's Reward," "The Cowboy Kid," Fox; "A Fat Chance," "Slippery Feet," Educational; "Romance Road," "The Wild Girl," Truart; "The Dude Cowboy," FBO; "Top Speed" (1930), First National.

BLUE MONTE: b. Indianapolis, Ind. Started with D. W. Griffith as script clerk, actor and stunt man in "Intolerance," "The Birth of a Nation" and "Orphans of the Storm." Mountain boy parts in such pictures as "The Kluckings" increased his popularity and Warner Brothers gave him his chance at feature leads and stardom soon followed. Appeared in these Warner productions: "The Marriage Circle," "Kiss the Bride," "So This is Paris," "Pass," "Main Street," "Hogan's Alley," "Across the Pacific," "Across the Atlantic," "Wolf's Clothing." His Vitaphone pictures have been "Conquest," "The Greyhound Limited," "From Headquarters," "No Defense," "Skin Deep," "Show of Shows," "Isle of Escape," "Song of Songs" (1929), "Those Who Dance," "Tiger Rose" (1929), Warner Bros.

BLUM, SAMMY: b. New York City; h. 5 feet 7 inches; dark blue eyes and dark brown hair; w. 250 pounds; e. University of Chicago. Specialized in veterinary course; hy. swimming and fishing. On stage seven years with Henry W. Savage, Brady, Belasco, dramatic stock. First entered pictures in 1905 with J. Stuart Blackton. Pictures include: Fremont cafe proprietor in "Rio Rita," Junipero in "The Delightful Rogue," RKO; Sam in "The Grand Parade," Pathe; Sam Smetten in "Party Girl," Tiffany; "The Swan," United Artists.

BLYSTONE, STANLEY: Screen career: Educational, Universal, Associated Exhibitors, Fox. Pictures include: "The Circus Ace," Educational comedies; "Wilds cat Alley," "Always a Gentleman," "His Maiden Voyage," "Ladies Preferred," third reporter in "Through Different Eyes," rubber in "The Turkish Bath," Fox; Dude in "Parade of the West," Universal.

BOELNER, WILLARD: Appeared in "Little Savage" (1929), Radio Pictures.

BOHR, JOSE: b. Bonn, Germany, September 3; h. 5 feet 10 1/2 inches; brown hair and eyes; w. 157 pounds; p. Henrietta Elzer and Daniel Bohr, non-professionals; e. Liceo, Chile; m. Eva Liminana, professional; hy. motion picture work. Stage experience started July 1, 1924 in Buenos Aires on musical comedy, then came to America touring Keith and Loew's circuits. Screen experience of four months in which he had the male lead in "Blaze of Glory" for Sono-Art in the Spanish version. At present is under contract to Sono-Art.

BOLAND, EDDIE: b. San Francisco; h. 5 feet 7 1/2 inches; dark blue eyes and brown hair; w. 135 pounds; e. San Francisco. In pictures since 1913. Pictures include: "With Robinson Crusoe," Metro-Goldwyn; "Nobody's Business," "Nothing Matters," "Who's My Wife?" Educational; "Sunrise," Fox; "Last Performance" (1929), Universal.

BOLDER, ROBERT: b. London, England; h. 5 feet 2 inches; silver gray hair and blue eyes; w. 185 pounds; e. Christ's Hospital, The Blue Coat School. Screen work with Essanay, Reart, First National, Paramount, Goldwyn, Associated Exhibitors, Independent, Chadwick, Columbia. Pictures include: "Women's Wares," Tiffany; "The Wise Wife," Pathe; "Tarzan and the Golden Lion," FBO; "Stella Maris," "Butterflies in the Rain," Universal; "The Tip-Off," Universal.

BOLES, JOHN: b. Greenville, Texas; h. 6 feet 1 inch; brown hair and gray blue eyes; w. 183 pounds; e. Grady school, bachelor of arts degree from University of Texas and has studied voice in New York and Europe; by music. He appeared on the stage in "Little Jessie James," "Mercenary Mary," "The Roman Love Spell," "Kitty's Kisses" and other New York shows. Leading man for Geraldine Farrar in her only venture in light opera. Showed in pictures when he was seen in a New York story by Gloria Swanson and was sent for by her. He had played with her in "Loves of Sunya," Among his other pictures are "Bride of the Night," "Shepherd of the Hills," "Bride of the Colorado," "What Holds Men," and with Universal in "We Americans" and "The Last Warning" with Laura LaPlante. Has appeared in (1928) "Fazil," (1929) "Romance of the Underworld," Fox; "Rio Rita," Radio Pictures, and "Scandal," Universal; in 1930 in "The Desert Song," "Song of the West," Warner Bros.; "Captain of the Guard," "King of Jazz," Universal.

BOND, WARD: b. Denver, Col., April 9, 1905; e. Denver and University of Southern California, Los Angeles; h. 6 feet 2 inches; w. 200 pounds. Still going to college and plays roles in pictures between semesters. Appeared in "Salute," "Words and Music" and "Born Reckless," all Fox-Movietone productions. Played Sid Bascom in "The Big Trail."

BONDIREFF, ALEXEI: Played in "White Devil," Ufa.

BONOMO, JOE: b. Coney Island, N. Y., December 25, 1902; h. 5 feet 11 1/2 inches; brown eyes and black hair; w. 198 pounds; e. New York. Specialized in physical culture and medicine; hy. boxing, wrestling, gymnastics, trackwork and football. Has lived in New York, Los Angeles and all key cities while on Orpheum vaudeville tour. Entered pictures in 1911, following the winning of "perfect man" contests in New York. Important screen appearances: as S-bastian in Milton Sills' "Sea Tiger"; star of five serials for Universal; "Chinatown Mystery," Hercules in "Vamping Venus," "Phantoms of the North," Biltmore.

BORDEAUX, JOE: Appeared in "Hurricane" (1929), Columbia.

BORDEN, EDDIE: b. Deer Lodge, Tenn.; h. 5 feet 9 inches; brown hair and dark blue eyes; w. 155 pounds; e. Cincinnati. Screen career: "Bad Boy," "Hold Everything," Pathe; "Battling Butler," MGM; "One Chance in a Million," Lumas; "The Dove,"

United Artists; Eddie Mason in "The Rampant Age," Trem Carr; "Rough Romance."

BORON, EUGENE: Screen appearances include: "Blue Blood," "Chauncy," "The Jade Cup," "FBO"; "Gentlemen Prefer Blondes," Paramount; Reno in "Hold Your Man," Universal; Lefty in "The Woman Racket," MGM.

BOROET, JEAN: Played in "The Climax" (1930), Universal.

BOROON, RENE: Appeared in "Canyon Hawks" (1930), "Ridin' the Law" (1930), Big 4.

BORGATO, AGOSTINO: b. Venice, Italy, 1871; h. 5 feet 10 inches; black eyes and gray hair; e. Venice, Florence, Italy, specializing in literature. Has lived in Rome, Turin, Buenos Aires. Entered pictures in 1913. Pictures include: "Magic Flame," "Kiss in a Taxi," "Helen of Troy," "Hula," the mayor in "She Goes to War," United Artists; Pierre in "Behind the Make-up," Paramount; Vincente in "Romance of the Rio Grande," Fox; Fif's father in "Hot for Paris," Fox, for Paris, Fox.

BORN & LAWRENCE: In Vitaphone Numbers 2885, "The Country Gentlemen," 2940, "Pisgish Troubles," 2920, "The Side Show," 2640, "The Aristocrats."

BOSWORTH, HOBART: b. Marietta, Ohio, August 11, 1867; h. 6 feet; white hair and blue eyes; w. 205 pounds; p. Clara Vandt and Daniel Perkins Bosworth, non-professionals; e. university of hard knocks, having left home before he was 12 years of age; m. Cecile Kibre, non-professional; hy. landscape painter and horseback riding. Stage experience from 1885 until 1902; has been leading man for Minnie Maddern Fiske, Julia Marlowe and Henriette Crosman; and starred on Broadway in his own right. Screen experience consists of playing the lead in the first picture ever made in Los Angeles, "The Sultan's Power," made May 8-9, 1909; wrote, directed and played the lead in "The Sea Wolf," appeared in "Behind the Door," Thomas H. Ince production; in Metro-Goldwyn-Mayer's "Woman of Affairs"; in "King of the Mountain," directed by Ernst Lubitsch and many other attractions. In 1929, "Hurricane," Columbia; in 1930 in "Eternal Love," DuBarry, Woman of Passion, "Abraham Lincoln," United Artists; "The Devil's Holiday," Paramount; "Mammy," Warner Bros.; Vitaphone No. 2233, "A Man of Peace."

BOTELER, WADE: b. Santa Ana, Cal.; h. 6 feet; red hair and blue eyes; w. 185 pounds; e. Los Angeles. Screen work with Cosmopolitan, Fox, Associated Exhibitors, Universal, Goldstone, Productions, Monogram, Goldwyn, Schulberg, FBO, Pathe-DeMille. Pictures include: "Let 'Er Go Gallaher," Pathe; "Sporting Goods," "Warming Up," "Just Married," Paramount; "A Woman Against the World," Tiffany-Stahl; "Life's Like That," Fanchon Royer; Kelley in "Close Harmonies" (1929), Paramount; Pat Regan in "The Crash" (1929), Paramount; "Saw," "Saw," "Saw" (1929), MGM; Toby in "The Toler," Tiffany-Stahl; Charlie in "Sin Flood," First National; "Big News," Pathe; "The Leatherneck," Pathe; "The Devil's Holiday" (1930), Paramount; "Soldiers and Woman" (1930), Columbia Productions; "Way of All Men" (1930); "College Lovers" (1930); "Top Speed" (1930), First National.

BOWEN, HARRY: Appeared in "Night Work," Pathe.

BOWERS, BRUCE: Vitaphone No. 2870, "Artistic Mimicry."

BOWERS, CHARLEY: Appeared in the circus in a tightwire walking act at the age of 6. Was sign painter, designed posters, painted murals, played in stock, cartoonist for Chicago Tribune and Star. Screen career: wrote, directed, photographed and acted in comedies. Vehicles of a novelty type include: "He Couldn't Help It," FBO; "Now You Tell One," "Many a Slip," "Say A-ah," "Whoozit," "The Valiant Rider," "You'll Be Sorry," Educational.

BOWERS, HENRY A.: h. Saco, Maine, April 29, 1875; h. 5 feet 11½ inches; gray hair and blue eyes; w. 200 pounds; e. Thornton academy at Saco; married. He was on the legitimate stage for thirty years. Began in pictures in 1916 and appeared in "Lost Limited," "Women Who Dare," "Hell Ship," Bronson, "State Street," "Sadie," "Fried Idiot," "Gentlemen," "Burning Bridges" and "Some Mother's Boy." Freelance player.

BOWERS, JOHN: h. Indiana, h. 6 feet; hazel brown eyes and black hair; w. 175 pounds; married; Margaret de la Motte; e. studied law; by, yachting, aeronautics. Was on stage under management of W. A. Brady; appeared in many of his productions, "Family Cupboard," "Decent Thing to Do," "Little Mrs. Brown," "Life." Has lived in New York and California. Entered pictures in 1916. Pictures include: "Lorna Doone," "Chickie," "Sky Pilot," "When a Man's a Man," the surgeon in "Say It with Songs," District Attorney Carlson in "Skin Deep," Warner Brothers.

BOYD WILLIAM: h. 6 feet; blond hair; e. Tulsa, Okla., left school before graduation; div. Elinor Fair, professional. Started in 1919 as an extra in Cecil B. DeMille's "Who Chose Your Wife." From then he progressed rapidly through leads and featured roles in "Bobbed Hair," "Forty Winks," "New Livs for Old," "Feet of Clay," "Triumph" and "The Golden Bed." Had an excellent part in Midshipman Sterling with Ramon Novarro. DeMille then featured him with Vera Reynolds in "The Road to Yesterday." Late pictures have been "The Volga Boatman," "Her Man O'War," "Leaves," "The Last Frontier," "Jim the Conqueror," "The Yankee Clipper," "King of Kings," "Two Arabian Knights," "Dress Parade," "The Night Fliver," "Skyscraper," "The Cop," "Power," and "The Leatherneck." Also in "Lady of the Pavements," "The Locked Door," United Artists; "Crashing Through," "The Flying Fool," "High Voltage," "His First Command" (1930), "Officer O'Brien" (1930), "The Painted Desert" (1930), "War and Women," "Beyond Victory," Pathe; "Those Who Dance," Warner Bros.; "Storm" (1930), Universal; "The Frame," Vitaphone short.

BRACY, SIDNEY: b. Melbourne, Australia, 1877; h. 5 feet 8 inches; dark brown eyes and brown hair; w. 140 pounds; e. Melbourne; m.; has one child, Barbara, 8½; hy. golfing, motoring. Has lived in Melbourne, Sydney, London, N. Y., Chicago, Los Angeles. Entered pictures in 1910 with Kalem Company through Sidney Oleott. Pictures include: "Million Dollar Mystery," Thanhouser; "Cameraman,"

MGM; "Win That Girl," Fox; "Sbow People," MGM; "His Captive Woman," First National; Pyne in "The Bishop Murder Case," MGM.

BRADBURY, JR., JAMES: b. New York City, October 5, 1894; h. 5 feet 11 inches; brown hair and eyes; w. 150 pounds; p. Ruth Torche and James Bradbury, professionals; e. Biridge Tech, Cambridge, Mass., Winterbort Institute, and received his stage training in New York City. Started his stage career as a child in Belasco's "Madame Butterfly," and later appeared in "White Collars" as Cousin Henry; in the "Nervous Wreck" as Mort; in "Magnolia" as Jackson; and in "Experience" as the doctor. On the stage for 29 years. In his nine years screen experience he has appeared in such pictures as "Classmates," "The Drop Kick," "Cheyenne" and "The Hawk's Nest" for First National; "The Circus Ace" and "In Old Arizona" for Fox; and in "Night Stick" for United Artists. In (1928) "The Glorious Trail," "Waterfront," First National; (1929) "Smilin' Guns," Universal; "Anne Against World," Rayart; "Ahh," United Artists. In 1930 has appeared in: "Last of the Duanes," Fox; "Abraham Lincoln," United Artists.

BRADBURY, SR., JAMES: b. Old Town, Maine, October 12, 1857; h. 5 feet 9 inches; gray hair and eyes; w. 172 pounds; p. non-professionals; e. Lapman Institute, Tuft's college, and has 50 years stage training in New York and vicinity; m. non-professional; hy. work. Has been in many stage successes among them being Belasco's "Naughty Anthony" and "Is Marriage a Failure?"; also with Savage, Frohman and many others. Screen experience consists of one year with Selig, and in "The Blood Ship," Columbia production; in Metro-Goldwyn-Mayer's "The Fair Co-Ed" with Marion Davies; and "Tide of the Empire," in FBO's "Skinner's Big Idea" and "Blockade," and in First National's "Waterfront," directed by William Seiter, and "Scarlet Seas." Also appeared in Paramount productions "Woman From Hell" (1929), Fox, and "The Matrimonial Bed" (1930), Warner Bros.

BRAIN, JEAN: Appeared in "Moulin Rouge" (1929), World Wide.

BRAOY, ED: h. New York City, e. at College of the City of New York. First appeared in stock and then in vaudeville. Began his picture career on a long-term contract with the studios. Later featured in Universal productions for three years. Recently has appeared in Loyd Hamilton's current pictures for Educational. Among his pictures are "Do Your Duty" (1929), First National; "Aibi" (1929), United Artists, and "City Girl" (1930), Fox.

BRAOY, STEWART: Vitaphone No. 2745, "The Song Bird."

BREEON, JOHN: h. San Francisco, May 3, 1904; h. 5 feet 11 inches; green eyes and dark brown hair; w. 145 pounds; e. Thacher School, Ojai, Cal., University of Vienna. Specialized in languages and music; hy. tennis, swimming, riding. Has lived in San Francisco, Vienna, Hollywood. Was on stage for two years in Germany and two years in Austria. Entered pictures Jan. 1, 1929. Pictures include: "Newspaper," lead in Fox Movietone Follies, 3rd Muskeeter in "Joy Street," Fox; "Salute," Fox; Chuck in "Shannons of Broadway," Universal.

BRAQOON, CLIFF: "His Birthday Suit" (1930), Pathe Variety Comedies.

BREEDON, JAMES: "Shannons on Broadway" (1929), Universal.

BREESE, EOMUND: b. Brooklyn, N. Y., June 18, 1871; gray hair and blue eyes; p. Josephine Busby and Renaud Brees, non-professionals; e. Brooklyn high school; hy. golf and horseback riding. First stage experience in 1895 at Eureka Springs, Ark., in "My Awful Dad." Then appeared in "The Lion and the Mouse," "So This Is London," "The Third Degree," "The Spenndrift," "Woman Thou Gavest Me," "Monte Christo," "Three Musketeers," "Tribby" and "Sowing the Seeds of Jericho." Screen experience consists of appearances in "The Walls of Jericho," "The Shooting of Dan McGrew," "The Spell of the Yukon," "The Song of the Wage Slave," "At the Rainbow's End," "The Master Crook," "The Early Bird," "Stepping Along," "Womanhandled," "Paradise for Two," "Conquest," "On Trial," "She Knew Men," "Fancy Baggage," "The Pop of Dreams," "The Haunted House" and "From Headquarters." Has reputation of opening in nine talks than any other actor in Hollywood. In 1929 "Girls Gone Wild," Fox; "Girl Overboard," Universal; "In the Headlines," Warner Bros. In 1930 in "Bright Lights," First National; "Hold Everything," "Top Speed," First National.

BRENDEL, EL: r. n. Elmer G. Brendel, h. Philadelphia, Pa., March 25, 1898; h. 5 feet 9 inches; light hair and blue eyes; w. 165 pounds; p. Mary Goodfellow and Joseph Brendel, non-professionals; e. Central high school, Philadelphia, and University of Pennsylvania, Flo Bert, professional; hy. all sports, reading, dancing. Stage experience with Keith vaudeville for seven years from 1913 to 1921. Shuberts Musical shows, 1921 to 1926. Always plays Swede comedy parts, vaudeville name El Brendel and Flo Bert. In the following shows: "Cinderella on Broadway," "Spice of 1922," "Passing Shows," Century Roof, "The New York Whirl," also at the Winter Garden, New York. Screen experience from 1926 to 1927 with Famous Players in comedy parts in the following: "Campus Flirt," "The Man of the Forest," "Too Many Crooks," "You Never Know Women" and "Wings." Returned to the stage in 1927 and remained there to April, 1929, when he went to Fox and appeared in the following pictures: "Cock Eye World," "Sunny Side Up," "Frozen Justice," "Happy Days," "Hot for Paris"; in 1930 in "The Golden Call," "Movietone Follies of 1930," Fox.

BRENNAN, WALTER: Appeared in 1929 in "Smilin' Guns," "The Lariat Kid," "The Long, Long Trail," "Shannons on Broadway," Universal; and in 1930 in "King of Jazz."

BRENT, LYNTON: b. Chicago, Ill., August 2, 1903; h. 5 feet 10 inches; black hair and dark blue eyes; w. 155 pounds; p. Lizzie Josephine and William Lynton Brent, non-professionals; e. Los Angeles high school; not married; hy. horseback riding, fencing and painter of futuristic portraits. Stage experience of 10 years as follows: "Sally," "Irene," "Student Prince," "Hamlet," "Paid in Full" and "Hott's Revue." Appeared in "The Climax," "Troopers Three," "The Last Chance."

BREON EOMUNO: b. Hamilton, Scotland; e. at United Services College, Westward Hol Devon, England; h. 5 feet 8 inches; w. 170 pounds; light brown hair,

blue eyes. Was on the legitimate stage before entering pictures in 1930. Played Lord Crowley in "Raffles," Lieutenant Phipps in "The Dawn Patrol" and Alphonse Duhois in "The Love Habit."

BRIAN, DONALD: Played in Vitaphone No. 2783.

BRICE, LEW: Vitaphone No. 3669, "The Window Cleaners."

BRICKER, SAMMY: Appeared in "Darkened Rooms" (1929), Paramount.

BRIIGGS, WELLINGTON: Appeared in "The Ware Case" (1929), First National.

BRIGHTMAN, LESLIE: Appeared in "Midstream" (1929), Tiffany-Stahl.

BRINLEY, CHARLES E.: b. Yuma, Ariz., November 15, 1880; h. 5 feet 11½ inches; gray hair and brown eyes; w. 165 pounds; p. Loretta and Judge Chas. H. Brinley; e. Yuma high school; m. Jobanna Brinley, non-professional; hy. hunting, fishing. Has had 20 years screen experience appearing in "The Life of Daniel Boone," "Days of '49," "Moran of Laredo," "Liberty," "White Outlaw" (1930), Universal.

BRISCOE, ALBERT: Appeared in "Broadway" (1929), Universal.

BRISSON, CARL: r. n. Carl Brisson Petersen; b. Copenhagen, December 24, 1897; h. 6 feet 1 inch; brown hair and dark gray eyes; p. Kirsten Madsdatter Brisson and Carl Petersen, non-professionals; hy. polo, swimming, motoring and boxing. Made his first stage appearance in 1916 as a dancer and singer of cabaret songs in Copenhagen. His success was so great he was engaged to play in Sweden in his own revues, such as "Hallo! America," "Zig Zag" and "Brisson's Blue Blondes." He was then given a year's contract in England, then as "Prince Danilo in the revival of "The Merry Widow" at Daly's theatre in 1923. Then appeared in "Katia, the Dancer," "The Dollar Princess," "Cleopatra," "Yvonne" and "The Apache." After a film engagement he appeared as D'Artagnan in the musical version of "The Three Musketeers," in 1928. He then left the stage to fulfill a long term film contract. Was engaged to star, by British International Pictures, in the following films: "The Ring," "The Manxman," "The American Prisoner," and "Song of Soho." Specially engaged by Mrs. Elinor Glyn to star in her first British talking film, "Knowing Men," a story written by herself and sold to Paramount.

BROOIE, OON L.: b. Cincinnati, Ohio, May 29, 1899; b. 6 feet; dark blue eyes and black hair; w. 145 pounds; e. Cincinnati grammar schools, Hughes high school and was student at University of Cincinnati. Specialized in commercial advertising and law; is married. To California in 1930 and became associated with "The Musketeers" later with Alice Barney's Theatre Mart, Ralph Herman's Play Shop and the Drama Guild. While appearing in Drama Guild production of "She Got What She Wanted" his performance was seen by M. Stanley Bergerman, in charge of short reel production at Universal, and a contract to be featured in a series of short domestic comedies followed. Appeared in hits in "Captain of the Guard" with John Boles at Universal and in a picture with June Collyer before making the screen test which won him Universal contract. At one time was made an honorary member of the Wise-Sempter theatrical group in Cincinnati acting as a writer, director and actor.

BROKENSHIRE, NORMAN: Vitaphone No. 1006, "The Fight."

BRONELL, EOOIE: Appeared in "Broken Hearted" (1929), Trinity.

BROOK, CLIVE: b. London, England; h. 5 feet 11 inches; brown hair and gray eyes; w. 149 pounds; p. Charlotte Mary and George Alfred Brook, mother was opera singer; e. high school in London, Dulwich college, London, and received his stage training at Polytechnic, London in elocution; m. Mildred Evelyn, English actress. Stage experience in "Fair and Warner" with Sir Alfred Butt, and in "Over Sunday" with "Sacred and Profane Love" for Basil Deane. Screen experience includes two years with the Graham-Cutts Company in London, during which time he appeared in "Woman to Woman," among other productions; then under contract to Thomas Ince in 1924; has appeared in "Christine of the Hungry Heart," "Enticement," "The Mirage," "Playing with Souls," "Declasse," "If Marriage Fails," "Woman Hater," "Home-makers," "Pleasure Buyers," "Seven Sinners," "Compromise," "Three Faces East," "When Love Grows Cold," "Why Girls Go Back Home." (The foregoing being Ince, First National, Warner Brothers, and RKO productions.) For Paramount he played in "You Never Know Women," "The Popular Sin," "Barbed Wire," "Afrail to Love," "Underworld," "The Fotten Faces," and "Interference" an all-talking picture. In 1929 in "Charming Sinners," "A Dangerous Woman," "Four Feathers," "The Laughing Lady," "Return of Sherlock Holmes," Paramount; "Sweethearts and Wives," First National; "Paramount on Parade," "Slightly Scarlet," "Anybody's Woman," Paramount.

BROOKER, TOM: Appeared in "Gun Law" (1929), Radio Pictures.

BROOKS ALAN: Appeared in "The Hole in the Wall" (1929), Paramount; "The King of Kings" (1929), Pathe; Vitaphone No. 1074, "Mr. Intruder."

BROOKS, ROBERT: Appeared in "Hearts in Dixie" (1929), Fox.

BROOKS & ROSS: Vitaphone No. 2232, "Two Boys and a Piano."

BROOKS, TYLER: r. n. Victor Hugo de Biere; b. New York, New York, June 6, h. 5 feet 8 inches; brown hair and hazel eyes; w. 130 pounds; p. Maria Anna Sittlaud and Victor Hugo de Biere, non-professionals; e. Boys' high school in Flatbush, New York; m. La Runa Wolcott, non-professional; hy. golf, hoating, horseback riding and haseball. Stage experience began in 1912 with "The Rose Maid" at the Globe theatre in New York City. Also appeared in the following stage productions: "Oh, I Say," "Anna Held's Daughter," "Boys Will Be Boys," "So Long Lotty," "Very Good Eddie," "Angel Face," "Hitchy Koo," "Fad and Fancies," "Around the Map," "Wild Flower" and in an act called "Tyler Brooks and Lois Josephine." In musical comedy headlined B. F. Keith circuit under the management of Grant E. Dolbe. He was in Los Angeles in 1925 with the show "No, Nanette," as featured comedian under the management of Edward D. Smith, at the Mason theatre, Los

Angeles. Screen experience follows: One and a half years with Hal Roach as featured comedian, one and a half years for Fox as featured comedian, appeared in "Rich but Honest," "Stage Madness," "Fazel," "Dynamite," and eight Van Bihher Fox comedies, also in the following free lance films: "Lilies of the Field," "Furies," for First National, and "The Divorcee," for Metro-Goldwyn-Mayer. Has appeared in 1930 in "Monte Carlo," Paramount. At present he is a free lance player.

BROPHY, EDDIE: b. New York City, Feb. 27, 1895; h. 5 feet 5 inches; brown hair and gray eyes; w. 162 pounds; p. Mary S. and Thomas J. Brophy, non-professionals; e. University of Virginia, Charlottesville, Va., and Hamilton Institute, New York City. First screen experience in 1917 with Norma Talmadge in "Yes or No." Has appeared in such pictures as "The Cameraman" (1929), "Free and Easy," "Those Three French Girls" (1930), "Paid" (1930), "Dough Boys" (1930), all for Metro-Goldwyn-Mayer.

BROWER, ROBERT: b. Point Pleasant, N. J., July 14, 1850; h. 5 feet 10 1/2 inches; brown eyes and gray hair; w. 163 pounds; e. New York City. Has lived in all principal cities in the U. S. A. Entered pictures in 1910. Pictures include: "Long Live the King," Metro; "Fifth Avenue Models," Universal; "The Last Trail," Fox; "The Gay Defender," Paramount; "Beggars of Life," Paramount.

BROWN, BUDDY: Appeared in "When Dreams Come True" (1929), Rayart.

BROWN, JOE: h. New York City, February 11, 1884; e. in New York; h. 5 feet 10 1/2 inches; w. 170 pounds; dark hair, brown eyes; married. Has appeared in "Dressed to Kill," "Road House," "Me, Gangster," "In Old Arizona," "The Ghost Talks," "The Cock Eyed World," "Sunny Side Up," "Going Wild," "Sit Tight," Warner Bros.

BROWN, JOE E.: b. Holgate, Ohio, July 28, 1892; h. 5 feet 7 1/2 inches; dark brown hair and blue eyes; w. 149 pounds; p. Anna May and Mathias Evans, non-professionals; stage training gathered while traveling with a circus when but nine years of age; m. Kathryn Francis McGraw, non-professional; hy. all athletics, baseball, golf, football, collecting old and rare books and his children. With the "Greenwich Village Follies" for three years (1921-23); also with "Captain Jinks," "Betty Lee" and "Twinkle Twinkle." Picture career consists of appearing in such pictures as "Hit the Show," "The Circus Kid," "Queen of Burlesque," "Take Me Home," "Reputation," "Sunny Side Up" (1929), Fox; and in 1930 in "Sally," "Top Speed," "Going Wild," First National; "Cock Eyed World," "Me, Gangster," "Protection," "Born Reckless," Fox; "Molly and Me," "My Lady's Past," "Painted Faces," Tiffany-Stahl; "The Lottory Bride," United Artists; "On With the Show," "Maybe It's Love," "Sons of the West," "Hold Everything," Warner Bros., Vitaphone No. 2590, "Don't Be Jealous."

BROWN, CHARLES D.: b. Iowa; h. 5 feet 9 inches; hazel eyes and brown hair; w. 150 pounds; hy. tennis and poker. Stage career: "The Book of Charm," "Puppets," "Loose Ankles," "Spread Eagle," and "Burlesque." Entered pictures in 1928. Pictures include: Lefty in "The Dance of Life" ("Burlesque") for Paramount; Spider in "Dangerous Curves," Paramount.

BROWN, JOHNNY MACK: b. Dothan, Ala., September 1, 1904; b. 6 feet; black hair and brown eyes; w. 165 pounds; p. Hattie Estelle and J. H. Brown; e. Dothan public schools and the University of Alabama; hy. sports. Stage experience in college theatricals. Screen experience in such pictures as "The Bugle Call" and "The Fair Co-Ed" in 1927; "Our Dancing Daughters," "The Little Angel" and "A Woman of Affairs" in 1928 for Metro-Goldwyn-Mayer. In (1929) "Hurricane," Columbia; "Lady of Chance," "The Single Standard," Metro-Goldwyn-Mayer; "Coquette," United Artists; in 1930 in "Montana Moon," MGM; "Undertow," Universal.

BROWN, MILT: Appeared in "Points West" (1929), Universal.

BROWN, TOM: Appeared in "The Lady Lies" (1929), "Queen High" (1930), Paramount.

BROWN & WHITAKER: Vitaphone No. 2265, "A Laugh or Two."

BROWNE, FRANK: Vitaphone No. 2589, "Don't Handle the Goods."

BROWNE, JERRY: Played in Vitaphone No. 970, "Let's Elope."

BROWNELL, EDWARD: Appeared in "Must We Marry" (1929), Trinitie.

BROWNLEE, FRANK: Appeared in "Beggars of Life" (1929), Paramount.

BRUCE, CLIFFORD: Played in "Devil May Care" (1930), MGM.

BRUNSTON, HERBERT: Appeared in "The Last of Mrs. Cheyne" (1929), MGM.

BRYON, JOHN: "The Woman Racket" (1930), MGM; "Spite Marriage" (1929), MGM.

BUCK and BUBBLES: Played in 1929 in "Fowl Play," "Black Narcissus," "In and Out"; in 1930 in "High Toned," "Darktown Follies," "Honest Crooks," all Pathe Buck and Bubbles Comedies.

BUCHANAN, JACK: b. Glasgow, Scotland; h. 6 feet 2 inches; brown curly hair and light brown eyes; w. 150 pounds. Made stage debut in 1912 at Grand theatre in Glasgow and his first London appearance in 1917, at the Apollo theatre. American debut in 1924 with Beatrice Lillie and Gertrude Lawrence in first Charlot's Revue and appeared in another edition of the same piece two years later. "Wake Up and Dream" was his next Broadway vehicle. He produced and played the title role in "The Battling Butler" in London and America. Other stage hits have been "Sunny," "Tonight's the Night," "The Grass Widow," "Tony," "That's a Good Girl," which ran 16 months in London. Went to Hollywood some years ago under contract to Warner Bros. and First National and appeared in several productions. Has appeared in such pictures as "Paris" (1929), First National. Featured with Jeannette MacDonald in Paramount's production, "Monte Carlo," directed by Ernst Lubitsch; "The Glee Quartette," Vitaphone short.

BUFFALO, BILL, JR.: r. n. Jay Wilsey; h. Cheyenne, Wyo.; h. 6 feet 1 inch; blue eyes and brown hair; w. 186 pounds; e. Cheyenne; hy. yachting and horseback riding. Spent early life as cowboy and rodeo

contest hand. Entered pictures in 1922. Pictures include: Western leads with Action Pictures; "Pirates of Panama," "A Final Reckoning," Universal.

BUNNY, GEORGE: h. New York City; h. 5 feet 7 1/2 inches; gray hair and brown eyes; w. 188 pounds; p. Eleanor Sullivan and George Bunny, non-professionals; e. St. James academy, Brooklyn, and Christian Brothers academy; m. Anna McCade, non-professional; hy. baseball and sports. Stage experience of 15 years during which time he appeared in, among many other plays, "Alabama." Screen experience consists of roles in such pictures as "The Love Mart," "Tender Hour," "The Dark Angel," "Laddie Be Good" and "Heroes in Blue," "The Man and the Moment" (1929), First National.

BURG, EUGENE: Appeared in "Dancing Vienna" (1929), First National.

BURKE, JOHNNY: Stage career; vaudeville, Ziegfeld "Follies." Screen career: Four years with Mack Sennett; "Goodby Kiss," "The Lion's Roar," "Bride's Relations," "Broadway Blues," "Matchmaking Mamas," "The Old Barn," "He Trumped Her Ace" (1930), Educational, Mack Sennett Talking Pictures.

BURGHARDT, GEORGE: Appeared in "Dancing Vienna" (1929), First National.

BURKHARDT, HARRY: b. Boston, Mass.; h. 5 feet 11 inches; mixed gray hair and dark hazel eyes; w. 165 pounds; p. Sophia Meyers and Henry Carl Burkhardt, non-professionals; e. Worcester, Mass. Has had 35 years stage experience and has appeared in the following original New York productions: "Kiki" (David Belasco, mgr.), three seasons; "The Honor of the Family" (Charles Frohman, mgr.), four years; "The Climax" (Joseph Weber, mgr.), "The Spoilers" (Daniel Frohman, mgr.), "The Virginian" (Kirk LaSelle, mgr.), "Peg Woffington," with all-star cast; "All the Comforts of Home" (Charles Frohman, mgr.); "Baekfre" (Walter N. Lawrence, mgr.); also appeared in "Widowers' Houses," the first American production of George Bernard Shaw's play with all-star cast; "The Family Moment," original production (Henrietta Crossman, mgr.), "Shadows," original production (Edna Goodrich, mgr.), "Sleeping Partners," Edna Goodrich production; "The County Fair," Neil Burgess company. In 19 years of experience on the screen he has played for Fox, Universal, Pathe, Paramount, Columbia, Reliance, First National, United Artists, Metro, Triumph, Norma Talmadge and Crystal. Appeared in "The Captain of the Guard" (1930), Universal.

BURNS, BOBBY: Appeared in "The Cockeyed World" (1929), Fox; "White Devil," Ufa.

BURNS, EDDIE: Appeared in "The Children of the Ritz" (1929), First National.

BURNS, EDMUND: b. Philadelphia, Pa., September 27, 1892; h. 6 feet 2 inches; black hair and blue-gray eyes; w. 170 pounds; p. Kathryn McDezitt and William Burns; e. Sixth Street high school, Philadelphia; not married; by. golf. Entered pictures in 1918, following stage career, and has appeared in such pictures as "She Goes to War," "Humming Bird," "East Is West," "Jazzmania," "Chinese Parrot," "Phyllis of the Follies" and "Forlorn River"; (1929) "Hard to Get," "The Love Racket," "Children of the Ritz," First National.

BURNS, FRED: b. Fort Keogh, Mont., Early career in Buffalo Bill's Wild West Show, "101 Ranch" show, and rope throwing and riding exhibitions throughout the United States and Europe. Started in motion pictures with old Selig firm and worked for many companies. Pictures include: "The Overland Stage," "Stafolia Mail," "Rio Rita" and "Parade of the West"; with Ken Maynard in Tiffany's "The Midnight Stage" and Boh Steele in "The Land of Missing Men," Tiffany.

BURNS & KISSEN: Played in Vitaphone No. 2679.

BURNS, NEAL: b. Bristol, Pa., June 26, 1892; h. 5 feet 5 1/2 inches; brown hair and eyes; w. 140 pounds; e. Bristol, Pa., high school; m. Joan Marquis, professional; hy. golfing. On stage in musical comedy and in stock with Morosco; "Just Out of College," "The Sporting Duchess," "A Stubborn Cinderella," "The Girl in the Taxi" and "The Girl of My Dreams." Began screen career with Ince-Triangle in 1914 and has been with Universal, First National and Christie since. Among his latest Christie productions being "Slick Slickers," "Hot Scotch" and "Loose Change."

BURNS, ROBERT: b. Montana; h. 6 feet; brown hair and dark gray eyes; w. 170 pounds; e. Helena, Mont. Wild West performer. Screen career: Biograph, Vitagraph, Fine Arts, Dixon Films. Pictures include: "Ladies Preferred," "Never Too Late," Educational; "The Thunder Riders," Universal; "The Bronc Stomper," "The Apache Raider," Pathe; "The Little Buckaroo," FBO; Connors in "The Cockeyed World," Fox; Gary in "Hand 'Em Over," Universal.

BURT, FREDERICK: b. Onarga, Ill., February 12, 1876; h. 6 feet; black hair and dark eyes; w. 170 pounds; p. Beach and Morris Burt, non-professionals; e. University of Nebraska, University of Kansas, Academics, Chautauque, Paris; m. Helen Ware, professional; hy. modeling, drawing and painting. Has had 30 years stage experience, having appeared in "The Sun Daughter," with Lenore Ulric; as Cosse in "DuBarry" with Leslie Carter; Pere Clement in "Miss Nellie of New Orleans," with Mrs. Fiske. He has been in pictures for two years and has been in the following pictures: "The Shadow of the Law," the author in "The Eyes of the World," Dr. Sellman in "Clarron," and "Outside the Law."

BURT, WILLIAM P.: b. St. Peter, Minn., February 11, 1873; h. 5 feet 7 inches; brown hair and dark gray; w. 137 pounds; p. Agnes and George, non-professionals; e. Elevenfour Military Academy, summer schools; m. Bertha Harlan, professional. Stage experience started in early childhood; medicine shows, circuses, minstrels, repertory, stock, Broadway productions and one season in comic opera. Was associated with such stars of the early days as Joe Murphy, Minnie Oscar Gray and Pattie Rosa. Directed stock and productions during the later years of stage career. Joined Thauhouer Picture Company in 1915 and has been in pictures ever since. 1917-21 associated with George B. Seltz, Inc., producing serials, short subjects and features for Pathe release. Directed "Vogues in Charms," "Out of the Storm," "Wings of Absence," "The Girl and the Gangster," "Bucking the Bucket Shop," for Amalgamated Corp.; "Casey of the Coast Guard," serial for Pathe release. Has appeared in pictures made by Metro, United Artists,

RKO and others. Recent releases: "Night of Mystery" and "Danger Signals," RKO.

BURTON, CLARENCE: h. Fort Lyons, Mo., May 10, 1882; h. 5 feet 11 inches; dark brown eyes and hair; w. 180 pounds; e. Nevada public school and L. A. high; m.; has one child, Forrest Oliver, 5; hy. baseball. Has lived in San Francisco, Los Angeles, Reno, Nev. Stage career: 20 years musical comedy, dramatic stock, road shows and circus. Entered pictures in 1912. Pictures include: "Stool Pigeon," "Ten Commandments," "Miss Lulu Bett," "Forbidden Fruit," Paramount; "King of Kings," "Godless Girl," DeMille-Pathe; "Submarine," Columbia; "Square Crooks," Fox; "Barnum Was Right," Universal; a sailor in "Midnight Madness," Pathe; defense attorney in "The Love Racket," First National.

BURTON, DAVID: b. Odessa, Russia, May 22, 1890; h. 5 feet 6 inches; black hair and green eyes; w. 139 pounds; p. Emma and Benedict Burton, non-professionals; hy. music. Played in "The Circle," under MGM contract.

BUSHELL, ANTHONY: b. Westerham, Kent County, England, May 19, 1904; h. 6 feet; light brown hair and blue eyes; w. 150 pounds; p. non-professionals; e. Magdalen college and Hertford college, Oxford; m. Zelma O'Neal, professional; hy. cricket, fencing, tennis, boxing and golf. Stage experience in the following plays: "Diplomacy," with Gladys Cooper in London, also "Peter Pan," "Trio," "Is Zat So," all in London, and in 1927-1928 "Her Cardboard Lover," with Jeanne Eagels, New York, 1928. "The Enemy" in London and "The Sacred Flame" in New York. Screen experience in 1929 in "Disraeli," for Warner Brothers, the juvenile lead in "The Flirting Widow," for First National and "Journey's End" (1930), for Tiffany-Stahl.

BUSHMAN, FRANCIS X.: r. n. Francis Xavier Bushman; b. Norfolk, Va., January 10, 1885; h. 5 feet 11 inches; light hair and blue eyes; w. 190 pounds; e. grammar and public schools and Ammandale college; hy. most sports. Stage experience started at the age of 12. Pictures when he appeared in stock and repertoire, and also appeared in Pasadena Playhouse sketches. Screen experience in 1911 with Essanay. He has also worked with Metro, Vitagraph, Universal, Gotham, Metro-Goldwyn-Mayer, Columbia and appeared in "Ben Hur," "Lady in Ermine," "Marriage Clause," "The Grip of the Yukon," "Man Higher Up," "Midnight Life," "Say It with Sables," "Charge of the Gauchos," "Thirteenth Junior," "Call of the Circus," "Dude Wrangler" and others. Freelance player.

BUSHMAN, JR., FRANCIS X.: r. n. Ralph Bushman; h. 6 feet 2 inches; brown hair and blue eyes; w. 200 pounds; p. Beverly Byrne and Francis X. Bushman, professionals; e. Staunton Military Academy, Baltimore, and Polytechnic Institute; not married; hy. all sports. Stage experience started with sketch "When Love Is Young" on Keith Orpheum circuit for 57 weeks. Screen experience started with Goldwyn, Essanay, Lewis and Gordon, Christie, Rayart, Pathe, Fox, Metro-Goldwyn-Mayer and Universal. He has appeared in the following productions: "Brown of Harvard," "Four Sons," "The Understanding Heart," "Scarlet Arrow," "Midnight Faces," "Dangerous Traffic," "Eyes Right," "Marlie the Killer," "Fathers Day" (1929), "Sins of the Children" (1930), MGM.

BUTLER, DAVID: Appeared in "Salute" (1929), Fox.

BUTT, LAWSON W.: b. 1883; h. 6 feet 2 inches; dark complexion. Stage career: "The Wanderer," "Merry Wives of Windsor," "Taming of the Shrew." Screen career: Selig, Metro, Paralta, Pathe, Famous Players, United, Hampton-Hodkinson, Tyrard, Goldwyn, Robertson-Cole, Pioneer, Elam and National, FBO, Paramount, Fox, Associated Exhibitors, A. G. Steen, Inc. Pictures include: "Foreign Devils," MGM; "The Beloved Rogue," United Artists.

BUTTS, BILLY: r. n. Billy Charles Allen Butts; b. Dallas, Texas, September 8, 1919; h. 54 inches; blond hair and gray eyes; w. 58 pounds; p. Maedelle Gardner and Charles Allen Butts, non-professionals; e. Wonderland Park high school; no stage training; hy. horses. Has been in pictures for seven years appearing in feature parts only in such pictures as "Snarrows" with Marny Pickford; "The Tough Guy," "The Two Gun Man" and "Lone Hand Saunders" with the late Fred Thomson; in "The Canadian" and "The Last Outlaw" for Paramount; "The Land Beyond the Law" with Ken Maynard for First National, and "The Black Ace" for Pathe; "Wildwest Romance" and "None but the Brave" for Fox; "Alias Jimmy Valentine" for MGM; "The Medicine Man" (1930), Tiffany.

BUTTERWORTH, CHARLES: "The Life of the Party" (1930), Warner Bros.

BUZZELL, EDDIE: b. Brooklyn, N. Y., November 13, 1887; h. 5 feet 3 inches; black hair and brown eyes; w. 128 pounds; e. Brooklyn public schools; m. Ona Munson; hy. golf. Stage star in seven Broadway musical successes. J. L. Warner persuaded him to enter pictures in 1929. Has appeared as Johnny Jones in "Little Johnny Jones," First National; No. 930-31, "Hello Thar," No. 963-4, "Keeping Company," No. 975-6, "The Royal Fourflusher," Vitaphone shorts.

BYERS, CHARLES: Appeared in 1929 in "Molly and Me," Tiffany-Stahl; "Red Hot Speed," Universal; "Romance of the Rio Grande," Fox.

BYRON, ARTHUR & CO.: Vitaphone No. 2704, "A Funny Affair."

BYRON, GEORGE: b. Limerick, Ireland; h. 5 feet 7 1/2 inches; blue eyes and brown hair; w. 165 pounds; e. Trinity College, Dublin, Ireland; Fordham University, American Academy of Dramatic Art, specializing in literature; hy. golf, handball. Has lived in London, Sydney, Melbourne, New York, Chicago, Los Angeles. Stage career: "Lightning," "If I Was Rich," "12 Miles Out," "Alice in Wonderland," "Front Page." Entered pictures in 1929. Pictures include: "Officer O'Brien," Pathe; "Song Writer," MGM; "Czar of Broadway," Universal.

BYRON, JOHN: b. Kasota, Minn., September 9, 1900; e. in Seattle, Wash.; h. 6 feet; w. 175 pounds; brown hair, brown eyes. Entered pictures in 1919. Has appeared in the following: Duke Roma in "Four Walls," Metro-Goldwyn-Mayer; Seazie in "Spite Marriage," Metro-Goldwyn-Mayer; Middleton in "Under the Tonto Rim," Paramount; Leo in "Rosemont," Columbia; Knockout Jackson in "The Social Lion," Paramount; Milaire in "Lord Byron of Broadway," Metro-Goldwyn-Mayer.

BYRON, ROY: Appeared in "Unmasked" (1930), Artelcan.

Silk," "Peter Pan," "Actress," "Excess Baggage," "Mating Call," Major Twines in "The Black Watch," Fox; Willie Winton in "Last of Mrs. Cheyne," Brandon Trent in "The Thirteenth Chair," MGM; "The Lady of Scandal" (1930); "Temple Tower" (1930), Fox; "The High Road," MGM.

CHAKATOUNY, A.: Played in "White Devil," Ufa.

CHALLENGER, PERCY: b. England, September 3, 1869; h. 5 feet 7½ inches; brown eyes and brown hair turning gray; w. 134 pounds; e. Bristol University, England. Has lived in London, Chicago and Los Angeles. Was on the stage for 25 years. Entered pictures in 1915. Pictures include: "The Eel," "Old Dynamite," "Wheel of Destiny."

CHANDLER, EDWARD: b. Wilton, Iowa, March 4, 1894; h. 6 feet; brown eyes and dark brown hair; w. 198 pounds; e. public schools; specialized in literature; m. Billie Chandler; has one child, Shirley, 7; by golf. Has lived in New York, Chicago, Milwaukee. Entered pictures in October, 1911. At close of vaudeville booking in Los Angeles, joined Thos. H. Ince in 101 Ranch productions. Pictures include: "The Lost Battalion," "The Shopworn Angel," Top Sergeant in "She Goes to War," United Artists; Bull in "Hurricane," Columbia; "Dixiana" (1930), Radio pictures.

CHANDLER, GEORGE: b. Waukegan, Ill., June 30, 1902; h. 5 feet 8 inches; brown hair and eyes; w. 140 pounds; p. Abbie Beck and George Chandler, non-professionals; e. high school in Illinois and University of Illinois; not married; by music, golf and riding. Stage experience as a musician, having played in an orchestra when younger; with Fanchon and Marco on the West Coast; and in vaudeville, where he was known as "George Chandler, the Musical Nut." Screen experience in 1929 in "Foot Thrillers" and "The Kid's Clever," Universal; "Dark Hills," "Cloud Dancer," in 1930, "In Gay Madrid," "The Floradora Girl," MGM; "The Last Dance," and "Light of the Western Stars," Paramount.

CHANDLER, LANE: b. Calberton, Mont.; h. 6 feet 3 inches; red hair and blue eyes; w. 185 pounds; p. Irene Oakes and George W. Chandler, non-professionals; e. high school in Helena, Mont., and Montana Wesleyan university; no stage training; by riding and golf. Has appeared in such pictures as "Red Hair," "Love and Learn," "The Big Killin'," "The First Kiss" and "The Wolf of Wall Street," for Paramount. In 1929: "The Single Standard," Metro-Goldwyn-Mayer; "The Studio Murder Case," Paramount; "Forward Pass," First National; "Rough Waters," Warner Bros.; in 1930 in "Firebrand Jordan," Big 4.

CHANEY, "CHUBBY": b. Baltimore, Md., January 28, 1918; h. 47 inches; w. 113 pounds. Won nationwide contest conducted by Hal Roach to find new members for "Our Gang" comedies. Has taken part of Joe Cobb in these pictures.

CHANEY, LON: b. Colorado Springs, Col., April 1, 1883; h. 5 feet 9 inches; black hair and brown eyes; w. 155 pounds; e. Colorado Springs schools; by cooking and photography. Stage experience as a producer of "The Little Boy on the Street" and "The Little Boy on the Stage" with his brother in 1899; worked on the stage as actor, property man and transportation agent, in pictures for over 12 years in various roles, among the pictures being "Fires of Revellion" (1917); "That Devil, Batesee" (1918); "The Miracle Man" (1919); "Outside the Law" (1921); "The Trap" (1922); "The Hunchback of Notre Dame" and "The Shoek" (1923); "Phantom of the Opera" (1925) for Universal; in "Parson's Treasure Island" (1921); Goldwyn's "The Penalty" (1921); "Cummings," "Flesh and Blood" (1922); First National's "Oliver Twist" (1922) and with Metro-Goldwyn-Mayer making "He Who Gets Slained," "Tower of Lies," "The Monster," "The Unholy Three" in 1925; "The Blackbird," "The Road to Mandalay," "Tell It to the Marines" in 1926; "Mr. Wu," "The Unknown," "Mockery" in 1927; and "Laugh, Clown, Laugh," "While the City Sleeps" and "West of Zanzibar" in 1928. In 1929 in "Thunder," "Where East Is East," "Phantom of the Opera," Universal; "The Unholy Terror" (1930), MGM. Died in 1930.

CHANG KING HOD: Played in "Son of the Gods" (1930), First National.

CHAPIN, JACQUE: Appeared in "Beggars of Life" (1929), Paramount.

CHAPLIN, CHARLES: r. n. Charles Spencer Chaplin; h. London, England, April 16, 1889; h. 5 feet 6¼ inches; dark brown hair and blue eyes; w. 122 pounds; m. Lily Harter and Charles Chaplin, professionals (both deceased); e. received his stage training in dramatics and vaudeville act; m. and div. Lita Grey; by reading, tennis and swimming. While on the stage he appeared as Billie the page boy in "Sherlock Holmes" with William Gillette, in London, England, 1898; then into vaudeville traveling throughout Continental Europe and the United States for five years ending in Seattle, Wash., in 1914. He then entered pictures with the Keystone Company; made 12 pictures for the old Essanay Film Company; 12 for Mutual Film Corporation and eight for First National; began producing for United Artists Corporation in 1929. His latest pictures have been "The Gold Rush," "The Circus," and "City Lights" with Virginia Cherrill as leading woman.

CHAPLIN, SYDNEY: b. Cape Town, S. Africa; h. 5 feet 7½ inches; dark hair and brown eyes; w. 150 pounds; e. London, England; married; On the stage in London music halls and others. Screen experience with British International Films, of England. Then in United States with Warner Brothers in "Man on the Box," "Charley's Aunt," "The Better Ole," "Missing Link," "Fortune Hunter," "Skirts" and "Oh! What a Nurse." Freelance player.

CHARLE, GUSTAV: Appeared in "Dancing Vienna" (1929), First National.

CHASKY, BDRIS: b. Petrograd, Russia, May, 1893; h. 5 feet 8¼ inches; black hair and blue eyes; w. 150 pounds; e. Prince Oldendursky college; m. Sonia Nekin, non-professional; by sports of all kinds, sculpturing and painting. Seven years on the Russian stage. Three years screen experience and has appeared in "Captain Lash," "Tough Denny," "Eyes" and "The Red Dance" for Fox and "The King of Kings," DeMille.

CHARTERS, SPENCER: b. Duncannon, Pa. Began stage career with Newton Beers and his repertory company in "Fool's London." Played for seven years with Thomas E. Shea Company, appearing in "Dr. Jekyll and Mr. Hyde," "The Bells," "A Soldier of the

Cross," "Othello," "Richefieu," and other dramas. Has been on stage 36 years and appeared in 479 plays. In George M. Cohan comedies for eleven years. Was on tour with Bert Williams in "Under the Bamboo Tree." Has appeared in both stage and screen versions of "Whoopee" with Eddie Cantor. Has also appeared in "The Bat Whispers," for United Artists.

CHASE, CHARLEY: b. Baltimore, Md., October 20, 1893; h. 6 feet; brown hair and blue eyes; w. 155 pounds; p. Blanche M. Thompson and Charles Chase, non-professionals; m. Bebe Eltinge, professional; by golf and music. Stage experience in musical comedy and vaudeville; and has been in pictures since 1914. Has appeared in 1929 in "Modern Love," "You Can't Buy Love," Universal; "Stepping Out," "Leaping Love," "The Big Squawk," "Snappy Sneezers," "Crazy Fight," "The Real McCoy," "Great Gobs"; in 1930 in "Whispering Whoopee," "All Teed Up," "50 Million Husbands," "Fast Work," MGM Hal Roach Comedies.

CHASE, CHAZ: Vitaphone No. 2696, "The Unique Comedian."

CHASE, COLIN: Appeared in "The Air Legion" (1929), Radio Pictures; "Lone Star Ranger" (1930), Fox.

CHASEN, DAVID: Played in "Rain or Shine" (1930), Columbia.

CHAUTAUD, EMILE: b. Paris, France; e. France. Stage career, leading man. Screen career started in Paris in 1907; "Bardelys the Magnificent," "The Flaming Forest," Metro; "Blonde or Brunette," Paramount; "My Official Wife," Warner Bros.; Gen. Count Alexis Muratov in "Adoration," First National; priest in "Marianne," Metro-Goldwyn-Mayer; "Times Square," Gotham; Rosalie's uncle in "South Sea Rose," Fox; Father Thibault in "Tiger Rose," Warner Bros. Also appeared in "House of Horror" (1929), First National.

CHEFFE, JACK: b. in Kiev of French-Russian parentage; h. 5 feet 8¼ inches; dark brown eyes and dark brown hair; w. 148 pounds; e. Russia, France and America. Specialized in drama, law and business (B. C. S., New York University '23); by horseback riding, ice skating, swimming and dancing. Has lived in Kiev, Odessa, Paris, Berlin and other cities of Europe, also New York and Hollywood. Was on stage in Europe. Has been in motion pictures since 1925. Pictures include: "Strip Golf," "Tailor Made Romance," "Who's Who," "Reward," "Redeeming Sin," "Veiled Lady," "Runaway Girls," Fox.

CHERON, ANDRE: Appeared in 1929 in "They Had to See Paris," "True Heaven," "The Veiled Woman," Fox.

CHEVALIER, MAURICE: b. Menilmontant, France; h. 5 feet 10 inches; light brown hair and blue eyes; w. 160 pounds; m. Yvonne Vallee, professional. Stage experience as follows: as singer at Casino des Tournelles, dancing partner of Mistinguette at Folies-Bergere, Casin Montparnasse, Revues with Rainu at the Pempina, Operetta, "Gobette of Paris," Palace Music Hall, London, with Elsie Janis. Caisson de Paris, with Mistinguette and then as star, with Yvonne Vallee. Screen experience with Paramount in the following productions: "Innocents of Paris," "The Love Parade," "The Big Pond," "Paramount on Parade" (1930), "Playboy of Paris," Paramount.

CHEW, FRANK: Pictures include: "Shanghai Round," Paramount; "Foreign Devils," MGM; "Gang War," FBO; the gambler in "Chinatown Nights," Paramount; Ling Fue in "The Far Call," Fox; Wong in "Isle of Lost Ships," First National.

CHIEF BIG TREE: Appeared in 1929 in "Sioux Blood" and "The Overland Telegraph," MGM.

CHIEF CAUPOLICAN: "Whoopee" (1930), United Artists; Vitaphone No. 2598, "The Indian Baritone."

CHIEF WHITE HORSE: Appeared in "Hawk of the Hills" (1929), Pathe.

CHIEF YDLWACHE: Appeared in 1929 in "The Glorious Trail," First National; "Hawk of the Hills," Pathe.

CHILES, GEDRGE: Appeared in "King of Jazz" (1930), Universal.

CHISHOLM, ROBERT: Played in "Lottery Bride" (1930), United Artists.

CHRISTY, IVAN: Appeared in "Seven Footprints to Satan" (1929), First National.

CHURCH, FRED: "Fighting Kid" (1929), "Unknown Rider" (1929), and "Western Methods" (1929), for Bell Pictures.

CHURCHILL, BERTON: Has appeared in "Nothing But the Truth" (1929), Paramount; Vitaphone No. 1051, "Five Minutes from the Station."

CHURCHILL, WYNNE: Has appeared in "Nothing But the Truth" (1929), Paramount.

CICCOLINI, GUIDO: Appeared in Vitaphone No. 876.

CLARE, PAUL: "Her Unborn Child" (1929), Windsor Pictures.

CLARK, ANDY: r. n. Andrew J. Clark; b. New York City, March, 1903; h. 5 feet 5½ inches; black hair and brown eyes; w. 135 pounds; p. Alice Trainer and John H. G. Clark, non-professionals; e. Fordham prep., N. w. York; by baseball, golf and tennis. Two year stage experience in Keith-Orpheum vaudeville. Nineteen years screen experience; five years as featured boy star for Edison Company, appearing in "Andy Series"; two years for Universal, featured boy player; in "The Shamrock Handicap" for Fox; "Wings," "Beggars of Life" and "The Man I Love" for Paramount; "One Round Ho-san," for Warner Bros.

CLARK, EDWARD: "Bitter Friends" (1930), Educational Tuxedo Talking Comedies; "Carnival R-vue" (1930), Pathe Whoopee Comedies.

CLARK, FRANK: Screen career: "Land of the Lawless," "The Boss of Hustler's Ranch," "The Bronco Buster," Pathe; "You Can't Beat the Law," "My Home Town," Hayart.

CLARK G. DAVIDSDN: Appeared in "Great Power" (1929), Franklin Warner.

CLARK, HARVEY: b. Boston, Mass., 1886; h. 5 feet 9 inches; brown hair and eyes; w. 158 pounds; e. Mass. College, Cambridge. Stage career: with Otis Skinner, Robert Hilliard, own act in vaudeville. Screen work with N.Y.M. American Reelart, Fox, Iddikins, Axton, Universal American Releasing, FBO, Warners, Goldwyn, Metro-Goldwyn, Chadwick, Pathe. Among his pictures are: "A Woman Against

the World," "Tragedy of Youth," Tiffany-Stahl; "Ladies Night in a Turkish Bath," "Rose of the Golden West," First National; "Get Your Man," Paramount; "The Magic Flame," United Artists; the dean of Floating College; "The Rainbow," Joe in "The Tollers," Tiffany-Stahl; Weaver in "His Lucky Day," Universal; "Elijah Quimby in 'Seven Keys to Baldpate," RKO; "Man Trouble" (1930), Fox; "Going Wild" (1930), First National.

CLARK, HERBERT: b. Waynesburg, Pa., September 10, 1904; h. 5 feet 10½ inches; dark brown eyes and dark brown hair; w. 170 pounds; e. Pittsburgh public schools, Carnegie Tech., Pittsburgh; by swimming, riding, collecting antiques. Stage career: "My Son," "The Patsy," "Excess Baggage," "The Money Lender," "Zepplin." Entered pictures in March 15, 1928. Among his pictures: Pells in "Big News," Pathe.

CLARKE, WESTCOTT: r. n. Westcott Bailey Clarke; b. Jersey City, N. J., September 27, 1886; h. 6 feet 1 inch; hazel eyes and brown hair; w. 198 pounds; e. public schools of Denver, Boulder, Col., and Jersey City; also Trinity School in New York City; by motor-boating and woods life. Lived in Jersey City, Denver, Boulder, New York, Milwaukee, San Francisco, Hollywood, summer home, "The Rocking Horse," at Alexandria Bay, Thousand Islands, N. Y. Stage career: "Brown of Harvard," "Within the Law," "On Trial," "The Masquerader." Pictures include: Stubbs in "Safety Last," Pathe; Thomas Lincoln in "Abraham Lincoln," First National; Sheriff Wilkins in "The Breaking Point," Lorange in "Shadows of Paris," Bill the Plumber in "Saturday Night," Paramount; Captain France in "Trial of Mary Dugan," MGM; Police Inspector in "Father and Son," Columbia.

CLARK, CHARLES: b. Charles, Ill.; h. 6 feet; dark eyes and iron gray hair; w. 175 pounds; e. Washburn College, Topeka, Kan.; married; has one son, William Charles. Stage career: ten years with stock companies, James O'Neill, Ralph Frawley, Shirley Company, Spokane, Wash. Entered pictures in 1910 with the Selig Company, Chicago. Pictures include: "A Connecticut Yankee in King Arthur's Court," "Dur Barry," Fox; "Skin Keep," First National; "Golden Bed," Paramount; "Six Days," in "The Palace of the King," Goldwyn; "Land of Lawless," Pathe; "Nameless Men," Tiffany-Stahl; "Jazz Mad," "Symphony," Universal; "The Big Hop," Buck Jones Company; George Bannister in "Trial Marriage," Columbia; officer in "Sailor's Holiday," Pathe; "The Power of the Press," "The Exalted Flapper," Fox; "Night Work," Pathe; "Half Pint Polly" (1930), Pathe, Rodeo Comedies.

CLAYTON, ARTHUR: b. London, England; h. 6 feet; dark brown hair and eyes; w. 165 pounds; p. Isabel Frances Taitour and Fitzroy Augustus Talbot, non-professional; e. the Royal Military college of Australia; m. and div.; by riding. Stage experience in the British dominions in such productions as "White Cargo" and "Captain Applejack." Screen experience began in 1919 and he has appeared in such pictures as "Laddie," the part of the father; in the Confessions of the Hope Diamond Mystery; the husband in "Lord in the Hat," the lawyer in "The Whip," and the chief of bandits with Tom Mix in "Outlaws of Red River."

CLAYTON, EDDIE: b. Charleston, W. Va.; h. 5 feet 9 inches; dark blond hair and brown eyes; w. 130 pounds; e. Charleston and Texas. Screen work with Metro, Sennett, Goldwyn, Universal, Animal Comedies. Pictures include: "Roadhouse," Fox; "Mad Hour," "Lady Be Good," First National; Tom in "Why Be Good," First National; Jack in "Sin Flood," First National; "Way of All Men" (1929), First National; "Guilty" (1930), Columbia Productions.

CLAYTON, LDU: Played in "Roadhouse Nights" (1930), Paramount.

CLEMENT, CLAY: Vitaphone No. 963-64, "Keeping Company."

CLEMENT, ESTEBAN: Appeared in "The Side Show" (1929), Columbia.

CLEMDNS, JIMMY: Vitaphone No. 2242, "Dream Cafe."

CLIFFORD, JR., TOM: b. Southampton, England, September 19, 1918; h. 4 feet; brown hair and hazel eyes; w. 119 pounds; p. non-professional; e. National School, Charleville, Ireland. Likes boxing and golf. Was selected to play part in John McCormack picture "Song of My Heart," for Fox.

CLINE, HALL: Appeared in "Girls Who Dare" (1929), Trinity.

CLIVE, CLIN: b. St. Malo, France; e. at the Royal Military College of England; m. Helene de Casalis, French actress. Has been on the English stage for the past eleven years, appearing in "Rose Marie," "Show Boat," "The Way of an Eagle." His most important role is that of Captain Stanhope in "Journey's End," which he played in both the stage production and on the screen.

CLIVE, HENRY: b. Melbourne, Australia, October 3, 1883; h. 6 feet 2¼ inches; brown hair and blue eyes; w. 200 pounds; p. non-professionals; e. Brighton grammar school and St. Xavier's College; m. Helen Cunningham, professional; by painting, reading and traveling. Spent 15 years in vaudeville as an illusionist; five years in sketches and monologue. Has played Rickard's Australian Circuit; Orpheum Circuit five times; Sullivan Considine four times; Keith Circuit seven times; Moss Empires; London Syndicate; London Palace; Colosseum; Alhambra (revues); South African theatres on tour; New Zealand circuit; and Bandman India circuit. Four years in motion pictures as leading man with Maxine Elliott (Goldwyn); with Alice Brady (Paramount); and with Raoul Walsh (Mayflower); also heavy parts for Fox. He also has continued as an artist and illustrator for Hearst publications since 1918, doing front covers for Hearst Syndicate newspapers; the New York American; Smart Set and Picture Play; also poster artist for Paramount, making 57 paintings for the newspapers; for such features as "The Sheik," "Affairs of Anatol" and others. Associated with Charlie Chaplin. Formerly with Syd Chaplin.

CLUTE, CLUSTER: Vitaphone No. 1061, "The Jay Walker."

CLYDE, ANDY: Has appeared in 1929 in "Blindfold," Fox; "Ships of the Night," Barr; "Midnight Ladies," World Wide; "The Luncheon," "The Golf-ers," "Hollywood Star," "Bulls and Bears," "Clancy at the Bat," "The New Half Back," "Uppercut O'Brien"; in 1930 in "Scotch," "Sugar Plum Papa."

"Match Play," "Fat Wives for Thin," "Campus Crushes," "The Clumps," "Goodbye Legs," "Hello Television," "Average Husband," "Vacation Loves," Educational Mack Sennett Talking Comedies.

COBB, EDUNDO: b. Albuquerque, N. M., 1892; h. 6 feet 1/2 inch; brown hair and eyes; w. 165 pounds. Pictures include: "Wolf's Trail," "Fanaz of Destiny," "Call of the Heart," "The Four Footed Ranger," Universal; "The Fighting Redhead," FBO.

COBB, JOE: r. n. Joe Frank Cobb; b. Shawnee, Okla., November 7, 1917; h. 49 1/2 inches; light brown hair and gray eyes; w. 112 1/2 pounds; p. Flossie Jewel and James Hardin Cobb, non-professionals; by. baseball, football, fishing and shows. Started at the age of 5 with Hal Roach's rascals, "Our Gang." Now under long term contract at Hal Roach studios.

COOEE & ORTH: Vitaphone No. 2709, "Zwei und Vierstige Strasse," No. 2798, "Stranded in Paris," No. 885, "Music Hath Charms."

CODY, BILL: Appeared in 1929 in "Slim Fingers," "Eyes of the Underworld," and "The Tip Off," Universal.

CODY, LEW: b. Berlin, N. H.; h. 5 feet 11 1/2 inches; black hair and brown eyes; w. 176 pounds; p. Cote, non-professionals; e. N.W. Hampshire McGill college; owned five stock companies, toured vaudeville, stock in "The Great Divide," "The Last Chord," and "R. no." for Goldwyn in 1924; and since then in Metro-Goldwyn-Mayer's "Revelation," "Nellie the Beautiful Cloak Model," "So This Is Marriage," "Man and Maid," "A Slave of Fashion," "The Sporting Venus," "Time the Comedian," "An Exchange of Wives," "His Secretary," "Monte Carlo," "Gay Deceiver" and "The Demi-Bride" (1929), "A Single Man," MGM; "Beyond Victory," Pathe; "What a Widow" (1930), United Artists; "Divorce Among Friends" (1930), Warner Bros.

COGHLAN, JUNIOR: b. New Haven, Conn., 1917; h. 4 feet 2 inches; brown hair and eyes; w. 63 pounds; p. Mrs. Corie and Dr. Frank Coghlan, non-professionals; by. collecting stamps. When but a baby he played atmosphere parts, finally being assigned a bit in Goldwyn's picture, "Poverty or Riches," in which he played the son of Leatrice Joy. Progress from then was rapid. He played in "Mike" and "Skyrocket" both Marshall Nellan productions; "Cause for Divorce," "Bobbed Hair," "Garrison's Finish," "The Fourth Musketeer" and "The Road to Yesterday," a DeMille production, after which DeMille signed him. Then played in "Her Man O'War," "The Yankee Clipper," "The Last Frontier," "Slide, Kelly, Slide," and "The Country Doctor." During 1927-28 Junior made "Gallagher" and "Marked Money" for Pathe; "Square Shoulders" (1929), Pathe; "River's End" (1930), Warner Bros.

COGLEY, NICK: b. New York, 1869; h. 5 feet 7 1/2 inches; blond hair and blue eyes; w. 195 pounds; e. St. Francis Xavier College, N. Y. Stage experience at Lyceum theatre, N. Y., for 25 years. Screen work with Goldwyn, Educational, Vitaphone, First National, American Releasing, Metro, Universal. Pictures include: "The Missing Link," "The Heart of Maryland," Warners; "In Old Kentucky," MGM; "Able's Irish Rose," Paramount; "Ranch House Blues" (1930), Pathe, Rodeo comedies.

COHEN SAMMY: b. Minneapolis, Minn.; December 8, 1902; h. 5 feet 8 inches; brown school; w. 145 pounds; e. Los Angeles, Cal. high school; by. athletic. Entered pictures in 1925. Pictures include: "Sky Rocket," "What Price Glory," "Plastered in Paris," "Why Sailors Go Wrong," "Home-sick," in 1929 "What Price Burlesque," Vitaphone.

COLE, LESTER: "Painted Faces" (1929), Tiffany; "Love at First Sight" (1930), Chesterfield.

COLEMAN, BRUCE G.: b. Cutler, Cal., November 11, 1910; h. 5 feet 11 inches; dark gray eyes; dark brown hair; w. 300 pounds; e. Fresno State College, Fresno, Cal. Specialized in foreign languages, dramatics; by. swimming, golf, tennis and yachting. Has lived in Fresno, Oakland, Hollywood, San Diego, Cal. Entered pictures in 1927. Pictures include: "College Widow," "Floating College," "Tide of Empire," featured in three "Fat Men Comedies."

COLEMAN, OON: Appeared in 1929 in "The Black Ace," "45 Calibre War," Pathe.

COLEMAN, MAJEL: Appeared in 1929 in "The Girl in the Glass Case," First National; "Romance of the Rio Grande," Fox.

COLLEGIATE FOUR, THE: Vitaphone; No. 2240, "Campus Capers."

COLLIER, BUSTER: Has appeared in "One Stolen Night" (1929), Warner Bros.

COLLIER, JR., WILLIAM: b. February 12, 1903, New York City; h. 5 feet 10 1/2 inches; black hair and brown eyes; w. 155 pounds; p. Paula Marr and William Collier, professionals; e. Collegiate high school, New York City; received stage training with father; not married; by. golf, boating, hunting. On stage with William Collier in "Caught in the Rain," "The Dictator" and "Nothing but Lies." Screen experience consists of roles in "The Wandrer," "Diplom's Cargo" and "The Rainmaker" for Paramount; "The Tide of the Empire" for Metro-Goldwyn-Mayer; and "The Lion and the Mouse," "College Widow," "Dearie," "The Desired Woman," "One Stolen Night," "Beware of Bachelors" and "Women They Talk About" for Warner Bros. Has been in the business 18 years. Appeared in 1929 in "The Donovan Affair," "The Bachelor Girl," "Collette Coquette," Columbia; "The Red Sword," Radio Pictures; "New Orleans," "Two Men and a Maid," Tiffany; "Lumox," "United Artists;" "Hardboiled Rose," Warner; "The Melody Man," "Rival Romance," Columbia; "Mori-tone Follies of 1930," Fox; "Rain or Shine" (1930), Columbia.

COLLIER, SR., WILLIAM: b. New York City; by. chess, bridge, racing, baseball. When 11 years old ran away with a touring company of "Pinafore." Developed from playing bit parts and understudying, with occasional intervals as assistant manager, into a featured role in "Blueward, Jr.," with Eddie Foy. Joined Russell's Comedians, then starred in his own

fares, "Hoss and Hoss," and "Mr. Smooth." Joined Weber and Fields, along with Lillian Russell, David Warfield, San Bernard, May Irwin and other notables. Signed long-term contract with Charles Frohman, scoring in "The Dictator," in which John Barrymore and Thomas Meighan made their first appearance. Went to London for four years, following with a tour of Australia. Appeared in the series of his own farces on returning to New York, including "Caught in the Rain," "The Patriot," "Take My Advice," "Never Say Die," "Nothing But the Truth" and other hits. Went to Hollywood with the old Triangle Film Organization, working under Mack Sennett and the late Thomas Ince. Joined George M. Cohan in "Hello, Broadway," and wrote and played in "Cotton Time." Of late has produced many successes, including George White's second "Scandals," the first "Vanities," "Tickle Me," "Be Yourself" and "Sweetheart Time."

COLLINS, C. E.: b. Missouri, July 23, 1873; h. 5 feet 5 1/2 inches; blue gray eyes and partially gray hair; w. 125 pounds; e. public school, Missouri; specialized in musicals; lived in Kansas, Okla., Mo.; Wichita, Kan.; Los Angeles, Cal. Entered pictures in 1917. Pictures include: "Flame of the Yukon," "Four Horsemen of the Apocalypse," "Kismet," "Hunchback of Notre Dame," "Conquering Power."

COLLINS, G. PAT: Played in "Manslaughter" (1930), Paramount.

COLLINS, MONTE, JR.: r. n. Monty Francis Collins, Jr.; b. New York City, December 3, 1898; h. 5 feet 10 inches; brown hair and grey eyes; w. 140 pounds; p. Norma Wills and Monty Collins, Sr., professionals; e. Jefferson high school, Portland, Ore.; received his stage training in musical comedies, vaudeville and stock companies; not married; by. music, cartooning and acting. First appearance on the stage at the age of six in father's and mother's act at Atlantic City. During school vacations he appeared in his father's musical comedies in Spokane, Seattle, Vancouver, Victoria, Portland, etc. During his high school years he played the picture and vaudeville houses with a monologue and singing act of his own. After the war he toured the Northwest for three months with a jazz band, playing drums and singing; also played minor parts in Baker's stock company in Portland, Ore. On the road playing practically every big city in the United States doing the heavy with George Beban in "Loves of Ricardo" in the season of 1926-27. Entered pictures in August, 1929, as an extra playing in Charles Ray's "Forty-Five Minutes From Broadway"; played extra and minor parts in the following Ray pictures: "Old Swimmer's Hole," "Nineteen and a Half," "Two Minors in the War," "Midnight Jail" and "My Best Girl"; then played extra bits and minor parts until 1925 when he struck oil at Fox where he was featured and co-featured in a series of two reel comedies under the supervision of Henry Lehrman; later played the comedy relief with Buck Jones in "The Cowboy and the Countess" and again with Mix in "Arizona Wildcat"; signed with Educational in December, 1927. Appeared in 1929 in "Why Bring That up," Paramount; "Romance De Luxe," "The Talkies," "Ticklish Business," Educational; "The Madhouse," Educational-Jack White Talking Comedies; in 1930 in "Hail the Princess," Educational-Jack White; in 1930 in "Peace and Harmony," "How's My Baby," "His Error," Educational Mermaid; "French Kisses," Educational Turedo.

COLMAN, RONALD: b. Richmond, Surrey, England, February 9, 1891; h. 5 feet 11 inches; dark brown hair and eyes; w. 158 pounds; p. Charles Colman, non-professional; e. Littlehampton, Sussex, England; married and separated; by. tennis, motoring, reading, and swimming. Spent two years on the stage in England at the close of the war. His screen experience consists of such pictures as "The White Sister," "Lady Windermere's Fan," "Beau Geste," "The Dark Angel," "Stella Dallas," "His Supreme Moment," "Her Sister From Paris," "The Winning of Barbara Worth," "The Magic Flame," "The Night of Love," "The Rescue," "Two Lovers" and "Buildo Drummond" (1929), "Condemned," "Raffles" (1930), United Artists. His next picture to follow "Raffles" written by Frederick Lonsdale.

COLOMBO, RUSSELL: b. Philadelphia, Pa.; h. 5 feet 11 inches; dark brown hair and eyes; w. 150 pounds; p. Julia and Nicholas Colombo, professionals; e. in Los Angeles and San Francisco; not married; by. dancing, music and swimming. He appeared on the stage at Atlantic City at the age of four, and later played in the "Land of Make Believe" in San Francisco, Cal. He plays the violin and sings. Screen experience started in 1927 and appeared in "Wolf Song," "Dynamite" and "Wonders of Women." Freelance player.

COLVIN, GILLY: Played in "N x On Dames" (1929), Fox.

COLVIN, WILLIAM: "Soldiers and Women" (1930), Columbia; "Cohens and Kellys in Scotland" (1930), Universal.

COMAS, EVAN: Inside the Lines" (1930), Radio Pictures.

COMBE, BOYCE: "Parlor Pest" (1929), Columbia Victor Gems.

CONOON, JACKIE: b. Los Angeles, Cal., March 25, 1923; h. 53 inches; blond hair and brown eyes; w. 73 pounds; p. Alice Edwards and William Condon; by. playing ball, marbles and sports. Screen experience includes such pictures as "Little Lord Fauntleroy," "Daddy Longlegs," "The Lovelick," "Pollyanna" and "Huddlums"; six months in comedies, in Star comedies and in "Hallroom Boys."

CONKLIN, CHESTER: b. Oskaloosa, Ia., January 11; h. 5 feet 5 inches; brown hair and blue eyes; w. 152 pounds; p. Alice Cooper and Phil Conklin, non-professionals; e. Oskaloosa public schools; m. Minnie Goodwin, non-professional; by. tennis, yachting and fishing. He appeared in stock in Omaha Neb., then in roadshows and in vaudeville; later becoming a clown in the Al G. Barnes circus. He started out with Keystone comedies and appeared in them for five years; then Fox two years and one year with Special Features, Inc.; first feature length production in Von Strohm's "Greed"; then in "The Galloping Fish" for Ince; thence to Paramount where he has appeared in "A Social Celebrity," "A Woman of the World," "Say It Again," "We're in the Navy Now," "A Kiss in a Taxi," "Cabaret," "Rubber Heels," "Tell It to Sweeney" as co-star with George Bancroft; "Two Flaming Youths" and "Foods for Luck" as co-star with W. C.

Fields; "Gentlemen Prefer Blondes"; "Tillie's Punctured Romance," Christie-Paramount production; in "Varsity" as the father of Buddy Rogers; and in "Marquis Preferred." During this time he was loaned to First National and FBO playing in "The Big Noise" and "Taxi Number 13." Among his other pictures are "McFadden's Flats," "The Haunted House," "The Wilderness Woman" and "The House of Horrors" (1929 in "Stairs of Sand," "The Studio Murder Case," "Sunset Pass" and "The Virginian," Paramount; "Swing High" (1930), Pathe; Vitaphone; No. 969, "The Master Sweeper."

CONKLIN, HEINE: b. San Francisco, Cal.; h. 5 feet 6 inches; brown hair and black eyes; w. 150 pounds; e. public school, San Francisco; m. to Irene Blake; has three children, Charles, 15, Thelma, 13, Clifford, 10. Has had 17 years stage experience. Entered pictures in 1915. Pictures include: "Ham and Eggs at Front," "Feel My Pulse," "Beau Brummel," "Air Circus," Sennett Comedies; drunk in "Side Street," RKO; Gus in "Tiger Rose," Warner; "All Quiet on the Western Front" (1930), Universal; "Ducking Duty," Vitaphone.

CONKLIN, WILLIAM: b. Brooklyn, N. Y.; h. 6 feet; dark eyes and hair; w. 183 pounds; e. Brooklyn Polytechnical; specialized in languages, rhetoric; by. golf, billiards. Has had 20 years' experience on the stage. Entered pictures in 1918 while playing in "Law of the Land," in New York and was engaged by Pathe to play leading role in "Neal of the Navy" serial. Signed with Thomas Ince for three years. Played Romney in "Divine Lady" (1929), First National.

CONLEY, J. HARRY: Vitaphone No. 1015-16, "Slick As Ever," No. 2273, "The Bookworm."

CONLIN, JIMMY: "Tight Squeeze," Pathe-George LeMaire Comedies.

CONLIN & GLASS: Vitaphone, No. 2577, "Sharps and Flats."

CONLY, ONEST: Appeared in "Vengeance" (1930), Columbia.

CONNELLY, EDWARD: Appeared in 1929 in "Brotherly Love" and "The Desert Rider," Vitaphone.

CONNOLLY, WALTER: Vitaphone; No. 1055-56, "Many Happy Returns."

CONNOLLY & WEINRICH: Played in Vitaphone; No. 2553.

CONNOR, BUCK: Appeared in "Grit Wins" (1929), Universal; "Trails of Danger" (1930), Big 4.

CONRAO, EODIE: Appeared in Vitaphone No. 563.

CONTI, ALBERT: r. n. Albert de Conti Cedassamare; h. Trieste, formerly Austria, January 29, 1887; h. 6 feet 1 inch; brown eyes and brown hair; w. 150 pounds; e. St. Paul, Austria, high school and law college at Graz, Austria. Specialized in law, natural sciences; m. Patricia Cross; by. polo, tennis. Has lived in Trieste, Graz, Vienna, Kororom, Austria-Hungary, Chwalsinski, Slobodski, Russia, Philadelphia, Pittsburgh, Chicago, Fort Worth. Entered pictures April, 1922. Erich Von Stroheim brought him in and Hans Kraly and Harry D'Arrast are credited with his development. Pictures include: "Eagle," "Alex the Great," "Magnificent Flirt," "Dry Martini," "Love Song," "Alex Conday in 'Captain Lash,'" "King Ader of Capra in 'The Exalted Flapper,'" Fox; "Chamberlain in 'Lady of the Pavements,'" United Artists; Mr. Meikle in "Saturday's Children," First National; Walter Klucke in "Jazz Heaven," RKO; "Show People," MGM; "He Loved the Ladies" (1929), Christie; "The Melody Man" (1929), Columbia; "Monte Carlo" (1930), Paramount; "Average Husband" (1930), Educational, Mack Sennett Talking Pictures.

CONTI, GINO: Appeared in "Making the Grade," 1929, Fox.

COOGAN, JACKIE: b. Los Angeles, Cal., October 26, 1914; e. at Urban Military Academy in Los Angeles; now attending Loyola high school in Los Angeles; h. 5 feet; dark blond hair, brown eyes. First picture with Charles Chaplin in "The Kid" when he was four years old, which began his career as a child screen star, the greatest in the history of the screen, and was followed by "Peck's Bad Boy," "My Boy," "Trouble," "Daddy," "Oliver Twist," "Circus Days," "Long Live the King," "A Boy of Flanders," "The Rag Man," "Old Clothes" and "Johnny Get Your Gun." When 10 years old he left picture work for three years and returned to make "The Bugle Call" and "Buttons." First talking picture was Paramount's "Tom Sawyer."

COOK, AL: In 1929 in "As You Like It," "Meet the Quince," "Love's Labor Found," "They Shall Not Pass Out," "Eventually, But Not Now," "The Captain of the Roll"; in 1930 in "The Sleeping Cutie," "Lost and Foundered," "Old Yamps for New," "The Setting Sun," "The Dear Slayer," "Cash and Mary," "Land of Sky Blue Daughters," Radio Pictures, Alberta Vaughn-Al Cooke Comedies.

COOK, CLOYE: b. Australia, 1891; e. in Australia. Stage and stock work. Screen career: "The Show Down," "Southern Justice," "The Greater Law," "Up or Down," "Triangle," "Soldier of Fortune," "Alan Dwan," "The Toreador," "The Chautaufer," "The Eskimo," "Lazy Bones," "The Artist," "The Pin Head," "The Bronco Express," Educational; "He Who Gets Slapped," MGM; "So This Is Marriage," MGM; "Moonlight and Noses," "Should Sailors Marry," "Starvation Blues," "What's the World Coming to," "Wandering Papas," "White Fingers," "Secret Stiff," "White Gold," "Celebrity," Lino Lewis in "Officer O'Brien," Pathe; "Miss Nobody," "The Dawn Patrol" (1930), First National; "The Brute," "Simple Sis," "The Bush Leazer," "A Sailor's Sweetheart," "Beware of Married Men," "In the Headlines" (1929), Warner Bros.; "Cooky in 'Captain Lash,'" "Women Everywhere" (1930), Fox; "Tubby in 'A Dangerous Woman,'" Paramount; "The Winning of Barbara Worth," Blodgett in "Masquerade," Pete in "Strong Boy," Grumio in "Taming of the Shrew," United Artists; Max Laclew in "Jazz Heaven," RKO; "The Duke Wrencher" (1930), Sono Art-World Wide; No. 2254, "Lucky in Love," Vitaphone short.

COOK, DONALD: b. Portland, Ore., September 26; e. in Portland; h. 5 feet 11 inches; w. 145 pounds; dark hair and dark eyes; m. Frances Beanger. Was on the legitimate stage until January, 1931, when he was placed under contract to Warner Bros.

COOK, JOE: b. Chicago, moved to Evansville, Ind., at an early age; h. 5 feet 5 inches; light brown hair and gray eyes; w. 140 pounds; married; by. fishing, motor

boating and cooking. First stage experience at age of 12 when he joined "Dr. Buckner's Medicine Show." Later joined "Juggling Barretts," and then had own act known in vaudeville as "The One Man Show." After several years of vaudeville made debut in musical comedy in Earl Carroll's "Vanities." Next was starred by Jones and Green in his own show, "Rain or Shine." Columbia pictures staged him for debut in motion pictures to make talking picture version of his comedy, "Rain or Shine."

COOKE, RAY: b. Oklahoma City, Okla.; e. in San Antonio, Texas; h. 5 feet 8 inches; w. 145 pounds; red hair, brown eyes; by. all outdoor sports. Screen experience began under Sam Wood in a picture with Mary Brian, "Her Father Said No." Has appeared in "Broadway Melody," with Al Jolson in "Mammy," with Clara Bow in "True to the Navy" and with Bebe Daniels in "Smooth as Satin."

COOLE, AL: b. Los Angeles, September, 1891; h. 5 feet 10 inches; brown eyes and brown hair; w. 175 pounds; e. Los Angeles, Vevay, Switzerland; specialized in botany, entomology, anatomy; married; by. swimming, dancing and all indoor sports. Has lived in Los Angeles, New York, Calabasas, Paris, Santa Monica, London, and Rome. Entered pictures in 1921. Among his pictures are: "Face on the Bar Room Floor," "Three Must Get Theirs," "Her Father Said No," "Lectionnaires in Paris," "Racing Blood," "Fighting Blood."

COOLEY, FRANK L.: b. Natchez, Miss., 1876; h. 5 feet 9 1/2 inches; gray eyes and hair; w. 170 pounds; e. San Francisco and Oakland; married Gladys Kingsbury. Has lived in Natchez, Cincinnati, Philadelphia, New York, Gridley, Santa Barbara, Honolulu, San Bernardino. Entered pictures in 1912 with Keystone Company through George Nichols. Pictures include: "First Year," "More Pay—Less Work," "Wanted—A Coward," "The Mad Racer."

COOLEY, HALLAN: b. New York; h. 6 feet; brown hair and green eyes; w. 167 pounds; p. non-professional; e. Northwestern Military and Naval Academy; m. non-professional; by. golf, swimming and football. His stage experience began in 1912 when he appeared in "Bondsmen," and "Man From Mexico" with Robert Mantell and Wilton Lackaye. He entered pictures in 1914 with Selig, and appeared in "Helen and Warren" and "O'Henry" series. Under contract with Universal, made "Tonight at Twelve" in 1920 in "Wedding Rings," First National; "Paris Bound," Pathe; (1930), "What Men Want," Universal; "Soup to Nuts," Fox; "Back Pay," First National.

COOPER, GARY: r. n. Frank J. Cooper; b. Helena, Mont.; h. 6 feet 2 inches; dark brown hair and blue eyes; w. 180 pounds; p. Alice and Charles H. Cooper, non-professional; e. Dunstable school, England, Helena, Mont., and Iowa college. Grinnell, Ia., not married; by. fishing, hunting, riding, swimming and is a taxidermist. Stage experience gathered while playing in amateur productions at high school and college. Deciding upon a screen career he worked as an extra for one year, then got a picture with Ilana, "Children Independent," in a two reeler; Eileen Sedgwick was his first leading lady; then followed a lead in "Winning of Barbara Worth" for United Artists; thence to Paramount where he has appeared in "It," "Children of Divorce," "Wings," "Arizona Bound," "Nevada," "Beau Sabreur," "Doomsday," "Half a Bride," "The First Kiss," "The Showdown Angel" and "Wolf Song"; also played opposite Colleen Moore in First National's "Lilac Time," being loaned to this company by Paramount. In 1929 in "Betrayal," "The Virginian," "Seven Days Leave," Paramount; in 1930 in "Only the Brave," Paramount on Parade, "The Texan," "Morocco," Paramount.

COOPER, GEORGE: b. Newark, N. J., December 18, 1892; h. 5 feet 9 1/2 inches; dark blue eyes and dark brown hair; w. 162 pounds; e. private teachers; married and has 4 children, Dorothy, 13, George, Jr., 9, Jack, 6, Edwin, 5; by. flying. Has had stage experience. Has lived in Brooklyn, N. Y., and Santa Monica, Cal. Entered pictures in 1908. Pictures include: "Trail of '98," Bozo in "Hell's Angels," Caddo; "Turn to the Right," George Owen in "The Devil's Apple Tree," Tiffany-Stahl; Hap Spissel in "The Barker," First National; Shorty in "Sailors' Holiday," Pathe; "Numbered Men" (1930), First National.

COOPER, JACK: b. England; h. 5 feet 6 1/2 inches; blue eyes and dark brown hair; w. 135 pounds; e. England. Has had 10 years' experience in vaudeville, stock, musical comedy. Pictures include: "Wolf's Clothing," Warner; "Love's Languid Love," Pathe; "His Ticklish Predicament," "Daze of '49," Bray; "Midnight Daddies" (1929), World-Wide.

COOPER, JACKIE: b. Los Angeles, Cal., September 16, 1925; h. 49 inches; w. 52 pounds; p. mother professional. Has appeared in "Fox Movietone Follies," "Sunny Side Up" and some Lloyd Hamilton comedies. Is now a member of the "Our Gang" comedies.

COOPER & STEPT: Played in Vitaphone No. 2159.

COOTS, J. FRED: Appeared in Vitaphone No. 972.

CORBETT, BEN: Appeared in "45 Calibre War" (1929), Pathe; "Bar L Ranch" (1930), "Ridin' Law" (1930), Big 4.

CORBETT, JAMES: "Happy Days" (1930), Fox; Vitaphone No. 1047, "At the Round Table."

CORBETT, WILLIAM: Appeared in "Unmasked" (1930), Artclass.

CORCORAN, GEORGE "RED": "Not Damaged" (1930), Fox; Vitaphone No. 2769, "I'm Afraid That's All."

COROING, HARRY: b. New York City, April 29, 1894; h. 6 feet; hazel eyes and brown hair; e. 196 pounds; e. Rugby. Entered pictures in 1921. Pictures include: "Sins of the Fathers," Paramount; "Stephan in 'The Patriot,'" Paramount; Dirk Torpe in "Christina," Fox; Gallagher in "Isle of Lost Ships," First National; Belarab in "The Rescue," United Artists; Peter in "The Squall," Sergeant Dostal in "Bride of the Regiment," First National; "The Right of Way" (1930), First National; "Rough Romance" (1930), Fox.

COREY, JIM: Has appeared in "The Lariat Kid," and "Points West" in 1929; also "Courtin' Wild Cats" (1930), Universal.

CORONO, BENITA: r. n. Cesare Maufredo Orizio; h. Rome, Italy, Oct. 26, 1898; h. 5 feet, 9 inches; brown hair and blue eyes; w. 148 pounds; p. Carolina Origo De Tullio and the late Currio Orizio, non-professionals; e. Military School, ex-Italian Cavalry Officer;

m. Francesco Origi Wilson; by. horseback riding, fencing, sports in general, very fond of arts, keen in writing, languages, ancient decoration and furnishing, and traveling. Since childhood in dramatic societies, mostly in dramatic roles and characterization of the classic ancient names and modern plays of the wide known stage literature of Italy, France and England. Always extremely interested in acting, but never reached the ambition of becoming a profession until he left the army where he was kept by the birth tradition of his family. Belongs to one of the oldest families of the Italian aristocracy, which has given in hundreds of years, generals, cardinals and diplomats. For three years in Paris with several companies, then in Nice with Independent, Italian, French and English producers, later in London with British, International, Paramount, British, Gainsborough, and German concerns. One of the founders of the British Film Artists Guild, member of the Association des artistes cinématographiques de Paris and Nice, "Louvers in Passe," "Palais of Danse," "Mazot," "Der Film Franlein," "After the Verdict," "A Light Woman," "A Knight in London," are some of the films in which he has appeared, generally in sophisticated roles. Speaks Italian, English, French and Spanish fluently. Lived almost in every big capital of the world. Joined Halotone Film Productions.

CORRADO, GINO: b. Florence, Italy; e. College of Strada, Italy, St. Bede College, Peru, Ill. Pictures include: "The White Black Sheep," First National; "Women's Wares," "The Devil's Skipper," "Prowlers of the Sea," "The House of Scandals," Tiffany; "The Gun Runner," "The Rainbow," Tiffany-Stahl; Aramis in "The Iron Mask," United Artists; Agent of Doubles in "One Woman Idea," Fox; Rimeriz in "The Golden Bride," Universal; Sree in "A Notorious Affair," First National; "Senior American" (1929), Universal.

CORREY, JAMES: "Mounted Stranger" (1930), Universal.

CORRIGAN, O'ARCY: Appeared in "The Last Warning" (1929), Universal.

CORRIGAN, EMMETT: Played in "Soldiers and Women" (1930), Columbia.

CORTEZ, RICARDO: b. Vienna; h. 6 feet 1 inch; black hair and brown eyes; w. 175 pounds; e. New York; now widower; by. beach and gymnasium sports, horseback riding, polo. Began screen career as contract player with Paramount. Pictures include: "Sixty Cents an Hour," "Children of Jazz," "In the Name of Love," "The Spaniard," "Not So Long Ago," "The Pony Express," "The Private Life of Helen of Troy," First National; "A Grain of Dust," "The Gun Runner," "Midstream," Jim Morley in "New Orleans," Tiffany-Stahl; "Torrent," "Mockery," Metro; "By Whose Hand," Columbia; "Sorrows of Satan," United Artists; suitor in Phantom in the House, Continental; "The Younger Generation" (1929), Columbia; "Excess Baggage" (1929), Metro-Goldwyn-Mayer; "New Orleans" (1929), "The Lost Zeppelin" (1929), "Midstream" (1930), Tiffany; "Her Man" (1930), Pathe.

COSCIA, V. VERDI: Appeared in Vitaphone No. 2272.

COSGROVE, LUKE: b. Ballahdreen, County Mayo, Ireland, August 6, 1862; e. St. Thomas School, Zanesville, Ohio; h. 5 feet 9 inches; w. 150 pounds; white hair, blue eyes. Many years traveling with dramatic stock companies, also in Shakespearean and other classic plays. Entered pictures in 1923, in the role of Joe Whittaker in "Hollywood." Appeared in "The Duke Steps Out" (1929), Metro-Goldwyn-Mayer; and as Zeb in "Lightnin'."

COSLOW, SAM: Vitaphone; No. 2659, "The Broadway Minstrel."

COSTELLO, JOHN: b. New York City; h. 5 feet 9 inches; white hair and dark blue eyes; w. 172 pounds; e. New York City. Screen work with Vitaphone, Mae Murray Productions, Famous Players, Hodkinson, Jans Productions, also was in "Inspiration," for Excellent.

COSTELLO, MAURICE: b. Pennsylvania; h. 5 feet 10 inches; gray hair and blue gray eyes; w. 180 pounds; e. Pittsburgh. Was on the stage for 18 years. Pictures include: "A Tale of Two Cities," "Virtuous Liars," "Conceit," Vitagraph; "Love of Women," Selznick; "Determination," United Artists; "None So Blind," Arrow; "Glimpses of the Moon," "The Story Without a Name," Paramount; "Week End Husbands," FBO; "The Law and the Lady," Ayvon; "The Mad Marriage," Rosemary Films; "Wives of the Prophet," Lee-Bradford; "Johnny Get Your Haircut," Metro; "The Shamrock and the Rose," Chadwick; "Camille," "The Wagon Show," First National.

COSTELLO, WILLIAM: "Border Romance" (1930), Tiffany.

COUCH ROBERT: Appeared in "Hallelujah" (1929), Metro-Goldwyn-Mayer.

COUGHLIN, JAMES: "Her Hired Husband" (1930), Pathe Variety Comedies.

COURTNEY, WILLIAM: "Way of All Men" (1930), First National.

COURTRIGHT, WILLIAM: b. New Milford, Ill., March 10, 1848; h. 5 feet 9 1/2 inches; dark eyes and dark gray hair; w. 170 pounds; e. public school, Ione, Cal. Was on the stage for 43 years. Has lived in Chicago, San Francisco, New York City, Indianapolis, Philadelphia, Spokane. Entered pictures in 1914. Pictures include: "Mr. Best Girl," "Are Parents' People," "Don Mike," "Arizona Nights," "Jesse James," "Pioneer Scout," "Sunset Legion," "Kit Carson."

COWLES, JULES: e. Farmington, Conn. Screen work with Paramount, Hodkinson, Steiner, Wid Gunning, Arrow, Vitagraph, Universal, First National, Fox, Selig, FBO, Lumas. Pictures include: "Bringing Up Father," "The Road to Romance," MGM; William Tell in "One Hysterical Night," Universal; Corporal Jones in "His First Command," Pathe; "The Leatherneck," Pathe.

COXEN, EDWARD: h. 5 feet 11 inches; brown hair and blue eyes; w. 168 pounds; e. San Francisco and Berkeley, Cal. Screen work with Solaxart, Paramount, Goldwyn, Hampton, Hodkinson, First National, Universal, Rainbow Films, FBO, Metro, Paramount, Fox, Banner and Peerless ("The Web of Fate").

COYLE AND WEIR: Played in Vitaphone; No. 2253.

CRAMER, RICHARD: b. Bryan, Ohio, July 3, 1887; e. Ohio State University, Columbus, Ohio; h. 6 feet;

w. 210 pounds; gray hair and gray eyes. Twenty years on the stage, ten years on Broadway. Entered pictures in 1928. Has appeared in "Hell's Island," "Sweet Mama," "Captain of the Guard" and "The Painted Desert."

CRANOELL, EDWARD: "Glorifying the American Girl" (1929), Paramount.

CRANE, FRANK: Appeared in "Children of the Ritz" (1929), First National.

CRANE, HAL: Played in Vitaphone; No. 2133, "The Lash."

CRANE, JAMES: "The Drake Case" (1929), Universal; "One Night at Susie's" (1930), First National.

CRAVEN, FRANK: Appeared in "The Very Idea" (1929), Radio Pictures.

CRESPO, JOSE: Played Latin Boy in "Joy Street" (1929), Fox.

CRIPPS, KERMAN: Appeared in "Aibi" (1929), United Artists.

CRISP, OONALD: Appeared in 1929 in "Trent's Last Case," Fox; "The Pagan" and "The Viking," Metro-Goldwyn-Mayer; "Return of Sherlock Holmes," Paramount.

CROCKER, HARRY: b. San Francisco, Cal., July 2, 1893; h. 6 feet; dark brown hair and eyes; w. 180 pounds; p. Mary Ives and Henry Joseph Crocker, non-professionals; e. Taft high school, Watertown, Conn., Yale University, New Haven, Conn., and received his stage training in college dramatics and on the professional stage in Los Angeles; by. working, writing and collecting books. On the stage he played the juvenile lead in L. O. Macloon's "The Whole Town's Talking" and "The Goose Hanes High" in 1925; and the heavy in "Kelly's Vacation" in 1926. His screen experience includes the part of emminent Fish in "Tillie the Toiler" for Metro-Goldwyn-Mayer in 1927; and light heavy in Metro-Goldwyn-Mayer's "Becky," the same year; also light heavy in "Sally in Our Alley" for Columbia; and "South Sea Love" in 1927 for FBO; the tight rope walker, juvenile lead, with Charles Chaplin in "The Circus" in 1928; worked on story of and was assistant director for Chaplin in "City Lights."

CROCKETT, CHARLES: "Abraham Lincoln" (1930), United Artists.

CROMWELL, JOHN: Appeared in "The Dummy" and "The Mighty" (1929), Paramount.

CROMWELL, RICHARD: b. Los Angeles, Cal., January 8, 1910; h. 5 feet 10 inches; light brown hair and grey-blue eyes; w. 148 pounds; e. Long Beach high school and Chouinard Art school; by. swimming, painting and making portrait masks. Stage training; took part in amateur theatricals at high school. First screen appearance, leading part in "Tolable David" for Columbia pictures. Won role over 22 contestants.

CROONAOERS, THE: Vitaphone; No. 2685, "Croon-A-ong," No. 2736, "Melodious Moments."

CROSBY, BING: "Two Plus Fours" (1930), Pathe Campus Comedies.

CROSSLEY, SYO: Screen work with Associated Exhibitors, Producers Distributing Corporation, Gotham. Among his pictures are: "Play Safe," "One Hour Married," "A Perfect Gentleman," Pathe; "The Blood Ship," "That Certain Thing," Columbia; "The Gorilla," First National; "Fans of the Wild," "The Circus Kid," FBO; "The Cowboy Kid," Fox; "Into No Man's Land," Excellent; "The Fatal Warning," Mascot serial; "The Younger Generation" (1929), Columbia.

CROWELL & PARVIS: Appeared in Vitaphone; No. 2140.

CRUSE BROTHERS: Vitaphone; No. 2120, "Old Time Melodies in an Old Time Way," also No. 2126.

CRUZE, CHARLES: b. Wichita, Kan., December 25, 1899; h. 5 feet 10 1/2 inches; black eyes and hair; w. 135 pounds; e. St. Louis, Mo.; specialized in art. Has lived in St. Louis, Mo., and Chicago. Entered pictures in 1921. Pictures include: "Was it Bigamy?" "Folly of Youth," "The Night Message," "His New York Wife," "Bitter Sweets," "Collegiate."

CUGAT, X. AND HIS GILOLES: Vitaphone; No. 2299, "A Spanish Ensemble."

CUMELLAS, ANTONIO: h. Barcelona, Spain, May 11, 1908; h. 5 feet 11 inches; dark brown eyes and black hair; w. 165 pounds; in one of the Padres Escolapios Schools in Barcelona; by. swimming, tennis and horseback riding. Has lived in Marseilles, Boston, New York, Cuba, Barcelona. Entered pictures June 26, 1927. Was winner of Fox Beauty Contest in Spain in December, 1926.

CUMMINGS, DON: Played in Vitaphone; No. 2125.

CUNNING, PATRICK MICHAEL: b. Santa Clara, Cal., May 23, 1907; h. 6 feet 2 inches; brown eyes and black hair; w. 173 pounds; e. Santa Clara prep school; specialized in drawing, drama; by. swimming. Has lived in New York City, Tarrytown, N. Y., Walla Walla, Wash., Hollywood, Santa Clara, Pasadena, Cal. Pictures include: "Very Confidential," "Jack and Jilted," Fox; "The Devil's Trademark," FBO; "Tenderfoot," Tiffany-Stahl; Little Nemo in "College Days," MGM; Dewitt in "The Ransom Age," Trem Carr; Dick in "Sin Flood," First National.

CURRAN, THOMAS: Appeared in 1929 in "Object Alimony," Columbia; "Anne Against World," "The Black Pearl," "Silius of the Night," "Two Sisters," Rayart; "Must We Marry," Trinity.

CURTIS, JACK: Appeared in 1929 in "Scarlet Seas" and "The Love Racket," First National; "Moby Dick" (1930), Warner Bros.

CURWOOD, BOB: r. n. John Balas Belasco; b. Rumania; h. 5 feet 8 1/2 inches; black hair and dark brown eyes; w. 148 pounds; p. Maria and Russen Balas Belasco, non-professional; e. in high school and two years in college; not married; by. all out door sports, horses, dancing, and good books. Appeared in the following Westerns for Universal: "The Looters," "Dangerous Double," "Brand of Courage," "Hidden Money," "Vallant Rider," "Payroll Roundup," "Frame Up Man" and "Scrappin' Fool."

CUSTER, BOB: Jointed Syndicate Pictures Corporation to appear in a series of eight pictures for the 1929-30 season; "Arizona Days," "El Dorado Pictures," "Law of the Mounted," "The Last Roundup," "Parting of the Trails," "Riders of the Rio Grande," "The Fighting Terror," and in 1930 in "Code of the West," "Covered Wagon Trails," "Oklahoma Kid," "O'Malley Rides Alone," all for syndicate.

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D'ALBRDOK, SIDNEY: b. Chicago, Ill.; b. 5 feet 10 1/2 inches; black hair and eyes; w. 155 pounds; e. Northwestern Military Academy. Stage career; repertory; stock and vaudeville. Screen career: Arcturf, MacManus, Metro, Vitagraph, Fox, Arrow, State Rights, Paramount, associate exhibitor Hal Roach, Pathe, PDC; "The King of Kings," DeMille; "The Matinee Idol," Columbia; investigator in "Party Girl," Tiffany; "The Sport Family," "Midnight Mystery," "Renegades."

D'ARCY, RODY: r. n. Roy F. Guisti; b. San Francisco, Cal., February 10, 1894; b. 5 feet 11 inches; dark brown hair and blue-gray eyes; w. 160 pounds; p. Minnie L. and Dr. J. J. Guisti, non-professionals; e. Teichman's Gymnasium, Leipzig, Germany, and the University of Jena, Germany; m. and div.; hy. books, dogs, horses, automobiles, philology and the study of philosophy. Stage experience of six years during which time he appeared in "Oh, Boy," "Oh, My Dear," "La La Lucille," "Lady Butterfly," "Princess Virtue," "Winter Garden," "The Dancing Girls," "Earl Carroll's Vanities," Keith and Orpheum vaudeville, as well as concert work and professional dancing in New York City. Screen experience of five years doing heavy parts in "The Merry Widow," "Graumark," "Beverly of Graustark," "On Ze Boulevard," "The Grey Hat," "La Boheme," "The Temptress," "Burtons," "Valencia," "Beyond the Sierras," "Riders of the Dark," "Romance of His Night" and "Stolen Kisses" for Metro-Goldwyn-Mayer; "Beware of Blondes" for Columbia; "Family Meddlers" for Tiffany-Stahl; "The Last Warning" for Universal, and in "Girls Gone Wild" for Fox. In 1929 in "Beyond the Sierras," Metro-Goldwyn-Mayer; "Woman from Hell" and "The Black Watch," Fox.

DE BARD, OEGANNE: Appeared in "The Very Idea" (1929), Radio Pictures.

DE BRULIER, NIGEL: h. 5 feet 8 inches; black hair and brown eyes; w. 128 pounds. Screen work with Pioneer, Fox, Allied, P. & D., Selznick, Metro-Goldwyn-Mayer, Warner. Pictures include: "The Beloved Rogue," "The Gaucho," "Two Lovers," United Artists; "The Patent Leather Kid," First National; "Wings," "Soft Cushions," "Loves of an Actress," Paramount; "Surrender," Universal; "The Divine Sinner," Rayart; in 1929: "Me, Ganster," Fox; "The Wheel of Life," Paramount; "The Iron Mask," United Artists; "Noah's Ark," Warner; "The Green Goddess" (1930), Warner; "Golden Dawn" (1930), Warner; "Moby Dick" (1930), Warner.

DE GRASSE, SAM: b. Bathurst, N. B.; h. 5 feet 10 1/2 inches; brown eyes and dark brown hair; w. 150 pounds; e. public schools, Boston, Mass., Boston College, Norton, R. I.; m. has one daughter, Clementine; hy. tennis. Lived in Boston, Mass., and Providence, R. I. Entered pictures in 1912. Pictures include Prince John in Douglas Fairbanks' "Tobin Hood," "King of Kings," Pathe; "Last Performance," Universal; "Captain of the Guard," Universal.

DeGREY, SIDNEY: Appeared in "Three Sisters," Fox.

De KIRBY, AARON: Appeared in "Mother Knows Best" (1929), Fox.

DeLANGE, EDDIE: "Half Shot at Sunrise" (1930), Radio Pictures.

DE LA PLAZA & JUANITA: Vitaphone No. 2702, Columbia.

DeLaCRUZE, JOE: "Call of the West" (1930), Columbia.

DE LACY, PHILLIPE: b. near Nancy, France, July 25, 1917; h. 4 feet 10 inches; gray-green eyes and medium brown hair; w. 80 pounds; e. public schools, Hollywood, Cal.; hy. fencing. Lived in Rheims, France, New York and Hollywood. Entered pictures when three years of age through Geraldine Farrar. Pictures include "Peter Pan," "Don Juan," "Old Heidelberg," "The Elegy," "Napoleon's Barbara," Fox; "Pette in 'The Redeeming Sin,'" Warner; King Michael XI in "The Royal Rider," First National; "Mother Machree," Fox; "Four Feathers," Paramount; "Square Shoulders," Pathe; "The Marriage Playground," Paramount; "Sarah and Son," Paramount.

De MAIN, GORDON: "Young Eagles" (1930), Paramount.

de RAMEL, PIERRE: r. n. Count Pierre de Ronseray, b. Paris, France; e. in Paris, France; h. 5 feet 11 inches; w. 160 pounds; dark hair and gray eyes. Entered pictures in 1921 after losing everything in the World War and being wounded. Played in European pictures for four years, then came to America. Pictures here include: "The Desert Healer," "Time to Love," "Sonoria," "Napoleon's Barber," "Madame Du Barry," "Madame Sans Gene" with Gloria Swanson, "What a Widow," "Madame Satan" and "Passion Flower" (DeMille).

De RUIZ, NICK: b. Santa Barbara, Cal.; h. 6 feet; black hair and eyes; w. 220 pounds; e. Santa Barbara. Stage career: Metropolitan opera, Orpheum circuit and stock. Screen career: has appeared in such pictures as "Fools and Riches," "The Man in Blue," "The Man Who Laughs," Universal; "Lord Jim," "Old Ironsides," Paramount; "Padrone in 'Rio Rita,'" RKO; "Call of the West" (1930), Columbia; "Golden Dawn" (1930), Warner Bros.

DE SEGURDLA, ANDRE: b. Madrid, Spain. Pictures include "The Love of Sunya," United Artists; "Bringing Up Baby," "Glorious Betsy," Warners; "The Red Dance," Fox; "Behind Closed Doors," Columbia; "My Man," "The Man From Blankley's," Warner Bros.; "Song of My Heart," Fox.

DE SILVA, FRED W.: b. Lisbon, Portugal, February 7, 1885; h. 5 feet 11 inches; dark brown eyes and dark brown hair; w. 180 pounds; e. Portugal; studied voice. Lived in New York and San Francisco. Entered pictures in 1920. Pictures include: "Kismet," "Sea Hawk," "South Sea Love," "Prisoner Island," "Gaucho," "Chihuahua Charlie," "Thunder of the Storm."

DE VDRE, JAMES J.: h. Kansas City, Mo., March 15, 1890; h. 5 feet 7 inches; dark blue eyes and gray hair; w. 130 pounds; e. Kansas City and New York City. Specialized in drama art. Stage career: New York with Lieber and Company and Henry B. Harris, also stock in Kansas City. Entered pictures ten years ago at Fort Lee, N. J. Pictures include: "Wedding Bills," Paramount; "Cutie," Educational.

DeVORSKA, JESS: Screen career: "The Unknown Soldier," PDC; "Don't Tell Everything," Pathe; "Jake the Plumber," FBO; "Around the Corner" (1930), Columbia.

DAIS, GEDRGE: Appeared in "Broadway" (1929), Universal.

DALE, BILLY: b. Philadelphia, Pa.; h. 5 feet 4 inches; gray eyes and brown hair; w. 135 pounds; e. Philadelphia. Specialized in drama and art. Has lived in Philadelphia, Chicago, Los Angeles. Entered pictures in 1924. Pictures include: "The Lucky Duck," "Hay Wire," "Kitty, Kitty," "What a Pill," Educational comedies.

DALE, JAMES: Vitaphone No. 1021, "Matinee Idle."

DANA, FRED: Appeared in 1929 in "Hawk of the Hills," Pathe; "The Wagon Master," Universal.

DANE, KARL: r. n. Karl Daen; b. Copenhagen, Denmark, October 12, 1886; h. 6 feet 3 1/2 inches; brown hair and blue eyes; w. 205 pounds; e. in Copenhagen; hy. athletics and racing. First experience on stage as a child in 1900 appearing in a Copenhagen theatre owned by his father. Screen experience consists of roles in "The Big Parade," "La Boheme," "The Scarlet Letter," "The Red Mill," and also in "Rookies," "Circus Rookies" and "All at Sea." Appeared in 1929 in "Circus Bound," "Alas Jimmy Valentine," "Brotherly Love," "The Duke Steps Out," "Speedway," "Navy Blues," in 1930 in "The Big House," "The Trail of '98," all MGM.

DANIELL, HENRY: Has appeared in "Jealousy" (1929), Paramount; "The Awful Truth" (1929), Pathe.

DARK, MICHAEL: b. Metamora, Mich.; h. 6 feet; iron gray hair and hazel brown eyes; w. 145 pounds; e. University of Michigan. Screen work with Maurice Tourneur, Charles Ray, Paramount, Warners, First National, Fox, FBO, Pro-Dis-Co, Chadwick. Among his more important pictures was "The Dove," United Artists.

DARRO, FRANKIE: Appeared in 1929 in "The Rainbow Man," Paramount; "Gun Law," "Idaho Red" and "Pride of Pawnee," Radio Pictures; "Blaze O' Glory," Sono Art-World Wide.

DARRDW, JOHN: r. n. Harry Simpson; b. New York City, July 17, 1907; h. 5 feet 11 inches; brown hair and eyes; w. 165 pounds; p. Lina Hart and Harry Simpson, non-professional; e. high school in New York City; not married; hy. horseback and handball. No stage experience. Screen experience as follows: "High School Hero," "Pratt and Pen," produced by David Butler for Fox; "The Racket," for Paramount; "The Argyle Case," for Warner Bros.; "Hell's Angels" and "Girls Going Wild," Lasky; "Cheer Up and Smile" (1929), Fox; "Vacation Loves" (1930), Educational Mack Sennett.

DAVES, DELMAR: b. San Francisco, Cal., July 24, 1904; h. 6 feet 2 inches; reddish hair and blue eyes; w. 200 pounds; p. Nan and Arthur Daves, non-professional; e. Los Angeles Polytechnic, Stanford University, bachelor of arts and law degree; not married; hy. painting, illustrating, wood carving, desert trips, music, book-collecting. Stage experience: Stanford players, Pen-dragon Players, Orpheum vaudeville and Pasadena Playhouse. From 1922-1927 appeared in the following plays: John Ferguson in "John Ferguson," Captain Flagg in "Who's Price Glory," Alquist in "R.U.R.," David in "Hell Bent for Heaven," Maldonado in "Frisco Yicar in "Sunken Bell," Borolsky in "Captain Applejack," Harvey in "Meet the Wife," Kit Marlowe in "Will Shakespeare," MacBeth in "MacBeth," Mancini in "He Who Gets Slapped." Also wrote story for "So This Is College" and "Anchors Aweigh" for MGM; and operetta treatment for "Queen Kelly," Gloria Swanson production. Has appeared in the following pictures: Beef in "Good News" (1930), Spurling in "The Bishop Murder Case" (1930), house president in "So This Is College" (1929), Bossy in "The Duke Steps Out" (1929), all for MGM. At present is writing for MGM.

DAVIDSON, JOHN: h. New York, 1886; e. Columbia University. Pictures include: "Under Two Flags," Metro; "Idle Rich," Paramount; "His Children's Children," Paramount; "Monsieur Beaucaire," Pro-Warner; Hassim in "The Rescue," United Artists; Peter Ward in "The Time, the Place and the Girl," Warner; "Kid Gloves," Warner; "Skin Deep," Warner; "The Thirteenth Chair," MGM.

DAVIDSON, LAWFORO: b. London; e. private schools. At the age of 17 he played the role of a butler in the farce, "Charley's Aunt," which was an amateur theatrical. Stage Manager Chown of the London Royalty Theatre witnessed his performance and placed him in his stage production, "Milestone," appearing at the Royalty Theatre, London. In 1914 he joined the war and after it was over he returned to his theatrical career. He appeared in English picture studios and played in support of Clive Brook in several productions. New York called to him in 1924 and later he went to Hollywood. He was Captain Breen in "The Patent Leather Kid," also in "The Love Doctor" (1929), "Mysterious Dr. Fu Manchu" (1929), Paramount; "Her Private Affair" (1929), Pathe.

DAVIDSON, MAX: b. Berlin; h. 5 feet 4 inches; blue eyes and black hair; w. 130 pounds; e. Berlin and United States. Entered pictures in 1913. Pictures include: "Pass the Gravy," "Dumb Daddies," "Blow by Blow," "Should Women Drive," MGM; "Hurdy Gurdy," Roach; Moe in "So This Is College," MGM.

DAVIDSON, WILLIAM B.: h. Dobbs Ferry, N. Y., June 16, 1888; h. 6 feet 1 1/2 inches; blue eyes and brown hair; w. 200 pounds; e. preparatory schools and Columbia University; specialized in law; hy. golf.

Key of Abbreviations

Table with 2 columns: Abbreviation and Meaning. b. - born, div. - divorce, e. - educated, h. - height, hy. - hobby, m. - married, p. - parents, r. n. - real name, w. - weight

football. Has lived in New York, San Francisco and Los Angeles. Entered pictures in 1914 with old Vitagraph company. Pictures include: "White Raven," "Gentlemen of Paris," "Good Morning Juice," assistant district attorney in "Queen of the Night Clubs," Warner; district attorney in "Blaze o' Glory," Sono-Art; "Carnation Kid," Paramount; "Woman Trap," Paramount; "Men Are Like That," Paramount.

DAVIES, HOWARD: b. Liverpool; h. 5 feet 10 1/2 inches; brown eyes and hair; w. 190 pounds; e. Cambridge University, England. Stage experience in "Faren" Screen work with Vitagraph, Universal, Morosco-Pallas, Metro, Triangle, Paramount. Pictures include: "Infatuation," First National; "The Phantom Buster," "The Avenging Shadow," Pathe.

DAVIES, MUGGINS: "The Beauties" (1930), Pathe Rainbow Comedies.

DAVIS, DELMAR: Appeared in "The Duke Steps Out" (1929), Metro-Goldwyn-Mayer.

DAVIS, EDWARDS: b. Santa Clara, Cal.; e. Kentucky University. Screen work with Vitagraph, Goldwyn, Select, Realert, Metro, Famous. Pictures include: "A Hero on Horseback," Universal; "The Life of Riley," "Happiness Ahead," First National; "A Reno Divorce," Warner; "The Sporting Age," Columbia; "The Power of the Press," Columbia; "The Love Racket," First National; "The Song of Kentucky," Fox.

DAVIS, FRANK: "The Salesman" (1929), "Turkey for Two" (1929), "The Smooth Guy" (1929), Pathe Checker Comedies, first series; Vitaphone No. 3676, "— And Wife."

DAVIS, GEORGE: b. New York; h. 5 feet 8 inches; w. 155 pounds; e. Paris, Berlin, New York; hy. polo and all sorts of racing, and collecting pipes. After playing with four different film companies, went with Educational. Pictures include: "The Circus," United Artists; "His Maiden Voyage," Universal; "The Wagon Show," First National; Mermaid comedies, including "Going Places," "Leaping Luck," "Who's Lying," and "The Order" in "The Awakening," United Artists; "Painful in "Dues," MGM; Durant in "The Kiss," "The Sin Sister," Fox; "Devil May Care," "A Lady to Love," "Not So Dumb," "Monsieur Le Fox," MGM.

DAVIS, GUNNIS: b. Sunderland, England; h. 5 feet 6 1/2 inches; blue eyes and light brown hair; w. 112 pounds; e. London; married Miss Denton Garden; hy. hunting. Was on the stage for 23 years, in England and United States. Has lived in London, New York, Los Angeles. Entered pictures in 1912. Productions include: "Refuge," "Notorious Lady," "Loves Old and New," "Jealous Husbands," "Lilac Time," "Twinkletoes."

DAVIS, OWEN, JR.: b. New York City; blue eyes and dark hair; w. 147 pounds; e. Choate School, Connecticut, Yale University. Specialized in English and Drama. Has lived in New York, Cleveland, Denver, Rochester, Los Angeles. Stage experience in "The Nervous Wreck," "Tonight at Twelve," Pictures include: "Good Intentions," "They Had to See Paris," Fox; "All Quiet on the Western Front," Universal.

DAVIS, ROGER: Vitaphone No. 4249, "The Woman Tamer."

DAVIS, TYRRELL: b. Surbiton, England; e. Haileybury College and Cambridge University; not married; h. 5 feet 11 inches; w. 146 pounds; fair hair, blue eyes; hy. tennis and swimming. Stage career in New York and London since 1916. Entered pictures in 1923 with John Gilbert in "His Glorious Night," Metro-Goldwyn-Mayer. Other roles: Arnold Cheney in "Strictly Unconventional," Wallace in "Let Us Be Gay," Lord Wells in "Rain or Shine," Stanley in "Love in the Rough," Archie in "The Play Called Life," Eddie Griggs in "Within the Law"; also in "Lucky in Love" and "Mother's Boy."

DEERING, EDGAR: in "Jazz Ace" (1929), Radio, in 1930 in "Abraham Lincoln," "Live and Learn," Pathe Manhattan Comedies, second series; "Rich Uncles," Checker comedies, first series; "Traffic," Folly Comedies, second series; "Two Plus Fours," Pathe Campus Comedies.

DEIRD, GUIDO: Appeared in Vitaphone No. 2968.

DELANEY, CHARLES: b. New York City, August 4, 1897; h. 5 feet 10 1/2 inches; brown hair and eyes; w. 162 pounds; p. Katherine and Timothy Delaney, non-professionals; received his stage training in stock and vaudeville in "The Grand Duke"; hy. aviation, golf and boxing. Appeared in stock at Somerville, Mass., and at Pawtucket, Mass.; and on vaudeville tour with "The Prescotts." He entered pictures in 1923 and has appeared in such pictures as "The Main Event," DeMille production; "Prisco Sally Levy," "The Thirteenth Hour," "Lovellom" and "The Adventurer" for Metro-Goldwyn-Mayer; "The Branded Man," "After the Storm," for Gotham; "College Days" for Tiffany-Stahl; "The Cohens and Kellys," "Home James" for Universal; "Show Girl" and "Do Your Duty" for First National; "The Air Circus" for Fox; and "The River Woman" for Columbia, where he is now working. In (1928) "Stool Pigeon"; in 1929 in "The Faker," "Broadway Babies" and "Hard to Get." First National; "Girl from Woolworth's," "Around the Corner" (1930), Columbia.

DELANEY, JERE: "Rubeville" (1929), Pathe Golden Rooster Comedies.

DELF, HARRY: Vitaphone No. 2542, No. 2531, "Soup," No. 2563-4, "Giving In."

DELLSDN, CLYDE: Appeared in "Unmasked" (1930), Artelass.

DEMAREST, DREW: Appeared in "The Broadway Melody" (1929), Metro-Goldwyn-Mayer.

DEMAREST, WILLIAM: b. St. Paul, Minn., February 27, 1894; h. 5 feet 11 inches; mixed blond hair and dark blue eyes; w. 175 pounds; p. Minnie Lingrin, professional, and Samuel Demarest; e. St. Paul high school and Oberlin college; m. Estelle Collette, professional; hy. hunting and fishing. Stage experience with the Keith-Orpheum circuit, New York; and entered pictures in 1926. Has appeared in Warner Brothers "Finger Prints"; in Fox's "Sharpshooters" and "The Escape"; and in First National's "The Crash," also in "The Butcher and Egg Man," "When the Wife's Away," "Amateur Night" and "Pa's Vacation," Vitaphone No. 2138, "The Night Court," No. 1064, "Lost and Found."

DEMPEY, CLIFFORD: Appeared in "Salute," (1929), Fox.

DENNY, REGINALD: h. Richmond, Surrey, England; h. 6 feet; brown hair and blue eyes; w. 178 pounds; p. professional; e. S. Francis Xavier, Sussex, and received his stage training as a child on the stage with his parents; m. Betsy Lee, professional; hy. archery, aviation, yachting, fishing, and hunting. Played with European, English and American stock companies. Entered pictures in 1919 with Universal; in 1929 in "Clear the Decks," "His Lucky Day," "Red Hot Speed," "The Hysterical Night," all Universal; in 1930 in "Madame Satan," MGM; "What a Man!," Sono Art-World Wide; "Embarassing Moments," Universal; "Those Three French Girls," MGM; "Kiki," United Artists.

DENT, VERNON: h. San Jose, Cal.; h. 5 feet 9 inches; dark brown hair and blue eyes; w. 215 pounds; e. San Jose and Oakland, Cal. Screen career: Hank Mann Comedies, First National, Associated Exhibitors, Mack Sennett Pathe Comedies, Educational. Has appeared in such pictures as "Johnny's Week End" (1930), Educational, Gayety Comedies; "Ticklish Business" (1929), "The Talkies" (1929), Educational, Mermaid Talking Comedies.

DEPEW, JOSEPH: b. Harrison, N. J. July 11, 1910; h. 6 feet 3/4 inch; dark brown hair and eyes; w. 196 pounds; p. Ann Say and Harry Depew, professionals; e. private tutor; not married; hy. football and sports. Stage experience consists of appearances in "Alias the Deacon," "A Single Man," "The Gossipy Sex" and "Tenthous." Screen experience includes roles in such pictures as "Timothy," "Steadfast Heart," "The Swan," "Ice Bound," and "Coquette," "Sweetie" (1929), Paramount.

DERICKSON & BROWN: Vitaphone No. 912, "A Song Drama."

DESMOND, WILLIAM: b. New York City; h. 5 feet 11 inches; dark brown hair and dark blue eyes; w. 178 pounds; p. non-professionals; m. Mary McIvor, professional; former leading woman for William S. Hart; hy. horses and outdoor sports. Stage experience consists of leads in "Quo Vadis," "The Bird of Paradise," with Lenore Ulrich; "Ben Hur," "If I Were King," "Alas Jimmy Valentine," "Raffles," "The Sign of the Cross," "The Lion and the Mouse," "The Third Degree," "Paid in Full," "Midsummer Night's Dream," "Romeo and Juliet" and many others. Also in stock in Los Angeles for five years at the old Morosco theatre, the Burbank theatre and the old Opera House at First and Main. Headlined over Keith and Orpheum circuits in sketches, "The Right Man" and "The Duke Bandit." Toured Australia, Canada in his own dramatic company. Started picture career as lead in "Peggy" with Billie Burke in 1915 for Thomas H. Ince for Triangle. Also roles in "Big Timber," "The Riddle Rider," "The Return of the Riddle Rider" and other Western films; "No Defense," Warner Bros.

DEVINE, ANDY: h. Flagstaff, Ariz., October 7, 1905; h. 6 feet 1 3/4 inches; blue eyes and curly blond hair; w. 205 pounds; e. University of Santa Clara, St. Benedict's College, Arizona State College; hy. football. Has lived in Kingman, Ariz. Entered pictures in September, 1926, as an extra through Director Ruggles, later signed in stock for Collegians Series. Pictures include "We Americans," "Red Lips," Universal; "Hot Stuff," "Naughty Baby," First National.

De VRICA, HENRI: "White Cargo" (1930), produced by W. P. Film Co., London.

DEWEY, EARLE: "Fancy That" (1929), "So This Is Marriage" (1929), Pathe Folly Comedies, first series.

DEYERS, LIEN: Appeared in "Spies" (1929), MGM.

DICKERSON, HOMER: Vitaphone No. 2609 as "Broadway's Smart Musical Comedy Star."

DICKERSON, MILTON: Appeared in "Hallelujah" (1929), MGM.

DIEGEL, LED: "Match Play" (1930), Educational Mack Sennett.

DIEGELMANN, WILHELM: Played in "The Blue Angel," Ufa.

DIEHL, LUDWIG: Appeared in "Love Waltz," Ufa.

DIEUDONNE, ALBERT: Appeared in "Napoleon" (1929), Metro-Goldwyn-Mayer.

DIGGES, DUDLEY: "Condemned" (1929), United Artists; "Outward Bound" (1930), Warner Bros.

DILLAWAY, DONALD: h. New York City on March 17, 1905; e. public schools of New York and Meriden, Conn., Cornell University at Ithaca, N. Y., and University of Buffalo at Buffalo, N. Y.; h. 6 feet; w. 150 pounds; dark brown hair and brown eyes. Made his debut as a singer when he was 12 years old. Played roles in two of Otis Skinner's companies and appeared in "House Party," "Fast Life," "Courage," "Flight," "Still Waters," "The Backslapper" and "Atlas and Eva." Played in stock in various cities including Buffalo, New York and Brooklyn. His first all-talking picture role was the character of Dick Cameron in "Min and Bill," then a part in "Cimarron."

DILLON, EDWARD: Appeared in 1929 in "The Broadway Melody," Metro-Goldwyn-Mayer; "Hot for Paris," Fox.

DILLON, JOHN WEBB: h. 6 feet; dark hair and eyes; w. 175 pounds; e. New Haven, Conn., and Philadelphia, Dental College. Stage career: With Viola Allen in Shakespeare, with James O'Neill, stock companies. Screen work with Fox, B. A. Rolfe Company, Vitagraph, Hodkinson, Associated Exhibitors, Pathe, American Releasing, A. F. Beck, Excellent, Pro-Dis-Co, First National, FBO, Paramount Royal Pictures, Pathe, Warner. Pictures include: "A Bowers Cinderella," "Excellent; Simons in 'In the Next Room,'" First National.

DILLSON, CLYDE: Appeared in "Unmasked" (1929), Artclass.

DISKAY, JOSEPH: Appeared in "The Black Watch" (1929), Fox; Vitaphone No. 2122.

DISMUTE, PAUL: Appeared in "The Side Show" (1929), Columbia.

DIX, RICHARD: r. n. Ernest Carlton Brimmer; h. St. Paul, Minn.; h. 5 feet 11 1/2 inches; dark brown hair and brown eyes; w. 165 pounds; p. non-professionals; e. St. Paul high school, University of Minnesota and Northwestern, and received his stage training at the Northwestern School of Dramatics; not married. First stage work in St. Paul stock company upon graduation from Northwestern; then to New York where he got in touch with the manager of a Pitts-

burgh stock company and went to that city; thence to Dallas in stock and hack again to New York City, where he played with Faversham in "The Hawk." After leaving New York he signed with Morosco and came to Los Angeles. His first picture was "Not Guilty" for Schenck; immediately after he signed with Goldwyn for a part in "The Christian"; he then joined Paramount and has been with that company practically ever since. In 1929 in "Nothing but the Truth," "The Wheel of Life," "Love Doctor," "Redskin," Paramount; in 1930 in "Lovin' the Ladies," "Seven Keys to Baldpate," Paramount; Yancey Cravat in "Cimarron," Radio.

DDEBLIN, HUGO: Played in "White Devil," Ufa.

DDERR, CLYDE: Played in Metro Movietone Acts 91 and 103.

DDHERTY, EDWARD: "Murder On the Roof" (1930), Columbia.

DDLAN, JAMES: Appeared in "Wise Girls," (1929), Metro-Goldwyn-Mayer.

DDN AND LUIS: "Trying Them Out" (1930), Pathe-Checker Comedies, first series.

DDNAHUE, JDE: h. Boston, Mass., January 3, 1903; e. in Boston; went into vaudeville at the age of 16 and a year later made his bow as a substitute for his brother, Jack Donahue, in "Ansel Face," remaining as understudy and pinch-hitter for Jack for many seasons thereafter. Played opposite Marilyn Miller in "Sunny" at the New Amsterdam theatre, New York. Was signed by First National to play the featured comedian role with Miss Miller in the screen version of "Sunny."

DDNALDSON, ARTHUR: h. Norsholm, Sweden, 1875; h. 6 feet; brown hair and blue eyes; w. 190 pounds; e. Sweden. Screen career: On the stage since 7 years of age. Duff Opera Company, Augustin Daly, Henry W. Savage. Original prince in "Prince of Denmark" screen work with Pathe, World, Vitagraph, First National, Metro, Commonwealth, Associated Exhibitors, Selznick, Lund Productions, Cosmopolitan, D. W. Griffith, Goldwyn, Bradford, Warner, Vitagraph, Excellent, United Artists.

DDNELLY, LED: Vitaphone No. 1068, "Stepping Out."

DDNER, TED: b. Chicago, Ill., July 17, 1896; h. 5 feet 11 inches; light brown hair and blue eyes; w. 165 pounds; p. Nellie and Joe Doner, professionals; hy. aviation and golf. Stage experience: Schubert's shows in New York and Chicago, several plays in Los Angeles, all major vaudeville circuits. Screen experience: No. 2298, Vitaphone short.

DDNLAN, JAMES: Has appeared on the screen as Adams in "Copy," "The Bishop Murder Case," "Wise Girls" (1929), MGM; "Night Work," Pathe.

DDNLAN, MIKE: b. Peoria, Ill., May 30, 1877; h. 5 feet 9 1/2 inches; blue eyes and iron gray hair; w. 142 pounds; e. Peoria, Ill.; m. to Rita Ross; hy. baseball, boxing, golf, tennis. Has lived in New York greater part of the time and entered business there. Pictures include "Raffles," "Sea Beast," "Woman Proof," "Flaming Barriers," "Her Second Chance," "Oh, Doctor," "Ella Cinders," Crook in "Riley the Cop," Fox; "Below the Deadline," Chesterfield; "Beggars of Life," Thunderbolt; Paramount; "Noisy Neighbors," Pathe; "Born Reckless" (1930), Fox.

DDNLEVY, BRIAN: Appeared in "Mother's Boy" (1929), Pathe.

DDNNELLY, LEDN: "Roadhouse Nights" (1930), Paramount.

DDNOVAN, JACK: r. n. John Francis Donovan; b. Chicago, Ill., February 4, 1900; h. 5 feet 11 1/2 inches; black hair and brown eyes; w. 169 pounds; p. Jean Glenn and John Francis Donovan, non-professionals; e. St. Louis University, University of Southern California where he studied architecture and won first prize of the International Allied Architects Institute, also Carnegie and Red Cross medals, and invented the Santa Monica life-guard signal saving system; not married; hy. horseback riding, swimming, yachting, architecture. Is builder of Hollywood Canary Cottage Cafe and Mission Beach Yacht Club. Stage experience playing opposite Gertrude Olmstead in "Suppressed Desires" and with Washington Square players. Screen experience as leading man for Bessie Love in "The Midlanders" and with Claire Windsor in "What Do Women Want" by Lois Weber; with Dorothy Phillips in "Hurricane Gal" for First National and "Captain Careless" for FBO; a Pathe Western star in "The Bullet's Mark" and "Hoof Marks"; also in "Why Women Love" and "A Husband in Name Only."

DDOLEY, BILLY: h. Chicago, Ill., 1893; h. 6 feet; blond hair and blue eyes; w. 145 pounds; hy. golf. Stage experience on Orpheum Circuit in dance act. Screen career began when Al Christie saw his act about four years ago and signed him for leads. Among his pictures are "The Dizzy Diver" and "Happy Heels."

DDRETY, CHARLES: h. San Francisco, Cal.; h. 5 feet 4 inches; black hair and eyes; w. 126 pounds; e. Los Angeles. Stage career: vaudeville and dancing. Screen work with Fox, Sunshine, L-Ko, Bulls Eye Film Corporation, Educational, Universal, appearing in Mike and Ike series of comedies.

DDRR, LESTER: "All Stuck Up" (1930) Pathe Checker Comedies, First Series; "Ride 'em Cowboy" (1930), Pathe Folly Comedies.

DDSETT, CHAPEL: Pictures include "The Cowboy and the Countess," Associated Exhibitors; "The Blood Ship," "Name the Woman," Columbia; "Madame X," MGM; "The Mysterious Dr. Fu Manchu," Paramount.

DDUGHERTY, JACK: Appeared in "The Body Punch" (1929), Universal.

DDUGLAS, BYRDN: Screen career: "The Perfect Sap," First National; "The Coward," "Dead Man's Curve," FBO; "Born to the Saddle" (1930), "Man, Woman and Wife," Universal.

DDUGLAS, DDN: b. New York City; h. 6 feet 1 inch; light brown hair and blue eyes; w. 175 pounds; e. New York City; hy. swimming. Stage career: comic and light opera. Entered pictures in 1929; was given juvenile lead in "The Great Gabbo," also appeared in "Twelve" (1929), Universal; "Ranch House Blues" (1930), Pathe, Rodeo Comedies.

DDUGLAS, JAMES: "The Lady of the Lake" (1930), Fitzpatrick.

DDUGLAS, MILTON: "Viennese Nights" (1930), Warner Bros.

DDUGLAS, NORMAN: Appeared in "Loose Ankles," First National.

DDUGLAS, TDM, Vitaphone; No. 993, "The Cheer Leader."

DDVES, THE TWD: Vitaphone; No. 2146, "Dark Days, No. 2178, "Flying High," No. 2257.

DDWING, EDDIE: h. Providence, R. I., Dec. 9, 1895; p. Eridget and Charles Dowling, non-professionals; e. attended public school until the age of 12; not married. Stage career started when he was but a youngster and sang on the ship Mauretania, when an English vaudeville producer heard him sing and took him to England. Joined St. Paul's Cathedral choir boys who were making a world tour. Joined New England Stock Co. in Providence, and became juvenile leading man. In 1918 with A. L. Erlanger in "She Took a Chance" and in 1919 with "Ziegfeld's Follies." Has appeared in "The Magic Melody," "The Girl in the Spotlight," "Hello America," "The Fall Guy," "Sally, Irene and Mary" and "Honeymoon Lane." The last two shows he wrote and produced; also wrote and produced "Sidewalks of N. Y." with Ray Dooley as the star. Played "The Rainbow Man" and "Blaze O' Glory" for Sono Art; wrote "The Rainbow Man"; "Honeymoon Trail" (1931).

DDWN, JDHN: Appeared in "The Trail of '93" (1930), MGM.

DDWNEY, MORTDN: Appeared in 1929 in "Mother's Boy" and "Luck in Love," Pathe; "The Devil's Holiday" (1930), Paramount.

DDWNING, HARRY and DAN: Vitaphone; No. 2127, "High Up and Low Down."

DDYLE, BUDDY: "At a Talkie Studio" (1929), Columbia Victor Gems.

DDYLE, JDHN T.: Appeared in "Mother's Boy" (1929), Pathe.

DRESDEN, ALBERT: Appeared in "Just Off Broadway" (1929), Chesterfield.

DRESSER, TDM: Appeared in "Three Sisters," Fox.

DRESSLER, ERIC: Vitaphone; No. 1094-95, "Compliments of the Season."

DREW, JERRY: r. n. Clem Beauchamp; b. Bloomfield, Iowa, August 26, 1898; h. 5 feet 7 inches; dark brown hair and eyes; w. 140 pounds; p. Beulah V. Walker and Charles Beauchamp, non-professional; m. Anita Garvin, professional; hy. squash. Appeared in "The Quiet Worker" and "Beauties Beware."

DREW, LDWELL: "The Greene Murder Case" (1929.) Paramount.

DREW, RDWLAND: b. Elmhurst, L. I.; h. 6 feet; black hair; w. 165 pounds; e. Murray Hill and Flushing high schools; hy. riding, swimming, polo. Pictures include "Lady Raffles," Columbia; "The Untamed Lady," "Fireman, Save My Child," "God Gave Me Twenty Cents," "Fascinating Youth," Paramount; "Ramona," "Racketeer," Pathe; "Broadway Fever," "Tiffany-Stahl;" "Evangeline," United Artists.

DREYER, DAVE: Vitaphone; No. 2889, "Tin Pan Alley;" "The Song Writers' Revue," Metro Movietone Acts.

DRUCE, HUBERT: "Return of Sherlock Holmes" (1929), Paramount.

DRYDEN, LED: "The Lady of the Lake" (1930), FitzPatrick.

DU CUNT, GEDRGE: r. n. George Gleboff; b. Kavkaz, Georgia, March 3, 1898; h. 6 feet 3/4 inches; dark brown hair and light brown eyes; w. 230 pounds; p. Olga and Alexander Gleboff, non-professionals; e. Navy Academy of Russia; m. Natalie, professional opera singer; hy. all athletics, auto and motorcycle racing. His screen experience started in 1924 in "Beauty and the Bad Man," and in 1925 he starred in a series of thirty-six two-reel comedies, and in 1927 took parts in features on the West Coast. Among his pictures are "Black Watch," "Hearts in Exile," "General Crack," "Song of the Flame."

DUDLEY, ROBERT: b. Cincinnati, September 13, 1875; h. 5 feet 9 inches; brown eyes and iron gray hair; w. 138 pounds; e. Lake Forest University, Evans-ton, Ill., and Chicago. Specialized in oral surgery; m. Elaine Anderson Dudley; has two children, Jewell, 13, and Patricia Lee, 5; hy. riding, hunting, and auto-mobiling. Has lived in Cincinnati, Louisville, Lexington, Ky., Chicago, New York and Los Angeles. Stage experience with Chas. Frohman, William A. Brady, H. B. and Wm. Harris, Cohan and Harris, J. D. Williams, John Barrymore, Amelia Bingham's New York Company. Entered pictures in 1920. Pictures include: "Skinner's Big Idea," "On Trial," "Mysterious Island," "Fools for Luck," "Baby Cyclone," "Big News," Pathe.

DUFF, LDWELL: Appeared in "The Greene Murder Case" (1929), Paramount.

DUFFY, JACK: h. Pawtucket, R. I., September 4, 1882; h. 5 feet 7 inches; brown hair and blue eyes; w. 132 pounds; hy. horse racing. His stage experience includes musical comedy for six years and vaudeville for four years in New York City. During his screen career he has been with Universal, First National, Fox and Christie, and in "Harold Teen," a First National picture. Also in "Loose Change" and "Hot Scotch," at Christie. In "Divorce Made Easy" (1929), Paramount; "Sally" (1930), First National; Vitaphone No. 4284, "The Skin Game."

DUGAN, TOM: r. n. Thomas Dugan; h. Dublin, Ireland, 1889; h. 5 feet 8 inches; brown hair and eyes; w. 145 pounds; p. Mary Doran and Thomas Dugan, non-professionals; e. Philadelphia high school; m. Marie Inkle, professional; hy. outdoor sports. Stage experience as headliner for Keith for several years; with Schubert's productions in New York, with a musical comedy and in Earl Carroll's "Vanties." Screen experience includes roles in "The Barker," "Sharpshooters," "Dressed to Kill," "Kid Gloves," "Melody of Love," "She Knew Men," "Midnight Taxi," "The Million Dollar Collar" and "Lights of New York"; 1929 in "Broadway Babies" and "Drax," First National; "The Drake Case," Universal; in 1930 in "Bright Lights," First National; "Night Work," Pathe; "The Medicine Man," Tiffany; Vitaphone No. 3900, "She Who Gets Stopped," No. 3883, "Surprise."

DUNBAR, DAVID: Appeared in "Plunking Hoofs" (1929), Universal; "The Return of Dr. Fu Manchu" (1930), Paramount.

DUNBAR, ROBERT: h. Beaver, Pa., 1863; h. 5 feet 10 inches; brown eyes and gray hair; w. 175 pounds; e. in Philadelphia; has a college degree; married. Has lived in New York, Philadelphia, Chicago, San Francisco, Los Angeles. Entered pictures in 1913. Pictures include: "Third Degree," "Jeffries," "Goose Girl," "Grand Duke."

DUNCAN AND GODFREY: "Trying Them Out" (1930), Pathe-Checker Comedies, first series.

DUNCAN, HERRING & ZEH: Appeared in Vitaphone No. 2115.

DUNHAM, PHIL: h. London, England; h. 5 feet 6 1/2 inches; brown hair and blue eyes; w. 148 pounds; e. University of Cambridge. Stage career; with Sir Herbert Tree, roadshows through England and Ireland, vaudeville and stock in United States. Screen work with Universal, Kalem, Century, Pathe, Fox, First National, and in Mermaid Comedies, Educational.

DUNKINSDN, HARRY: h. New York City; h. 5 feet 10 inches; dark blue eyes and gray-brown hair; w. 200 pounds. New York. Has been stage actor and dramatic stock, vaudeville. Entered pictures with Essanay in Chicago. Pictures include: "Smile, Brother, Smile," "Sporting Goods."

DUNN, EDDIE: "The Saturday Night Kid" (1929), Paramount.

DUNN, ROBERT: h. Milwaukee, Wis., in 1891; e. St. John's Military Academy. Champion high diver with Dr. Carver's diving horses. Screen career: "The Cry Baby," "Hello Frisco," "The Wagon Master" (1929), Universal; "The Thrill Hunter," Columbia; "The Highland Rider," First National; "Canson Hawkins" (1930), "Trails of a Dancer" (1930), Big Top Corp.; "Half Pint Polly" (1930), Pathe, Rodeo Pictures.

DUNNE, JACK: Appeared in "Redskin" (1929), Paramount.

DURAN, DAVID: b. Los Angeles, July 27, 1922; brown eyes and auburn hair, as been in pictures for two years. Pictures include Frankie in "Tropic Madness," FBO; "Get Your Man," Paramount; "Innocents of Paris," Paramount; "Song of Love," Columbia; "Live and Learn," Manhattan comedies, second series, Pathe.

DURANO, CARLOS: h. Madrid, Spain; e. New York City and Pennsylvania. Pictures include: "The Scarlet Dove," "Tiffany Stahl," "Happiness Ahead," First National; "Glorious Betsy," Warner.

DURANTE, JIMMY: "Roadhouse Nights" (1930), Paramount.

DURKIN, JUNIOR: h. New York City; h. 5 feet 2 inches; dark brown hair and blue eyes; w. 106 pounds; p. Florence Edwards, professional. Made stage debut at age of 2 1/2 years as Cupid in "Some Night," a musical comedy. At age of 5 played son of Indian Girl in revival of "The Squaw Man." Next appeared in Gilbert and Sullivan operetta, "H.M.S. Pinafore." At age of 8 he was appearing with Madge Kennedy and W. C. Fields in "Poppy," and the next year with Mary Nash in "The Lady." Later with Sam H. Harris production of "Clouds." Then with stock company in Paterson, N. J., appearing in such plays as "The Enemy" and "Jane Clegg." Two seasons ago was cast as Bill in "Courage," playing opposite Janet Beecher. Then with sister Gertrude in vaudeville skit "The Little Vagabond." Has been before the microphone several times. Went to Hollywood early in 1930 and made talking picture debut in "Some Night," with Bennett and John Halliday. Next picture appearance as western orphan in "Spanish Acres," with Richard Arlen and Mitzi Green. Has also been in "Recaptured Love" for Warner Bros., and in Paramount's "Tom Sawyer," in which he has role of Huckleberry Finn.

DURYES, GEORGE: h. New York City, in 1904; h. 6 feet; brown hair and blue eyes; w. 150 pounds; p. non-professionals; m. Grace Stafford, professional; hy. swimming. He has appeared in many New York stage productions. Played the lead for several seasons in Australia and New Zealand as Abie in "Abie's Irish Rose." He has also appeared in the following screen plays: "The Goddess Girl," a Cecil de Mille picture, "Honky Tonk," Warner Brothers; "Dude Wrangler," Wallace Reid production and "Strictly Business," for Radio, "Thunder" (1929), MGM; "Night Work," "Pardon My Gun," Pathe; "In Old California" (1930), Audible Pictures; "Radio Kisses" (1930), Educational-Mack Sennett.

DUVAL HENRY: Appeared in "Faces of Children" (1929), Zakora.

DUVAL, LERAYNE: Appeared in "His Lucky Day" (1929), Universal.

E

EAGLES, JIMMY: "Son of the Gods" (1930), First National.

EARL, EDWARD: h. Toronto, Ont.; h. 6 feet; blue eyes and blond hair; w. 165 pounds; e. Toronto, Canada; m. hy. tennis, swimming, as lived in New York, Los Angeles, Toronto. Stage experience in musical comedy, drama, vaudeville, with Blasco, De Wolf Hopper, Marie Cahill, the Shuberts. Entered pictures in 1915. Screen work with Edison, Vitagraph, Famous Players, Metro, Universal, First National, Warner's, Columbia. Pictures include played in 25 O. Henry stories with Agnes Ayres; "For France," "Lady Who Lied," "Wind," "Twelve Miles Out," "Spring Fever," Larry Crawford in "The Hotnot," Warner. Husband in "The Next Room," First National; "Spite Marriage," MGM; "Smiling Irish Eyes," First National; "Kid Gloves," Warner.

EARLES, HARRY: "The Unholy Three" (1930), MGM.

EARLEY, JAMES: "Courtin' Wild Cats" (1929), Universal.

EASTMAN, MDREY K.: r. n. Morris Carl Katz, b. Philadelphia, Pa., August 15, 1891; e. in Philadelphia, and at Carnegie Institute of Technology, Pitts- burgh, Pa.; h. 5 feet 8 inches; w. 160 pounds; black hair and hazel eyes; m. Betty De Vere, professional. Previous career in repertory stock, musical comedy, drama and vaudeville. Holds the rank of lieutenant commander in the U. S. Navy. Entered pictures in 1928. Recent pictures: "The Night Ride," Universal; "Dawn Patrol," First National; "Man from Wyoming," Paramount.

EASTON, FRANK: h. 6 feet; dark hair and dark eyes; p. father a banker in Philadelphia; e. University of Pennsylvania and University of Columbia; hy. sing- dance and play musical instruments, being able to play a half dozen. Had stage training while in college, and

was for a time reporter on the Philadelphia Enquirer. Stage experience in "The Gorilla," "Sit Couldn't Say No," "Queenie Smith," "Judy," and "Excess Baggage." Owned a half interest in Syracuse Stock Company and played there between Broadway engagements. Entered pictures in 1930, playing leading role in "Fox Movietone Follies of 1930."

EATON, CHARLES: b. Washington, D. C., June 22, 1910; e. Professional Children's School, New York. Stage career: "Mrs. Wiggs of Cabbage Patch," "Blue Bird," "Peter Ibbotson," "Naked Man," "Skidding," "Peter Pan." Entered pictures in 1928 to play in "Skidding" at Fox studio. Other pictures include: "Badges," "The Ghost Talks," Harold in "Nightie Knight," Willie Haller in "Harmony at Home" (1930), all for Fox.

ECKHARDT, OLIVER: "Lone Star Ranger" (1930), Fox.

EDESON, ROBERT: b. New Orleans, La.; h. 6 feet; gray hair and hazel eyes; w. 185 pounds; p. George R. Edeson, professional; e. Polytechnic Institute, Brooklyn, N. Y.; stage training received in early childhood, father being producer and manager; m. Mrs. Aida Edeson, non-professional; hy. golf, painting, writing and collecting of pewter and antiques; stage experience of 10 years with the Empire Stock company, New York; 10 years starring under the management of Henry B. Harris in "The Little Minister," an American company; also appeared in "Strongheart," "Classmates," "Fine Feathers," "The Knife," "Ransom's Folly" and many others. Screen experience of many years, having appeared as Matthew in "King of Kings" during his five years at Cecil B. DeMille's studios, and in "Chicago" and others. The talks in which he has appeared are "The Little Wildcat," "The Home Towners" for Warner Brothers; "The Doctor's Secret" for Paramount; and "The Man Higher Up" and "Dynamite" for Metro-Goldwyn-Mayer; 1929 in "The Power of the Press," Columbia; "A Most Immoral Lady," "Little Johnny Jones," First National; "Romance of the Rio Grande," Fox; "Way of All Men" (1930), First National; "Cameo Kirby" (1930), Fox; "Pardon My Gun," "Swing High" (1930), Pathe.

EDINGTON, JOHN P.: Appeared in "Madame X" (1930), Metro-Goldwyn-Mayer.

EDWARDS, CLIFF: h. Hannibal, Mo., June 14, h. 5 feet 5 1/2 inches; brown hair and eyes; w. 145 pounds; p. Nellie and Edward Edwards, non-professionals; e. St. Louis public schools; hy. golf, fishing. He has appeared in the following screen productions: "Marianne," "So This is College," "Good News," "Those Three French Girls" (1930), "Dough Boys" (1930), Metro-Goldwyn-Mayer; "Lord Byron of Broadway," "Montana Moon," "Way Out West," and "War Babies," all for Metro-Goldwyn-Mayer.

EDWARDS, GUS: Appeared in 1929 in "The Hollywood Revue," Metro-Goldwyn-Mayer; "The Song Writers Revue," Metro Movietone Acts.

EDWARDS, NEELY: r. n. Cornelius Limbach; h. Delphos, Ohio, September 16, 1889; h. 5 feet 5 inches; dark brown hair and dark gray eyes; w. 148 pounds; p. Lucien Lynde and Joseph Limbach, non-professionals; e. St. Xavier college, Cincinnati, O.; m. Margaret Snow, professional; hy. golf, boating and painting. Stage experience includes appearances in "Breaking Into Society" and "Bowery Burlesque," and with Hurtig-Seaman for four years; also with Flannigan and Edwards vaudeville team, "What Next." Screen experience includes such pictures as "Hall Room Boys," "Miss Brewster's Millions," "The Green Temptation," "The Little Clown," "Excess Baggage" and "Show Boat" and as featured comedian for Universal for five years: Vitaphone No. 3668, "The Window Cleaners"; No. 4034, "Her Relatives."

EDWARDS, SNITZ: h. Hungary; e. in New York City; married; h. 5 feet; w. 96 pounds; brown hair, black eyes. On the stage previous to entering pictures in film. Pictures include: "The Boy of Bagdad," "Red Mill," "Battling Butler," "Right of Way," "Sit Tight," "A Dangerous Woman," "The Mysterious Island" (1929), Metro-Goldwyn-Mayer; "Phantom of the Opera" (1929), Universal.

EDWARDS, WALDO: Appeared in "Unmasked" (1930), Artclax.

EGAN, JACK: Appeared in "It Can Be Done" (1929), Universal; "Broadway Scandals" (1929), Columbia.

EGAN, RUDY: Played in "The Song Writers Revue," Metro Movietone Acts.

EKMAN, GOSTA: h. Sweden. Began screen career at an early age, most of initial screen work being with Jenny Hasequist. Has appeared in many Continental films, among them "The Strange Girl," in which he portrayed the role of Karl XII; "The Golden Clown," and "Discord," the last two being distributed in the United States. Also played the title role in "East," Ufa production released in America. Guest performances at Stockholm for five months of the year and then plays at Copenhagen, Oslo and Helsingfors.

ELLERY, SYD: Appeared in "The Ware Case" (1929), First National.

ELLIOTT, DEL: Appeared in "The Desert Song" (1929), Warner Bros.

ELLIOTT, FRANK: h. County of Cheshire, England, Feb. 11, 1880; h. 6 feet; brown hair and gray eyes; w. 140 pounds; p. non-professionals; Liverpool, England; m. Dorothy Griffin, non-professional; hy. golf. Thirty-one years stage and screen experience. 1930: lead with Billie Burke, Maxine Elliott theatre, New York, Arthur Hopkins, manager; featured lead "Sporting Blood," Geo. M. Cohan, manager; 1929: featured lead in "Seven Year Love," New York, Brock Pemberton, manager; head lead in "Wings Over Europe," Theatre Guild; featured lead in "The Captive," Horace Liveright, manager; with Shuberts, Am- hassador theatre, New York; with Laurette Taylor, New York, George Tyler, manager. Many plays since 1889 in England, Australia, America and other countries. Leading man these years at Theatre Royal, Drury Lane, London. Member of His Majesty's Company of Comedians of the Theatre Royal in Drury Lane and a member of the Theatre Royal Fund. A Royal Player. Screen experience: many plays since 1913 in Hollywood. Heavy leads with Famous Players, featured or leading part in over 100 pictures. In 1930: "Play," "Paris," with Maurice Chevalier for Paramount; "Raiding Diplomat," Universal; "Take the Heir," Big 4 Corp.

ELLIOT, GORDON: Pictures include "Napoleon, Jr.," "The Arizona Wildcat," Fox; "The Private Life of Helen of Troy," First National; "Beyond London's Lights," FBO; "Reckless Youth," Columbia; "Great

Divide," First National; "Broadway Scandals," Columbia.

ELLIOTT, JOHN H.: h. Keosauqua, Iowa; h. 5 feet 11 inches; gray hair and hazel eyes; w. 165 pounds; p. Sara and J. S. Elliott, non-professionals; e. Keosauqua high school and Central University of Iowa, Pelee, Iowa; m. Jane Faulkner, non-professional; hy. golf, horses and machines of all kinds. Has had 35 years stage experience in all branches of the show business. Appeared with Ward and James, Edwin Holt and Max Figman. Went to the West Coast in 1919 with Marjorie Ramba and has been in pictures since that time, appearing in over 22 productions. In 1929 in "Only the Brave," Paramount.

ELLIOTT, ROBERT: h. Ireland; h. 6 feet 1 1/2 inches; dark brown hair and blue eyes; w. 185 pounds. Screen work with Metro, McClure, Goldwyn, Betzwood, Sunset, World, Famous, Fox, Inc., Powell-Mutual, United Artists Arrow. Pictures include "For Sale," "Happiness Ahead," First National; "Lights of New York," Warners; "Romance of the Underworld," Fox; "Life in the Wagon," Fox; "The Wolf's Daughter," Columbia; "The Valiant," Fox; Prison Chaplain in "Thunderbolt," Paramount; "Protection," Fox; "Sweet Mama," First National; "Hide Out" (1930) Universal; "Monsieur Le Fox" (1930), MGM; "Captain Thunder" (1930) Warner Bros.

ELLIS, FRANK: Appeared in "Law of the Mounted" (1929), Syndicate; "Trails of Danger" (1930), Big 4.

ELLIS, JACK: Appeared in "East Side Sadie" (1930), Worldart.

ELLIS, PAUL: r. n. Benjamin Ingenito; h. Buenos Aires, November 6, 1898; h. 5 feet 10 1/2 inches; brown eyes and hair; w. 148 pounds. Has lived in Buenos Aires, Paris, Madrid and New York. Entered pictures in 1924. Among his pictures are: "Bandolero," "Dance of Paris," "Charge of the Gauchos," "Three Hours," "When a Woman Loves," "The District Doctor," "Don Vicente in 'The Bridge of San Luis Rey,'" MGM; "In Old California," Audible Pictures.

ELLIS, ROBERT: h. New York City; h. 6 feet; brown hair and blue eyes; w. 170 pounds; p. Ellen Fox and Robert Francis Ellis, non-professionals; e. New York City high school, St. Francis college; m. Vera Reynolds, professional; hy. hoating. Stage experience in musical comedy and in stock for 10 years in Chicago and New York City. Appeared in such successes as "Upstairs and Down," "Baxter's Partner," "The Hypocrite," and in "Widow of the Night," Paramount. Screen experience as director for Selznick; and as actor in "Broadway," "Ladies Must Live," "For Sale," "Montmartre," "Varsity" and "Freedom of the Press"; "Restless Youth" (1929), Columbia; "Tonight at Twelve" (1929), "Undertow" (1930), "What Men Want" (1930), Universal.

EMERSON, RALPH: r. n. Walter William Emerson; h. Kalspell, Mont., August 9, 1901; h. 5 feet 11 inches; dark brown hair and dark blue eyes; w. 162 pounds; p. B. Emme and Frank Emerson (uncle), Ralph Waldo Emerson of radio fame, non-professionals; e. Annapolis and the University of Washington; m. Jane N. Scholtz, non-professional; hy. fishing, hunting and riding. Seven years stage experience and has appeared in such productions as "Alias the Deacon," "Speakeasy," "Upstairs and Down," "The Enemy."

EMERY, GILBERT: b. Naples, N. Y.; e. Amherst College, Mass.; h. 6 feet 2 inches; w. 175 pounds; light hair, blue eyes; hy. driving a car and swimming. On the legitimate stage for ten years in New York, London, Paris, Rome and Florence. Entered pictures in 1920. Pictures include: "Behind That Curtain," "Let Us Be Gay," "Sky Hawk," "Sarah and Son," "A Lady's Morals," "Prince of Diamonds" (1930), Columbia.

EMPIRE COMEDY FOUR: "Ranch House Blues" (1930), Pathe-Rodeo Comedies.

ENGELMAN, ANDREW: Appeared in "The Three Passions" (1929), United Artists.

ERICKSON, KNUTE: h. Norrkoping, Sweden; h. 6 feet 1 1/2 inches; hazel eyes and gray hair; w. 210 pounds; e. St. Marks School, Salt Lake City; married and has one son, Archie, 30. Has lived in Salt Lake City, New York, Hollywood. Stage experience in "Yon Yonson," "The Man from Sweden," "The Seminary Girl," "He's in Again," "At the Waldorf," "On the Housetop." Entered pictures in 1920. Pictures include "The Non-Stop Flight," "Uncle Dan in the Squal," "Waterfront," "Scarlet Seas," "Twin Beds," First National; "Illusion," Paramount.

ERROL, LEON: h. Sydney, New South Wales; h. 5 feet 7 1/2 inches; brown hair and eyes; w. 154 pounds; p. Errol and Joseph Errol, non-professionals; e. Sydney High School, St. Joseph's College and Sydney University; m. Stella Chatelaine, professional. Stage experience: vaudeville, Ziegfeld "Follies" 1911, 12, 13, 14, 15, "Hitchy Koo," "Sally," "Louis XIV.," "Yours Truly," "Fioretta," all standard comic operas. Stock experience in drama, farce and comedy. Stage director for Ziegfeld, "Joy Bells." English production. Screen experience: some two rehers, then "Sally," with Colleen Moore, "Yolanda," with Marion Davies, "Cotches Make the Pirate," "Lunatic at Large," "Only Saps Work."

ERWIN, JOHN: Appeared in "The Barker" (1929), First National.

ERWIN, STUART: h. Squaw Valley, Fresno County, Cal.; h. 5 feet 9 inches; light brown hair and greenish eyes; w. 160 pounds; p. Martha and S. A. Erwin, non-professionals; e. Porterville Union high school and University of California; not married. Has appeared in "This Thing Called Love," Pathe; "Men Without Women," "The Corkeyed World," "Speakeasy," "The Exalted Flapper," Fox; is under contract to Paramount and has been in such pictures as "Young Eagles," "Dangerous Nan McGrew," "Love Among the Millionaires," "Playboy of Paris," "Only Saps Work," "Along Came Youth," "Sweetie."

ERMELTON, FREDERICK: b. Victoria, Australia; h. 6 feet; white hair and dark blue eyes; w. 196 pounds; e. Victoria, Australia. Stage director and actor for 21 years. Screen work with Schenck, Famous Players, FBO, Goldwyn, Fox, First National, Warner, Metro-Goldwyn-Mayer, Universal. Pictures include: "The Gay Defender," Paramount; "Two Loves," United Artists; "Shield of Honor," "The Chinese Parrot," "Lonesome," "The Michigan Kid," Universal.

ETHIER, ALPHONZ: h. Springville, Utah; e. Springville, Utah. Screen work with Paramount, Associated Exhibitors, Fox. Pictures include "Breed of the Sea," FBO; "Cheaters," Tiffany; "The Fighting Eagle," Pathe-DeMille; "Alias the Lone Wolf," "Say It

with Sables," "The Donovan Affair," Columbia; "Hard Boiled," Radio Pictures; "His First Command," Pathe; "The Storm," Universal.

ETTLINGER, KARL: Appeared in "Love Waltz," Ufa.

EUGENE, WILLIAM: b. San Francisco; e. San Francisco. Screen work with Metro, Paramount, First National, Columbia, Pathe. Pictures include: "The White Desert," Metro-Goldwyn; "A Son of His Father," Paramount; "The Girl from Montmartre," First National; "Paving the Price," Columbia; "Crashing Through," Pathe; "Mind Your Business" (1930), Pathe Melody Comedies.

EVANS, CHARLES E.: Appeared in "The Greene Murder Case" (1929), Paramount.

EVANS, HERBERT: b. London, England, April 16, 1883; e. in London, England; h. 6 feet 2 inches; w. 192 pounds; brown hair and brown eyes; hy. golf and fishing. Entered pictures in 1914 with William Brady at World Film Company, Fort Lee, N. J. Pictures include: "Speedy" with Harold Lloyd, "The Devil Dances" with Gilda Grey, "The Way for a Sailor" with Jack Gilbert, and "The Prodigal" with Ronald Colman.

EVANS, MAURICE: "White Cargo" (1930), produced by W. P. Film Co., London.

EVANS, ROY: Appeared in Metro Movietone Act No. 98.

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FABER, LESLIE: Appeared in "The Three Passions" (1929), United Artists; "White Cargo" (1930), produced by W. P. Film Co., London.

FAGAN, BARNEY: b. Boston, Mass., January 12, 1850; h. 5 feet 10 inches; gray hair and blue eyes; w. 175 pounds; p. Mary and Douglas Fagan, non-professionals; e. Boston high school. Appeared in 1930 in a Metro-Goldwyn-Mayer Revue directed by Chuck Reisner.

FAIRBANKS, DOUGLAS: b. Denver, Col., May 23, 1884; h. 5 feet 10 inches; dark brown hair and eyes; w. 165 pounds; e. Denver city schools and the Colorado School of Mines; m. Mary Pickford, star, March 28, 1920; hy. "Doug." Stage experience in Shakespearean plays in New York; a year in "Mrs. Jack," supporting Alice Fisher; traveled for some time and on his return appeared in "The Pit," "Two Little Orphan Boys" and "Fontana," his only musical play for Shubert. Star of "Frenzied Finance," supported Grace George in "Clothes"; leading comedy parts in "Man of the Hour" and "As Ye Sow"; starred in "All For a Girl"; co-starred with Tom Wise in "The Gentleman from Mississippi," "The Cut" and "A Gentleman of Leisure"; in vaudeville in sketch, "A Regular Business" and the lead in "Officer 666" and "Hawthorne, U. S. A." Started picture career with D. W. Griffith in 1914 and has appeared in "The Lamb," "Double Trouble," "Reggie Mixes In," "His Pictures in the Papers," "The Americano," "The Habit of Happiness," "The Matrimonial," "Flirting with Fate," "The Good Bad Man," "The Half Breed," "Manhattan Madness" and "American Aristocracy" for Tri- angle; for Famous Players he appeared in "In Again, Out Again," "Wild and Woolly," "Down to Earth," "Man from Painted Post," "Reaching for the Moon," "Modern Musketeers," "Headin' South," "Mr. Fix-It," "Say, Young Fellow," "A Round in Morocco," "He Comes Up Smiling," "Arizona" and "Knickbocker Buckaroo"; then formed his own company and made "His Majesty the American," "Where the Clouds Roll By," "The Mark of Zorro," "The Mollveddie," "The Nut," "Robin Hood," "The Thief of Bagdad," "Don Q. Son of Zorro," "The Black Pirate" and "The Gaucho," "The Iron Mask (1929)," "Taming of the Shrew" (1929), "Reaching for the Moon" (1930), United Artists.

FAIRBANKS, JR., DOUGLAS: b. New York City, December 9, 1907; h. 6 feet 1 inch; light brown hair and blue eyes; w. 170 pounds; p. Beth Sully and Douglas Fairbanks, Sr., professionals; e. private tutor; m. Joan Crawford, June 3, 1929; hy. golf, swimming, art and poetry. Stage experience appearing in "Young Woodley" and "Saturday's Children." Screen experience with various roles in "The Barker," "The Toilers," "Stella Dallas," "The Zet So," "The Texas Steer" and "The Brass Band," in 1929. "The Power of the Press," Columbia; "The Careless Age," "Fast Life," First National; "Our Modern Maidens," Metro-Goldwyn-Mayer; "Jazz Age," Radio; "Forward Pass," "Loose Ankles," First National; "Song of Songs," Warner; in 1930 in "Dawn Patrol," "One Night at Susie's," "Sin Flood," "Way of All Men," First National; "Paris Girl," Tiffany; "Little Accident," Universal; "Outward Bound," Warner.

FAIRBANKS, WILLIAM: b. St. Louis, Mo.; h. 5 feet 11 inches; dark brown hair and eyes; w. 192 pounds; e. St. Louis Military Academy. Pictures include: "Spoilers of the West," "Wyoming," "Under the Black Eagle," MGM; "A Western Adventure," "A Western Demon," "Peaceful Peters," "The Law Rusters."

FAIRMAN, AUSTIN: "Her Hired Husband" (1930), Pathe Variety Comedies.

FALKENSTEIN, JULIUS: Appeared in 1929 in "Dancing Vienna," First National; "His Latest Excellency," Ufa.

FANNING, FRANK: Appeared in "Guilty" (1930), Columbia.

FANT, TOM: Vitaphone No. 945, "Two of a Kind."

FARINA: r. n. Alan Clay Hoskins, Jr.; b. August 9, 1920; black hair and eyes; e. now in school on the Hal Roach lot with Mrs. Fern Carter, supervised by Los Angeles board of education; hy. studying violin and shows great promise as a musician. At six months of age he was carried through a scene in an "Our Gang" comedy. Director Mark Gowan decided he would make an actor out of him and shortly after he was put under contract with "Our Gang," where he has become one of the best known colored child players in the world.

FARLEY, JAMES: b. Waldron, Ark., January 8, 1883; h. 5 feet 11 inches; gray hair and dark brown eyes; w. 180 pounds; p. Fanny May Booth and Samuel H. Farley, non-professionals; e. Kansas City high school and the University of Missouri; not married; hy. hiking and climbing. Stage experience includes appearances in "The Barrier," "Way Down East" and "East Lynne." Screen experience includes roles in "Weary River," "The Racket," "Shady Lady," "In Old Arizona" and "Hunted." In 1929 in "The Voice of the City," MGM; "The Dance of Life," Paramount; "Lucky Larkin" (1930), Universal.

FARLEY, MORGAN: b. Mamaroneck, N. Y.; e. in New York City; hy. traveling, painting and writing. His first stage experience was as Shylock in "The Merchant of Venice" in a high school play. He was then assistant stage manager with Stuart Walker Stock Company. Later was understudy to Glenn Hunter in "Clarence" and then appeared in the play "Fata Morgana" and an American Tragedy. He went to Hollywood early in 1929 and signed a contract with Paramount. Some of the pictures he has appeared in since are: "Greene Murder Case," "The Love Doctor," "The Mighty," "Men Are Like That," "Only the Brave" (1929), Paramount; in 1930 in "The Devil's Holiday," "Slightly Scarlet," Paramount.

FARNEY, MILTON: Played in "Untamed" (1929), MGM.

FARNUM, FRANKLYN: b. Boston, Mass.; h. 5 feet 11 inches; black hair and brown eyes; w. 170 pounds; e. Boston, Mass.; hy. baseball and football; married. Stage career in "The Dollar Princess," "Madame Sherry," "The Only Girl," "The Sunshine Girl," and leading man in other musical productions. Entered pictures in 1917. Featured in "So This is Arizona," "The Two Gun Sap," "Off to Reno," "Beyond the Rio Grande" (1930).

FARNUM, WILLIAM: p. Adela Le Gros and G. D. Farnum, professionals; divorced Olive Ann Farnum. First professional appearance at age of 16 with a troupe of Shakespearean players headed by Edwin Ferry, the tragedian. After seven years on stage accepted proposition in motion pictures, signing with Fox. In 1925, while making "The Man Who Fights Alone," was seriously injured and for several years has been able to accept only brief roles. In 1930 has appeared with Norma Talmadge in "DuBarry, Woman of Passion," for United Artists; "The Painted Desert" (1930), Pathe.

FARRELL, CHARLES: b. Onset Bay, Mass., August 9, 1902; h. 6 feet 2 inches; brown hair and eyes; w. 182 pounds; p. Estella Carewe and David H. Farrell, b. Vassar and Boston, professionals; married; no stage training; not married by golf, tennis, swimming and sailing. Six years screen experience consists of roles in "Seventh Heaven," "Old Ironsides," "The Rough Riders," "Street Angel," "Fazio," "River" and "Our Daily Bread"; "Lucky Star" (1929), "The Red Dance" (1929), "Sunny Side Up" (1929), Fox; and in 1930 in "City Girl," "Happy Days," "High Society Blues," Fox.

FAUST, MARTIN J.: b. Poughkeepsie, N. Y., January 16, 1886; h. 5 feet 11 inches; dark gray eyes and brown hair; w. 170 pounds; e. Public School No. 10, New York City. Specialized in mathematics, vocal culture, physical culture; married; by baseball, swimming and skating. Has lived in Poughkeepsie, New York, Philadelphia, Los Angeles. On the stage with Richard Mansfield, Keith & Proctor. Entered pictures about 1908 to be featured in title roles in "Robert Emmett" and "John Halifax, Gentleman" for Thanhouser. Pictures include: half-breed in "The Blue Streak," outlaw in "The Yellow Streak," Francois in "Commanding Officer," Why Sailors Go Wrong, Brandon in "Man of Four-Square," Slim in "Tony Runs Wild."

FAWCETT, GEORGE: b. Fairfax County, Va.; h. 5 feet 9 inches; gray hair and blue eyes; w. 175 pounds; p. Ashur Ezzard, non-professionals; e. Baltimore high schools and University of Virginia; received his stage training at Sargent's School of Acting (now known as Academy of Dramatic Art); m. Percy Haswell, professional; hy. dogs, parrots and flowers. Appeared on the stage in stellar roles in "Treasure Island," and appeared also in "Great John Ganton," "The Fighter" and "The Squaw Man." On the screen he appeared in such pictures as "The Crisis" for Selig; "Forever After" for Paramount; "The Little Wildcat" for Warner Brothers; "Tide of Empire" for Metro-Goldwyn-Mayer; "The Tempest" for United Artists as well as "Lady of the Pavements." In 1929 in "Innocents of Paris," Paramount; "Great Divide," "His Captive Woman," First National; "Wonder of Women," Metro-Goldwyn-Mayer; "Four Feathers," "The Wedding March," Paramount; "Fancy Baggage" and "The Gambler," Warner; "Hot for Paris," Fox; and in 1930 in "Ladies of Leisure," Columbia; "Wild Company," Fox; "Men Are Like That," Paramount; "Swing High," Pathe; "Hello, Sister," Sono Art-World Wide; "The Bad One," United Artists.

FAY, FRANK: b. San Francisco, Cal.; h. 6 feet; red hair and blue eyes; w. 180 pounds; m. Barbara Stanwyck, professional; hy. the beach. Made stage debut at age of 7 in "Babes in Toyland." Appeared in Winter Garden shows, "Artists and Models," and others. Has toured vaudeville, been master of ceremonies at Louis, Cleveland, Kansas City and other cities. First screen appearance as master of ceremonies in "Show of Shows," then the lead in "Under a Texas Moon," and "The Matrimonial Bed"; under contract to Warner Bros.; also has appeared in "Bright Lights" (1930), for First National.

FELD, FRITZ: Appeared in 1929 in "Black Magic" and "Blindfold," Fox; "One Hysterical Night," "Broadway," Universal.

FELLOWES, ROCKFELLE: b. Ottawa, Ont., 1885; h. 5 feet 11 inches; w. 177 pounds; e. Bishop's College, Lennoxville. Experience on stage with Mrs. Fiske, Grace George, Cyril Scott, screens with Fox, Selznick, Goldwyn, Hoodkinson, Famous Players, First National, Vitagraph, Universal FBO, Warner, Paramount, Pro-Dis-Co., Associated Exhibitors, Metro, Lumas. Pictures include "The Third Degree," Warner; "The Understanding Heart," MGM; "The Satan Woman," Lumas; "The Crystal Cup," First National; "The Charlatan" (1929), Universal.

FENTON, LESLIE: h. 6 feet; dark brown hair and gray eyes; w. 168 pounds. Pictures include "What Price Glory," "An Old Flame," "The Gateway to the Moon," Fox; "The Showdown," "The Drag Net," "The First Kiss," Paramount; one of the Young Volunteers in "Dynamic," MGM; "Girls Gone Wild," Fox; "A Dangerous Woman," "The Man I Love," "Woman Trap," Paramount; "Office Scandal," "Paris Bound," Pathe; "Broadway," "Last Performance," Universal.

FERGUSON, AL: b. Rossbarre, Ireland, April 19, 1897; h. 6 feet; brown eyes; h. 185 pounds; e. in London, Eng.; hy. riding. Was with American Film, Selig, Universal, FBO. Entered pictures in 1910. Pictures include "Tarzan the Mighty," "Wolves of the City," "Pirates of Panama," Luke Baldrige in "The Man from Nevada," Syndicate; "Outlaw," Radio pic-

tures; "Grit Wins," "Hoofbeats of Vengeance," "The Smiling Terror," and "The Wagon Master," Universal.

FETCHIT, STEPHEN: r. n. Lincoln Theodore Perry; b. Key West, Fla., May 30, 1902; h. 5 feet 10 inches; black eyes; and kinky black hair; w. 157 pounds; hy. making others happy. Stage experience in "Mr. Step and Mr. Fetchit." Entered pictures in 1927, when engaged by John Stahl to play role of High-pocket in "In Old Kentucky," for MGM. Under contract to Fox Studio. Pictures include "Unit in Black Magic," Jautier in "Through Different Eyes," Joe in "Show Boat," Universal; "Big Time," Fox; "Mortone Follies," "Hearts in Dixie," "Salute," Fox; "Kid's Clev," Universal; "Cameo Kirby," "The Ghost Talks," Fox; "Swing High," Pathe.

FIELD, FRITZ: Appeared in "Broadway," (1929), Universal.

FIELDS & JOHNSTON: Vitaphone No. 2588, "Terry and Jerry."

FIELDS, LEW: Appeared in Vitaphone No. 1017, "23 Skidoo," No. 1028, "The Duel."

FIELDS, STANLEY: r. n. Walter L. Agnew; b. New York City; h. 6 feet 1 inch; brown hair and eyes; w. 210 pounds; p. Jeannette and George Agnew, non-professionals; e. Pittsburgh high school; m. Alta Travis, non-professional; hy. antiques, home and travel. Fifteen years stage experience. Has appeared in such pictures as "Hook, Line and Sinker," Radio Pictures; "Mammy," Warner Bros.; "The Border Legion" (1930); "Ladies Love Brutes" (1930), "A Crack of Chance" (1930), "Manslaughter" (1930), Paramount.

FIELDS, W. C.: Stage career; vaudeville, musical comedy. Screen work with United Artists. Pictures include: "That Royle Girl," "It's the Old Army Game," "Two Flaming Youths," "Tillie's Punctured Romance," "Fools for Luck," Paramount; "Janice Meredith," Cosmo; "Sally of the Sawdust," United Artists.

FILS, BARON: Appeared in "Venus" (1929), United Artists.

FINCH-SMILES, FRANK: Screen career: "The Lost World," First National; "The Tease," "The Mystery Club," Universal; "The Bandit's Son," FBO; Wethers in "The Doctor's Secret" (1929), Paramount; William in "The Last of Mrs. Cheyne," MGM.

FINDLAY, DAVID: Appeared in "The Peacock Fan" (1929), Chesterfield.

FINE, BUD: Screen career: "Hold Your Man," Hoodkinson; comedy work for Educational and Red Seal; "Batling Butler," MGM; "The Trick of the Hooperus," PDC; played "Popeye" in "Oh, Yeah," Pathe.

FINLAYSON, JAMES: b. Falkirk, Scotland; e. in Falkirk and Watson's college in Edinburgh. Went on the stage soon as he was graduated and then came to America. Signed by William A. Brady, in whose productions he appeared for several years. First picture was in Jack Blystone's series of L-K-O comedies. Was starred by Mack Sennett for three years; under contract to Hal Roach for four years; since then he has been a freelance player, appearing in such productions as "For the Defense," "The Dawn Patrol" and "Welcome Home," and in 1929 in "Two Weeks Off," "Hard to Get" and "Show Girl."

FINK, HENRY: Appeared in "Kibitzer" (1929), Paramount.

FISHER, FRED: Played in "The Song Writers Revue," Metro Movietone Acts.

FISHER & HURST: Played in Vitaphone No. 920, "Apartment Hunting."

FITZGERALD, HARRY: Appeared in "Seven Footprints to Satan" (1929), First National.

FIX, PAUL: b. Dobbs Ferry, N. Y., March 13, 1901; h. 6 feet; brown hair and eyes; w. 150 pounds; p. Louise Walz and William Fix, non-professionals; e. Dobbs Ferry high school; m. non-professional; hy. yachting, motoring and golf. With stock shows for two years in New York State, also in the following stage productions: "Lucky Sam McCarver" and with Pauline Frederick in "Madame X," "Lady Frederick" and "The Lady." Screen experience in the following pictures: "Hoo-Do Ranch," "Golden State Production," "The First Kiss," Fox; "Third Nite," Superstition. Also in the following plays: "The Tavern," "Sex," "Chicago," "Trial Marriage," "Shavings" and with Bessie Love in "Burlesque," a Frisco Production, "Lucky Star" (1929), Fox.

FLEMING BOB: b. Ontario; h. 6 feet 1 inch; blue eyes and dark hair; w. 180 pounds; e. in Collingwood, Ont., married Mary Van Deusen; hy. hunting, fishing and riding. Has lived in Toronto, Havre, Mont., Prescott, Ariz., San Francisco, Portland, Seattle, Los Angeles. Entered picture business in 1912. Pictures include: "The Virginian," "To Have and to Hold," "Rose of the Rancho," "Mojave Kid," "Vanishing Pioneer," "Riding Renegade," "Drums of Arabia."

FLEMING CLAUDE: Played in "Captain of the Guard" (1930), Universal.

FLEMING, IAN: Appeared in "The Ware Case" (1929), First National.

FLETCHER, BRANWELL: b. London, England; h. 6 feet; blond hair and blue eyes; w. 170 pounds; hy. tennis, swimming, riding and dogs. Obtained stage training with Shakespearean "Stratford on Avon" company, where he spent a year. Went to London and had leading roles in "Cradle Snatchers," "Thunder on the Left," "Chinese Bungalow" and "Devil in the Cheese." Appeared on the screen in England in such pictures as "Chick" by Edgar Wallace, "S.O.S." and "To What Red Hell." Made first stage appearance in United States in mystery play, "Scotland Yard." Then made screen appearance in "Raffles" with Ronald Colman, after which he was given a long term contract by Goldwyn.

FLIPPEN, JAY C.: Vitaphone No. 2581, "The Ham What Am."

FLORENTINE CHOIR: Vitaphone No. 2281, No. 2282.

FOLSOM, BOBBY: Vitaphone No. 2839, "A Modern Priscilla."

FORBES, RALPH: b. London, England, September 30, 1897; h. 5 feet 11 inches; blond hair and blue eyes; w. 165 pounds; p. non-professionals; e. Denstone College, England (Stratfordshire) and received his stage training in London repertoire; m. Ruth Chatterton, stage star; hy. motoring and horseback riding. Stage experience consists of appearances in "The Green

Hat" and several William A. Brady plays and English repertoire in London. During his screen career he has appeared in "The Actress," "Dog of War," "Masks of the Devil," "Beau Geste," and "The Trail of '98," his latest picture being "Restless Youth" for Columbia; in 1929 in "The Whip," First National, "The High Road," MGM; in 1930 in "The Lady of Scandal," "Mamba," Tiffany; "The Green Goddess," Warner Bros.; "Inside the Lines," Radio.

FORO, FRANCIS: Appeared in 1929 in "The Black Watch," Fox; "The Lariat Kid"; "Roaring Adventure," "The Drake Case," Universal; in 1930 in "Mounted Stranger," "Son of the Saddle," Universal.

FORO, HARRISON: b. Kansas City, Mo.; h. 5 feet 11 inches; brown eyes and dark brown hair; w. 160 pounds; e. Kansas City, Los Angeles. Pictures include "Smilin' Thru," First National; "Let 'er Go, Galasher," "Hush Hour," Pathe; "Woman Against the World," Tiffany; Stahl; "Golf Widows," Columbia; "Just Married," "Her Husband's Women," Paramount; The Paramount-Christie short talking feature, "Advice to Husbands," "Three Week Ends," Paramount; "The Flattering Word," Vitaphone.

FORO, JAMES: b. Lawrence, Mass., March 21, 1905; h. 6 feet 1 inch; blue eyes and brown hair; w. 173 pounds; e. Lawrence, Mass., general high school course, dramatics; hy. tennis, golf, swimming, riding, ice skating, dancing. Experience on stage in musical comedy. Has lived in Lawrence, Boston, Portland, Me., New York. Entered pictures in 1926. Was discovered by Corinne Griffith during filming of "Divine Lady." Pictures include "Ritzay Rosie," "Prisoners," Tim Hazleton in "Dark Swan," First National; "That Red Headed Hussy," Christie; "Great Divide," (1929), "House of Horror" (1929), "Children of the Ritz," "Naughty Baby," "Outcast," "Making the Grade," Fox; "Wedding Rings" (1929), First National.

FORO, WALLACE: Vitaphone No. 1018, "Fore," No. 973, "Absent Minded."

FOROE, WALTER: First American appearance in "Would You Believe It," Big 4; also wrote the story and directed it.

FORREST, ALLAN: r. n. Allan Forrest Fisher; b. Brooklyn, N. Y., September 1, 1893; h. 5 feet 11 inches; dark hair and eyes; w. 160 pounds; p. Emily Forrest and Louis Fisher; non-professionals; e. University school, Cleveland, O.; five years' stage training in stock companies. Screen experience covers a period of 19 years during which time he has appeared with Jackie Coogan in "Long Live the King," and with Mary Pickford in "Dorothy Vernon of Haddon Hall"; "The Winged Horseman" (1929), Universal.

FORTUNE, EOMUNO: b. Monmouthshire, 1863; h. 5 feet 10 inches; gray eyes and hair; w. 150 pounds; e. by private tutors. Specialized in languages, law; hy. golf, hr.dge. Has lived in Bombay, Poona, London, New York, New Orleans, St. Paul, Mexico City, Bocas del Toro, San Francisco. Has had stage experience. Entered pictures in 1919 through the late Mr. Goodstadt. Pictures include "Lost Lady," "Never the Twain Shall Meet," "Way of the Law," "Blue Danube," "Sorrell and Son."

FOSTER, NORMAN: b. Richmond, Ind.; h. 5 feet, 11 inches; black hair and brown eyes; w. 170 pounds; m. Claudette Colbert, professional; hy. writing plays and going with star reporters to cover big news. First important role on stage was in "The Barker," then "Night Hostess" and "June Moon." First screen experience was in "Gentlemen of the Press" followed by "Young Man of Manhattan," Paramount; "Love at First Sight," (1930), Chesterfield. Is now under contract to Paramount.

FOUNTAIN, WILLIAM: Appeared in "Hallelujah" (1929), MGM.

FOWLER, JOHN: Appeared in "The Peacock Fan" (1929), Chesterfield.

FOX, HARRY: Vitaphone No. 1035, "The Lucky Break," Nos. 1039-40, "The Play Boy."

FOX, ROY: Appeared in Vitaphone No. 2819.

FOX, EARLE: b. Oxford, Ohio, December 25, 1891; h. 6 feet 2 inches; blue eyes and dark brown hair; w. 198 pounds; e. Ohio State University. Specialized in mechanical engineering; m. has one son, Chester Earle, 11; hy. golf, shooting, boxing. Has lived in New York, Los Angeles. Experience on stage. Entered pictures in New York with Kalem. Pictures include "Panthea," "Ashes of Embers," Larry Har- mon in "New Year's Eve," "Through Different Eyes," "Black Magic," "Blindfold," "Four Sons," "Fugitives," "The Ghost Talks" (1929), "Good Intentions" (1930), Fox.

FOY, EOOIE, JR.: Has appeared in "Leathernecking" (1930), Radio Pictures; "The Queen of the Nightclubs," Warner Bros.; No. 1012-13, "The Heart Breaker," and No. 2575-76, "The Swell Head," Vitaphone shorts.

FOY FAMILY, THE: Vitaphone No. 2579, "Foy's for Joys," No. 2580, "Chips of the Old Block."

FRANCIS, ALEC B.: h. England; h. 5 feet 11½ inches; gray-white hair and brown and black eyes; w. 142 pounds; e. Uppingham high school in Lucy Bower, non-professional; hy. golf, prairie and the wilds. Stage experience in England with Mr. and Mrs. Kendall. Screen experience in "The Music Master," "The Return of Peter Griem," "The Terror," "Smilin' Thru," "Lion and the Mouse" and "Frangeline"; in 1929 in "Companionate Marriage," First National; "Murder Will Out," First National; "Mississippi Gambler," Universal; "Outward Bound" (1930), Warner Bros.

FRANCIS, OLIN: h. Mooreville, Miss., September 13, 1892; h. 6 feet 2 inches; gray eyes and black hair; w. 225 pounds; e. Tupelo, Miss., high school, University of Mississippi; specialized in engineering; married Frances Haurion; hy. flying. Has lived in Meridian, Miss., New Orleans, Memphis, Chicago, St. Louis, Los Angeles. Entered pictures January 9, 1921. Pictures include "Win That Girl," Fox; "Kid Brother," "Sea Beast," "Fighting Devil," "Devil's Trademark," "Stormy Waters," "Free Lips."

FRANK CHRISTIAN: Appeared in "Sunset Pass" (1929), Paramount "Under Montana Skies," Tiffany.

FRANK, JACOB: Appeared in "Mother's Boy" (1929), Pathe.

FRANKLIN, SIDNEY: See Directors' biographies.

FRANKLIN, WENDELL: Appeared in "Four Sons" (1929), Fox.

Frederick E. Mailey

Author—Psychologist
Director of Music and Voice

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FRANEY, WILLIAM: Screen work with Western Productions, Metro, Universal, series of comedies for O'Connor Productions, Aywon, Goldstone, Fox, Associated Exhibitors, Columbia, Bischoff, Ginsberg, FBO, Rayart, First National, Pathe, Sterling. Pictures include "The Royal American," "The Racing Fool," "Rayart," "Out All Night," Universal; "Aflame in the Sky," FBO; "She's a Sheik," "Under the Tonto Rim," Paramount; "The Canyon of Adventure," First National; "Baggage Man in 'The Broadway Hooper,'" Columbia; "Chenena," "The Glorious Trail" (1929), First National; "Heroic Lover," General Pictures; "Anne Against the World" (1929), Rayart.

FRANZ, JOEL: Appeared in "Lone Star Ranger" (1930), Fox.

FRANZ, JOSEPH J.: h. Utica, N. Y., 1883; e. Christian Brothers Academy. Stage career; actor and director with Elsie De Tourney in Shakespearean plays; screen work with Jesse Hampton, Metro, Associated Exhibitors, Fox, Goldstone, Elftel, Rayart, Universal, and in Paramount's "Easy Come, Easy Go."

FRASER, ROBERT: h. Worcester, Mass., 5 feet 11½ inches; black hair and brown eyes; w. 168 pounds; p. Mary Brown and John Frazer, non-professionals; e. Boston high school and a special course in college; m. Mildred Bright, professional; by. machinery, radio and inventions. Stage experience includes such productions as "Ben Hur," "The Wanderer," "The Mirage" and "Seremoda." Screen experience includes such pictures as "Women Who Give," "Splendid Road," "Keeper of the Bees," "Out of the Ruins," "Men," "The Charmer" and "The Little Snob." In (1929) "Sioux Blood," Metro-Goldwyn-Mayer; "Careers," First National; "The Drake Case," Universal.

FRAWLEY, WILLIAM: "Turkey for Two" (1929), Pathe-Checker Comedies, first series; "Fancy That" (1929), Pathe-Folly Comedies.

FREDERICK, FREDDIE BURKE: b. San Francisco, Cal., 8½ years old; h. 4 feet 2 inches; light brown hair and hazel eyes; w. 52 pounds; p. Edna Burke Frederick, non-professional. Stage experience at Writers Club and amateur performances. Screen experience in the following: (1926) Joe Rock Comedies, "MacDonald Alley," "Rock Kid Series," "The Fast Freight," Rayart; (1927) Mack Sennett Comedies Smith Family Series "Fans of Justice," Sam Bischoff Productions Joe Rock Comedies, (1928) "The Crowd" and "Latest from Paris" for Metro-Goldwyn-Mayer and "Marry the Girl" for Sterling, in 1929 appeared in the following: "Evidence" for Warner Brothers; "Second Wife" for Radio Pictures; "Wall Street," Columbia; "Blue Skies" and "New Year's Eve" for Fox; "Redemption" for Metro-Goldwyn-Mayer and "Mamba" for Tiffany.

FRELAND, THORNTON: h. Hope, N. D., February 10, 1898; h. 5 feet 8 inches; blue eyes and brown hair; w. 150 pounds; e. Western Canada; by. yachting, tennis and fishing. Entered pictures in 1915. Directed "Three Live Ghosts."

FREMONT, AL W.: b. Cohoes, N. Y., February 23, 1862; h. 5 feet 11½ inches; brown eyes and dark hair; w. 165 pounds; e. in Albany, N. Y., and Bay City, Michigan. Married to Ella Weaver; by. boxing, baseball. Went on stage in 1879. Has lived in Cohoes and Albany, Bay City, Chicago, Denver, New York, Memphis, Nashville. Entered pictures in 1911. Pictures include: "Queen of Sheba," "Pitfalls of a Great City," "Winds of Chance," "Let's Go," "Brute," "She's a Sheik," "A Ship Comes in."

FRENCH, CHARLES K.: r. n. Charles E. Krauss; b. Columbus, Ohio; h. 6 feet; brown hair, gray eyes and dark blue eyes; w. 190 pounds; p. Elizabeth Bond and Christian Krauss, non-professionals; e. Columbus high school; m. Isabelle Gurton, professional; by. horses, hunting, golf and motoring. He was in the original cast of many New York successes such as "In Old Kentucky," "Lovers Lane," "Under Southern Skies," "Girl from Dixie," "Huckleberry Finn," and many others. His screen experience started in 1908 at the Biograph on 14th Street, New York. For some time he was director for the New York Montrow Picture Company, Universal, Pathe, and Ince. He has been an actor for the past eleven years as characters and character heavies.

FRENCH, GEORGE B.: b. Storm Lake, Iowa, April 14, 1883; h. 5 feet 9½ inches; gray hair and dark eyes; w. 146 pounds; p. Louise Schocklay and Charles E. French, non-professionals; e. in Montana; married, non-professional. Stage experience in the following plays: "Man in Iron Mask," "Quincy Adams Sawyer" and "Paris Fall." Screen experience of seventeen years, seven years with Christie. Appeared in "Sawdust Paradise," "Won in the Clouds," "Black Pearl" and "Street of Chance" for Paramount in 1929. Free-lance player.

FRENCH, RICHARD: Played in "Half Way to Heaven" (1929), Paramount.

FRIES, OTTO H.: b. St. Louis, Mo., 1896; h. 6¼ feet; brown eyes and black hair; w. 226 pounds; e. Portsmouth, Ohio, and Cincinnati, went to Martin Dramatic School; m. Vivian A. Marshall; has one son, Sherwood Marshall, 9, one daughter, Otille Vivian, 11; by. swimming, hunting, fishing, football. Has lived in St. Louis, Portsmouth, Cincinnati, Covington, Brooklyn, Los Angeles. Entered pictures in 1914, starting with Sennett in 1915. Pictures include: "Hotel Imperial," "Surrender, Munich Cabman in 'Riley the Cop,'" Fox; comedies for Fox; "The Younger Generation," Columbia.

FRISCO, JOE: r. n. Lewis Joseph; b. Rock Island, Ill. First stage experience on small vaudeville circuit, later headlining on Orpheum and other famous circuits as dancer and singer. First screen experience in 1930, "The Gorilla," First National; No. 1019-20, "The Song Plugger," and No. 939, "The Benefit," Vitaphone shorts.

FRITSCH, WILLY: Appeared in 1929 in "Spies," Metro-Goldwyn-Mayer; "His Latest Excelsency," "Melody of Hearts" and "Hungarian Rhapsody," Ufa.

FROHLICH, GUSTAV: Appeared in "Homecoming" (1929), Paramount; "The Immortal Vagabond," Ufa.

FRYE, OWIGHT: "Barber John's Boy" (1930), Warner Bros.

FULTON, JOHN: Played in "King of Jazz" (1930), Universal.

FUNG, WILLIE: Appeared in "The Far Call" (1929), Fox.

FUREY, BARNEY: Appeared in 1929 in "The Drifter," "Gut Law," "Idaho Red," "Outlaw" and "Pride of Pawnee," Radio Pictures.

GABLE, CLARK: Played in "The Painted Desert" (1930), Pathe.

GABY, FRANK: Played in Vitaphone No. 2188, "The Tont.".

GALLAGHER, DONALD: Appeared in "Through Different Eyes" (1929), Fox.

GALLAGHER, RAYMOND: b. San Francisco; h. 5 feet 9 inches; brown eyes and brown hair; w. 160 pounds; e. Sacred Heart College, studied medicine; by. swimming, baseball, tennis, motoring. Has lived in New York, Chicago, San Francisco. Entered pictures in Los Angeles in 1911. Among his pictures are: "Trail of '98," "Able's Irish Rose," "Half a Bride," "Nothing to Wear," "Tide of Empire," "Excess Baggage," Gage in "The Argyle Case," Warner; in 1930: "Sinner's Holiday," Warner.

GALLAGHER, RICHARD (SKEETS): b. Terre Haute, Ind.; h. 5 feet 7½ inches; gray hair and blue eyes; w. 140 pounds; e. Terre Haute high school, Rose Polytechnic Institute, University of Indiana; m. Pauline Mason, professional; by. swimming, writing, tennis. Stage experience started with Irene Martin in song and dance act. Has appeared in "No, No, Nanette," "Mayone," "The City Chap," "Magnolia Lady" and Keith and Orpheum vaudeville. Also appeared in the following pictures on the screen: "The Racket," "Close Harmony," "Fast Company," "Dance of Life," "Pointed Heels," "Honey" (1930), Paramount on Parade (1930), "The Social Lion" (1930), "Let's Go Native" (1930), Paramount.

GALLERY, TOM: h. Chicago; e. Sacred Heart College, Chicago, married Zasu Pitts. Screen work with Vitagraph, First National, Universal, Paramount, Associated Exhibitors, Warner, FBO. Pictures include: "Under the Rough," Associated Exhibitors; "The Limited Mail," "One Round Hogan," "A Dog of the Regiment," Warner; "Home Struck," FBO.

GANSHORN, JACK: Appeared in "Hawk of the Hills" (1929), Pathe.

GARCIA, ALLAN: Appeared in "Morgan's Last Raid" (1929), Metro-Goldwyn-Mayer.

GARDNER, SHAYLE: Appeared in "The Three Passions" (1929), United Artists.

GARNER, PAUL: "After the Show" (1929), Pathe-Melody Comedies, first series.

GARRICK, JOHN: r. n. John Nicholls; h. Brighton, England, August 31, 1902; h. 5 feet 10½ inches; brown hair and blue eyes; p. Florence and Arthur Nicholls; e. Brighton College; not married; by. swimming, rowing and fishing. Was on the stage in Australia in "Rose Marie" for two years. Played leading roles in "The Desert," "Sons of Katia," "The Dancer," "Princess Charming" and "Wishing Well" on the Pacific Coast. Has appeared in such pictures as "Married in Hollywood" and "Just Imagine" and the lead in "Sky Hawk."

GARRON, KURT: Appeared in "Dancing Vienna" (1929), First National.

GAVIN, JESS: Appeared in "The Desert Rider" (1929), Metro-Goldwyn-Mayer.

GAWTHORNE, PETER: Appeared in 1929 in "Behind That Curtain," "Sunny Side Up," "Temple Tower" (1930), Fox.

GAY, GREGORY: b. St. Petersburg, Russia, Oct. 10, 1900; h. 6 feet light brown hair and dark blue eyes; w. 165 pounds; p. Anne Novitoff and Gregory Gay, professionals; e. Navy Cadet school, St. Petersburg; not married; by. swimming and skating. He was on the stage in China for two years and in America for one year and appeared in the following: "Playthings," "St. John's Night," "Jealousy" and "Artzbacker." Screen experience of four and one-half years and appeared in the following: "Tempest" and "Case of Lena Smith" for Universal; "Black Watch" and "They Had to See Paris" for Fox; "Song of the Flame" for First National; also a short, "The Cossack's Bride." Free-lance player.

GEARY, MAINE: b. Salt Lake City, Utah, February 15, 1898; h. 6 feet 1 inch; brown hair and gray eyes; w. 180 pounds; e. Utah, Nevada, Berkeley, Cal. White's Beakley prep school, specialized in electrical engineering; married; by. football, trout fishing. Has lived in Salt Lake City, Ely, Neb.; Oakland, Cal.; Vancouver, B. C., Toronto, New York, Hollywood. Entered pictures in 1919. Among them are: "Robin Hood," "Thunder Mountain," "Sparrows," "Diamond Handcuffs," "Gold Braild."

GELDERT, CLARENCE: b. St. John, B. C., June 9, 1867; h. 5 feet 11 inches; dark gray eyes and gray hair; w. 165 pounds; e. Collins College, Boston. Specialized in English, law; m.; by. sailing, hunting, fencing. Has lived in New York, Boston, St. John, N. B., Winnipeg, Edmonton, Medicine Hat, San Jose, San Francisco, Los Angeles. Entered pictures in 1915 with D. W. Griffith. Pictures include: "Joan the Woman," "Woman of Paris," "Dress Parade," "Flaming Forest," "Humming Wires," Col. Grimshaw in "The Thirteenth Chair," MGM; "Sioux Blood," "The Overland Telegraph," MGM; "Square Shoulders," Pathe.

GERARD, CHARLES: b. Carlow, Ireland; e. Castleknock and Dublin Universities. Screen work with Paramount, Universal, Selznick, Hodgkinson, C. C. Burr, Fox, First National, B. B. Productions, Allied Productions, Triart, Metro-Goldwyn, Sennett, Paramount, Fox, Warner, Independent, Rayart, Pathe. Pictures include: "The Heart Thief," "Pro-Dis-Co," "Light Fingers," Columbia; "Framed," "Home Made," First National; "Painting the Town," Universal; "The Great Gatsby," Warners; "Girls," "Romance of a Rogue," Henry Lord in "Circumstantial Evidence," Chesterfield; Count Polnac in "Lone Wolf's Daughter," "That Certain Thing," Columbia; Westmouth in "Men Without Women," Fox; "Journey's End (1930), Tiffany; "Anybody's Woman" (1930), Paramount.

GERHARDT, KARL: Played in "The Immortal Vagabond," Ufa.

GERRARD, CARL: b. Boston, Mass., h. 5 feet 10¼ inches; brown hair and eyes; w. 144 pounds; e. Ireland. Stage career, Coban and Harris, "Turn to the Right," "Brewster's Millions." Screen career, First National, Metro, Haworth, Jess Robbins, Paramount, Columbia. "The Voice from the Minaret," "First National," "The Love Piker," Goldwyn; "Wild Bill Hickok," Paramount; "So This is Love," Columbia; Handsome Harry in "Confessions of a Wife," Excellent; "Leathernecking" (1930), Radio.

GERRARO, DOUGLAS: r. n. D. G. McMuroch Kavanagh; b. County Dublin, Ireland, August 12, 1888; h. 5 feet 10¼ inches; brown hair and eyes; w. 175 pounds; e. Heidelberg University, Germany, Stonyhurst College, England and Dublin Universities; not married; by. yachting, swimming, rowing and fox hunting. While in college specialized in elocution, oratory and literature. Began stage career as Shakespearean actor. Entered pictures in March, 1913, opposite Pavlova in her only film. Played with Pauline Frederick and Mary Pickford, then Carl Laemmle made him feature director at Universal. Returned to acting and appeared in the following productions: "Footloose Howard," "Wolf in Clothing," "Sailor Made Man," "Omar the Tent Maker," "Commanding Officer," "Ladies of the Night Club," "Lord and Lady Algy," "Painted Angel" (1929), First National; "Madonna of Avenue A" (1929), Warner Bros.

GERRON, KURT: Played in "The Blue Angel," Ufa.

GETCHELL, SUMNER (GUDGIE): h. Oakland, Cal., h. 5 feet 7 inches; brown hair and brown eyes; w. 165 pounds; p. Laura M. and Winfield Jones, father professional; e. Berkeley high school; not married; by. all sports. Stage career started in Alcazar theatre in San Francisco as child actor in "Penrod," "Jimmy Valentine" and others, also at Fulton theatre in Oakland. Screen experience started in 10 years ago, and has appeared in the following pictures: "Flying Fleet" for Metro-Goldwyn-Mayer; "New Year's Eve," and played lead in "Mystery Mansion" for Fox; "Campus Flirt," for Paramount; "College Widow," for Warner; Collegian Series, and "Sporting Youth" series for Universal; "Cheer Up and Smile" (1929), Fox; "College Love" (1929), Universal.

GIBBON, HARRY: Appeared in "Show People" (1929), Metro-Goldwyn-Mayer; "Mysterious Island" (1929), MGM.

GIBLYN, CHARLES: Appeared in "Woman Trap" (1929), Paramount.

GIBSON, OAO: Appeared in "Smilin' Guns" (1929), Universal.

GIBSON, HOOT: r. n. Edward Gibson; b. Tekamah, Neb., 1892; h. 5 feet 9 inches; dark hair and blue eyes; w. 160 pounds; p. Della Gibson, non-professional; e. Tekamah, Neb. high school, and received his stage training in vaudeville; m. Sally Eilers; by. boxing, auto racing and bronco busting. In vaudeville with Dick Stanley and Bud Atkinson in Australia. Entered pictures about 16 years ago as a cowboy and has been with Universal ever since. Appeared in 1929 in "Smilin' Guns," "Burning the Wind," "King of the Rodeo," "The Lariat Kid," "Points West," "The Winged Horsemen," "Courtn' Wild Cats," "The Long Long Trail," Universal; in 1930 in "Mounted Stranger," "Roaring Ranch," "Spurs," "Trailing Trouble," "Trigger Tricks," Universal; Vitaphone No. 2132, "The Hoot Gibson Trio."

GIBSON, JIM: Played in "Arizona Kid" (1930), Fox.

GIBSON, KENNETH: b. Sandusky, Ohio, January 17, 1899; h. 6 feet 1 inch; brown hair and hazel eyes; w. 170 pounds; p. Idah McGlone and Henry Hiram Gibson, both writers; e. Hyde Park high, Chicago, and University of Chicago; m. Paulette Paquette, actress; by. most sports. Stage experience in Los Angeles in the following productions: "Just Married," "Plaything," "A Man's Man," "The Ghost Train" and "High Road." Screen experience began in 1922 with Fox and Aileen Percy in "Big Town Ideas," as juvenile in "Ashes of Vengeance," as Brother in "Idle Rich," and as Reggie in "Their Own Desire." Free-lance player.

GILBERT, BILLY: Appeared in "Noisy Neighbors" (1929), Pathe; Vitaphone No. 4249, "The Woman Tamer," "The Beauties" (1930), Pathe Rainbow Comedies.

GILBERT, JOHN: h. Logan, Utah, July 10, 1897; h. 5 feet 11 inches; brown hair and eyes; w. 135 pounds; e. in public schools all over the country, and Hitchcock Military academy at San Rafael, Cal.; m. and divorced Lorraine Joy, m. Ina Claire, 1929. An actor on the legitimate stage; also writer, producer and director. Screen experience consists of roles in "Apostle of Vengeance" for Ince in 1917; "Heart of the Hills" for First National in 1919; "The Count of Monte Cristo" for Fox in 1922; thence to Metro-Goldwyn-Mayer where he has appeared in "He Who Gets Slapped," "The Merry Widow" and "The Big Parade" in 1925; "Flame and the Devil," "Love" and "The Cossacks" in 1927; and in "Four Walls," "A Woman of Affairs" and others in 1929. In 1929 in "Desert 2260."

GILBERT, MASTER: Played in Vitaphone No. 2260. Nights, "His Glorious Night" and "The Hollywood Revue," "Redemption" (1930), MGM.

GILL, BASIL: Played in "High Treason," Tiffany.

GILLESPIE, GEORGE: Appeared in "The Climax" (1930), Universal.

GILLESPIE, WILLIAM: b. Aberdeen, Scotland, January 24, 1894; 5 feet 11 inches; black hair and gray eyes; w. 175 pounds; p. Margaret Noble and William Gillespie, non-professionals; e. college in Winnipeg, Manitoba, Canada; m. Ann Monahan, non-professional; by. music, hunting and fishing. Stage expert with the Emerson Players, Manitoba, for three seasons; with the Arcadians for two seasons; in vaudeville for five years and with "Skeets Brown Minstrels." Screen experience in "Now or Never," "Grandma's Boy," "High and Dizzy," "Easy Street," "The Immigrant," "Exit Smiling," "Horse Shy."

GILLINGWATER, CLAUDE: h. Lausanne, Mo., August 2, 1870; h. 6 feet 2 inches; gray hair and brown eyes; w. 168 pounds; p. Lucy Hunter and James E. Gillingwater, non-professionals; e. St. Louis high school; m. Carlyn Stellith, non-professional; by. reading, geography and historical events. Eight years stage experience with David Belasco. Screen experience in following productions: "Little Lord Fauntleroy," "My Boy," "Alice Adams," "Remember," "Women They Talk About," "Stark Mad," "Stolen Kisses," "Three Wise Fools," "A Dangerous Woman" and "Daddy." In 1929 in "Great Divide," "Smiling Irish Eyes," First National; "So Long Letty," "The Boy in 1930 in "The Widow" and "East of the Legion," First National; "Dumbbells in Ermine," Warner.

GILMORE, DOUGLAS: m. Ruth Mix, professional; screen career includes: "The Naughty Girl" (1930), First National; "Object Allmomy" (1929), Columbia;

"The Big Party" (1930), "Cameo Kirby" (1930), "One Woman Idea," "Pleasure Crazy," "Song of Kentucky," Fox.

GIRARD, JOSEPH: h. Williamsport, Pa., reared in Philadelphia; h. 6 feet; gray hair and dark brown eyes; w. 195 pounds; e. Philadelphia high school; not married; by sports. Stage experience of many years; entered pictures in 1914 with Edison Company in New York; five years for Universal, two in New York and three on West Coast. Has appeared in "20,000 Leagues Under the Sea" in 1916; in Warner Brothers' "The Terror" and "From Headquarters," both talking features; also in Pathe's "The Faded High School," a talking feature; in 1929 in "Girl from Havana," "The One Woman Idea," Fox; "Back from Shanghai," General Pictures; "Redskin," Paramount; "King of the Rodeo"; in 1930 in "Courtin' Wild Cats," "Sons of the Saddle," Universal.

GIRRAUD, CHARLES: Appeared in "Circumstantial Evidence" (1929), Chesterfield.

GIVOT, GEORGE: Comedian; b. Omaha, Neb., February 18, 1903; h. 6 feet 1 inch; black hair and hazel eyes; w. 180 pounds; p. Adeline and William W. Givot, non-professionals; e. Central Omaha, and University of Chicago; not married. Stage experience started with Balaban & Katz, being with them for two years, then with Ziegfeld Follies for 7 years, Fanchon and Marco one year, vaudeville, one year, Puhlik, one year, and now featured in Earl Carroll's "Sketch Book." Screen experience in talking shorts.

GLASS, GASTON: h. Paris, France, December 1, 1898; h. 5 feet 10 1/2 inches; black hair and brown eyes; w. 160 pounds; p. Annette and Eugene Glass, non-professionals; e. Paris high school, and received his stage training with Sarah Bernhardt; not married; by horses. Stage experience covering a period of 20 years during which time he was with Sarah Bernhardt in "Camille," "Cleopatra" and "Joan of Arc," both in America and abroad. Screen experience of 11 years taking various roles in such pictures as "Behind Closed Doors," "Humoresque," "I Am the Law," "The Spider and the Rose," "The Hero," "Mothers-in-Law," "The Red Mark," "Name the Woman" and "Geraldine." In his early screen career he appeared in pictures in Europe produced by Pathe, Freres and Gaumont. In "The Faker" (1929), Columbia; Vitaphone No. 3829, "South Sea Pearl."

GLEASON, JAMES: p. William Gleason and Mina Crolius, professionals; m. Lucille Webster, and has one son, Russell. When a young fellow he joined the Spanish-American War and upon his return he went to the stock company at the Liberty theatre in Oakland which his father and mother were operating. Together, he and his wife went to Portland and played in stock at the Baker theatre for three years, and for several years afterward they toured in road shows and played in stock. The World War then broke out and Jimmie enlisted. Upon his return he appeared on the stage in "The Five Million." He then took to writing and wrote "Is Zat So," which he produced in New York. He also wrote and acted in "The Fall Guy" and "The Shannons on Broadway." Wrote "The Broadway Melody," for Metro-Goldwyn-Mayer. Then the two Gleasons made several comedies for Christie, with Jimmie writing dialogue for Pathe pictures as well. Both were placed under contract by Pathe. Lucille to act, Jimmie to combine writing and acting; in 1929 in "Garden of Eatin'," "Fairways and Foul," Pathe-Golden Rooster Comedies; "Beyond Victory," "Her Man," "Oh, Yeah," Pathe; in 1930 in "Swellhead," Tiffany; "Puttin' on the Ritz," United Artists; "Dumbbells in Ermine," Warner Bros.; "The Matrimonial Bed," Warner Bros.; "Big Money," Pathe; "Don't Believe It," Paramount-Christie.

GLEASDN, RUSSELL: h. Portland, Ore., February 5, 1908; h. 6 feet; light brown hair and blue eyes; w. 150 pounds; p. Lucille Webster and James Gleason, professionals; e. Oakland, Cal., high school and Berkeley college, no stage training; not married; by swimming and acting. Appeared in 1929 "The Flying Fool," "The Shady Lady," "The Sophomore," "Strange Cargo," Pathe; "Seven Faces," Fox; in 1930 in "Beyond Victory," "Officer O'Brien," Pathe; "All Quiet on the Western Front," Universal.

GLECKLER, ROBERT: b. Pierre, S. D., January 11, 1891; e. a Pierre high school, Yankton, S. D., and Beloit University, Beloit, Wis.; m. Adeline; tall, professional; h. 6 feet 1 inch; w. 180 pounds; brown hair, blue eyes; by golf and horseback riding. On the dramatic stage for 20 years. Leading man in such productions as "Broadway," "The Bat," "Heads Up," "Rinside," "Gentlemen of the Press." Entered pictures in 1928 after playing the role of Steve Cranford in "Broadway" for 90 weeks. Pictures include "Mother's Boy," Pathe; "Sea God," Paramount; "Big Money," Pathe; "The Dove," United Artists.

GLENOENING, ERNEST: Vitaphone No. 1057, "Grounds for Murder."

GLENDON, FRANK: "Border Romance" (1930), Tiffany.

GLOVER, DRMAR: "Ride 'Em Cowboy" (1930), Pathe-Folly Comedies, first series.

GODDWIN, HAROLD: h. Peoria, Ill., December 1, 1902; h. 6 feet 2 inches; light brown hair and blue eyes; w. 170 pounds; p. Mande Lyons and Leo Willis Goodwin, non-professionals; e. high school; not married; by golf, tennis and bridge. Stage experience with stock show at Burbank theatre in Los Angeles, Calif. Screen experience covers a period of fifteen years, first picture being "Dad's Outlaws," with Arthur Mackley, two leads with Mary Pickford, starring contract with Fox in 1919 and played the part of the heavy in "Cameraman" and "College" with Buster Keaton for Metro-Goldwyn-Mayer. Appeared in four Booth Tarkington films, in the production "Flight," for Columbia; "The Mighty" for Paramount; and "All Quiet on Western Front," for Universal; "Hunting the Hunter" (1929), "Hot and How" (1930), Educational-Jack White; "Don't Get Excited" (1929), Educational Tuxedo.

GOROON, BOBBY: h. Pittsburgh, Pa., August 21, 1913; e. in Hollywood; h. 5 feet 6 inches; w. 130 pounds; brown hair and hazel eyes; by swimming football and basketball. Entered pictures in 1923. Was discovered by William Beaudine at a prizefight at the Hollywood Legion Stadium. Pictures include: "The Jazz Singer," in the role of Jolson as a boy; "His People," "The Cohens and Kelleys," "A Race for Life," "A Handful of Clouds" and "Wide Open."

GORDON, BRUCE: b. Johannesburg, South Africa; h. 6 feet; dark blue eyes and dark hair; w. 160 pounds; e. St. John's College, London University; spe-

cialized in medicine; by. haschall, football. First played in British productions. Pictures include: "Fortieth Door," "The Cleanup," Excellent.

GOROON, C. HENRY: h. New York City; e. in New York and abroad in Neuchatel, Switzerland, and Schenpental, Germany; h. 5 feet 11 inches; w. 165 pounds; dark hair, brown eyes; not married. First appearance on stage in New York in play called "Experience." Later supported Mary Duncan, Ina Claire, Florence Reed, Fredric March and Walter Huston. First silent picture with George Behan. Talking pictures include: "A Devil with Women," with Victor McLaglen, Captain Mordiconi in Warner Baxter's "Renegades," and "Once a Sinner." Under contract to Fox.

GORDON, GAVIN: Pictures include: Black Knight in "Nightie Knight," Fox; Doctor in "The Medicine Man," "Chasing Through Europe," Fox; "Romance" (1930), MGM; "His First Command" (1930), Pathe.

GORDON, HUNTLEY: h. Montreal, Que.; h. 6 feet; dark blue eyes and brown hair; w. 175 pounds; e. Banister Court School, England. Screen work with Vitagraph, Selznick, Metro, First National, Truett, Paramount, Universal, Columbia, Tiffany, Rayart. Pictures include: "The Sensation Seekers," Universal; "The Truthful Sex," "Name the Woman," Columbia; "Their Hour," Tiffany; "A Certain Young Man," MGM; Tom Wells in "Sinners in Love," FBO; "Scandal," Universal; "Outcast," First National; "Melody Lane," Universal; "The Marriage Playground" (1929), Paramount.

GOROON, JAMES: b. Pittsburgh, Pa.; stage career of ten years. Screen work with Edison, Famous Players, Wharton, Select, First National, Paramount, Associated Productions, Pathe, Fournour, Fox, Goldwyn, Regardt, Selznick, Russell-Sahle Productions, Pro-Dis-Co, Warner, Ginsberg, Universal, FBO. Pictures include: "The War Horse," "Publicity Madness," "The Wolf's Fangs," "The Escape," Fox; "Cancelled Dehts," Sterling.

GOROON, ROBERT: h. Kansas; h. 5 feet 11 inches; dark brown eyes and medium brown hair; w. 155 pounds; e. Los Angeles Polytechnic Junior College; specialized in engineering; married Alma Frances Gordon; by. tennis, fishing, mountains, chess. Entered pictures in 1917. Pictures include: "Huck Finn," "Missing," "Greatest Menace," "Night Ship," "Danger Signal," "On the Threshold," "Hearts and Spangles."

ORMAN, CHARLES: Appeared in "The Far Call" (1929), Fox.

GORY, LOU: Appeared in "Below the Deadline" (1929), Chesterfield.

GOTTLER, ARCHIE: Played in Vitaphone No. 2670.

GOTTSCALK, FERDINANO: Vitaphone No. 1055-56, "Many Happy Returns."

GOUGH, JOHN: h. Boston, Mass., Sept. 22, 1897; h. 5 feet 9 inches; brown hair and blue eyes; w. 130 pounds; p. Darrit Ashton and Wm. H. Gough, professionals; e. on stage in New York since child; married, non-professional; by. acting and fishing. Stage experience with Erlanger, Olcott, Woods, New York, and eleven years with Newton Stock Company as comedian; also appeared in "East Lynne." Screen experience started in 1916 with American, for five years

stock and two and one-half years with Evelyn Brent for FBO under contract, and appeared in the following: "Sarah and Son," "Smooth as Satin," "Flaming Waters," "Three Wise Crooks," "Night Patrol," "Judgment of the Hills" and "Air Legion." Freelande player.

GOWLANO, GIBSON: h. England; h. 6 feet; brown curly hair, and dark blue eyes; w. 196 pounds. Has had stage experience. Screen work with Goldwyn, Paramount, Metro, Maurice Tourneur, Universal, F. L. Granville Productions, Ideal, Metro-Goldwyn, Davis Distributors, Fox, Tiffany. Pictures include: "The Broken Gate," Tiffany; "The Land Beyond the Law," First National; "The First Auto," Warners; "Topsy and Eva," United Artists; "The Isle of Forgotten Women," Columbia; "Rose Marie," MGM; "The Mysterious Island," MGM; "Phantom of the Opera" (1929), Universal.

GRAHAM, EDDIE: Vitaphone No. 4097-98, "An Ill Wind"; No. 4163, "Twist Love and Duty."

GRAHAM, FREDERICK: Appeared in 1929 in "The Sin Sister," "Pleasure Crazy," "Nix On Dames," Fox.

GRAINGER, WILLIAM: "Other Tomorrow" (1930), First National.

GRAN, ALBERT: h. Bergen, Norway; e. Hamburg and Leipzig. Screen work with First National, MGM, Fox, Paramount, Pathe, Universal. Pictures include: "Children of Divorce," "Soft Cushions," Paramount; "Breakfast at Sunrise," First National; "We Americans," Universal; Nathan Fairchild in "Glad Rag Doll," Blake in "Gold Diggers of Broadway," Warners; police inspector in "One Adventurous Night," First National; "Tanned Legs," RKO; "The Whip," First National; "Dry Martini," "Four Sons," "Mother Knows Best," Fox; "Our Modern Maidens," MGM; "Kihitzer," Paramount; "Geraldine," Pathe; "Toast of the Legion" (1930), First National; "Little Accident" (1930), Universal; "Follow Through" (1930), Paramount.

GRANACH, ALEX.: Played in "The Last Company," Ufa.

GRANDIN, ELMER: Appeared in "House of Secrets" (1930), Chesterfield.

GRANT, LAWRENCE: h. England; h. 6 feet; gray hair and hazel eyes; w. 175 pounds; e. Balsham Manor, Cambridgeshire, England; m. Iphigenia Hay, non-professional. Stage experience in England with Sir George Alexander, Arthur Bouchier and leading man with Mrs. Brown Potter in seven plays, with Miss Kate Rorke in three plays and with Mrs. Lewis Waller in "Zaza." Came to America under management also Charles Frohman, the Shuberts, William Harris, the Selwyns and Al Woods. Started in pictures by playing the role of the Kaiser in "To Hell With the Kaiser" in 1918. Under contract with Metro in 1920. Returned to the stage and came back to pictures in 1925, playing in "The Grand Duchess and the Waiter" for Famous Players. Some of the pictures in which he has appeared are as follows: "Service for Ladies," "Serenade," "A Gentleman of Paris," "Doomsday," "Red Hair," "Woman of Moscow," "Something Always Happens" and "The Case of Lena Smith," all for Paramount. "His Hour" and "Hold 'em Yale" for Metro-Goldwyn-Mayer. "Duchess of Buffalo" and "Bulldog Drummond" for

CHRISTY
CABANNE

United Artists, "Is Everybody Happy?" for Warner Brothers, "The Exalted Flapper" (1929), Fox.

GRAPEWIN, CHARLEY: b. Xenia, Ohio, December 20, 1875; h. 5 feet 7 1/2 inches; brown hair and blue eyes; w. 150 pounds; e. Wellington high school, Wellington, Ohio; hy. golf; m. Anna Chance, thirty-five years on stage and vaudeville. Author and composer of "The Awakening of Mr. Pipp," also starred in it. Other plays: "Up to You," "John Henry," "Above the Limit," "Gossip Town," "Jed's Vacation," "Poughkeepsie." Entered pictures in January, 1922, played Harvey Schwanzie in "The Shannons of Broadway," Universal; star in "Jed's Vacation" (1929), "Ladies Choice," "That Red Headed Hussy," (Christie).

GRASSBY, BERTRAM: b. Lincolnshire, England, 1880; h. 6 feet; black hair and black eyes; w. 175 pounds; e. America. Screen work with Griffith, Hodkinson, Paramount-Gish, Equity, Paramount, Pathe, Goldwyn, Irvin Willat Productions, William P. S. Earle, Vitagraph, FBO, Metro-Fox, Pro-Disc-Co, Universal, Ginsberg. Among his pictures are "When a Man Loves," Warner; "The Beloved Rogue," United Artists.

GRAVES, RALPH: b. Cleveland, Ohio, January 23, 1900; h. 6 feet 2 inches; brown hair and blue eyes; w. 175 pounds; p. Lillian M. Graves; e. East high school and received his stage training in stock; m. Virginia Goodwin, non-professional; hy. bridge, golf and boating. Eleven years screen experience; four of which were spent with Griffith, three with Sennett and which were spent with Metro-Goldwyn-Mayer. Has appeared since then with Metro-Goldwyn-Mayer; "The Eternal Woman," "The Side Show," "Submarine," Columbia; "The Flying Fleet," Metro-Goldwyn-Mayer; "Song of Love" (1929), Columbia; "Ladies of Leisure" (1930), Columbia.

GRAVES, JR., ROBERT: b. New York City, October 22, 1888; h. 5 feet 11 1/2 inches; brown hair and eyes; w. 190 pounds; p. Charlotte Catlin and Robert Graves, non-professionals; e. Mt. Pleasant academy, New York, Williams college in 1910 being an A. B. and Harvard law school in 1913; and in addition educational advantages in France, received his stage training at Castle Square theatre, Boston, in 1912; m. Ellen Godsey, professional; hy. riding and reading. Started stage career with John Craig in Boston in 1912. Previously was head of dramatics at Williams college; had his own company in Pittsfield, Mass., from 1912 to 1916; played one year on Broadway in "The Misleading Lady" with Lewis Stone; produced plays for the roads in New York office at Hudson and Fulton theatres. Enlisted in 1912 gained commission and went to France, made his first picture in 1914, playing the heavy in "The Midnight Strike," a Warner feature directed by Chester Devon. Came to California in 1924 and has been steadily employed since; under contract to Educational for four years, playing feature, heavy and character roles; in "Monsieur Le Fox" (1930), MGM.

GRAVINE, CESSARE: b. Naples, Italy, January 23, 1858; h. 5 feet; brown eyes and black eyes; w. 135 pounds; e. Italy; m. hy. swimming. Stage experience in light opera in Italy, Spain, Chile, Peru. Entered pictures in 1915 through Sidney Oicott. Pictures include: "Polish Wives," "Scratch My Back," "Daddy," "Merry-Go-Round," "Man Who Laughs," "Blonde Saint," "The Trail of '98," MGM; "The Wedding March," Paramount; "Burning the Wind," "Phantom of the Opera" (1929), Universal.

GRAY, ALEXANDER: b. Wrightsville, Pa., January 8, 1902; h. 5 feet 10 1/2 inches; brown hair and blue eyes; w. 170 pounds; p. Harrie Gray and Alexander P. Gray, non-professionals; e. Park Avenue grammar school and Baltimore prep school, Central high school of Philadelphia and Penn State College; m. Jeannette Wolf and has one daughter, Jean Harriet; hy. swimming, golf, tennis and horseback riding. He had decided upon a musical career, so he secured a position as technical editor of "Iron Age," which enabled him to study voice on the side. A year later he taught grammar school in Chicago, and later taught in Northwest Military and Naval academy. Won vocal contest sponsored by the National Federation of Music Clubs. He then went to New York and was engaged for the Ziegfeld Midnight Frolic. There followed leads in the Ziegfeld Follies, "Sally," "Tell Me More," "Naughty Riquette" and "The Desert Song." He made his picture debut with Marilyn Miller in the cinema "Sally" and other film appearances for First National and Vitaphone productions include: "No, No, Nannette," "Spring Is Here" and "Song of the Flame"; "Viennese Nights" (1930), Warner Bros.

GRAY, HARRY: Appeared in "Hallelujah" (1929), MGM.

GRAY, LAWRENCE: b. San Francisco, Cal.; h. 5 feet 10 inches; brown hair and green eyes; w. 160 pounds; p. Mary and Henry Gray, non-professionals; e. Lowell High School, San Francisco; not married; hy. music, literature and tennis. No stage experience. Screen experience consists of five years. Previous two years in capacity of production superintendent for Famous Players-Lasky. Leads opposite Gloria Swanson, Marion Davies, Colleen Moore, Betty Bronson, Olive Borden, Marie Bellamy, Eleanor Boardman, Lois Moran, Evelyn Brent, Dorothy Sebastian, Billie Dove and the Duncan Sisters, for Metro-Goldwyn-Mayer, Fox, First National, Warner Bros., Paramount, Tiffany-Stahl. In 1929 in "It's a Great Life," MGM; "Trent's Last Case," Fox; "The Gay Nineties," MGM; in 1930 in "Going Wild," "Spring Is Here," First National.

GREGORY, PAUL: Stage experience; sang leading role in "Golden Dawn" for Hammerstein and was featured in "Rose Marie" and "The Song of the Flame." Also appeared in the screen version of "Whoopie" for United Artists in 1930.

GREEN, BILLY M.: Played in "His Birthday Suit" (1930), Pathe-Variety Comedies.

GREEN, EDDIE: Vitaphone No. 1037, "Temple Belles."

GREEN, HARRY: b. New York City; h. 5 feet 7 1/2 inches; black hair and blue eyes; w. 174 pounds; e. New York University; not married; hy. swimming. Stage experience commenced with successful characterization of "George Washington Cohen," which made him famous. Then left vaudeville for drama and appeared in the following: "Welcome Stranger," "Give and Take," "It Was So," "The Girl in the Glass Cage," England, South Africa and Australia, then came to Hollywood from South Africa on a vacation and was signed by Paramount. First appeared as theatrical manager in "Close Harmonies." Has appeared in the following Paramount Productions: "Why Bring That Up," "The

Kibitzer," "Paramount on Parade," "The Man I Love" (1929), Paramount; 1931 in "Honey," "True to the Navy," "Why Bring That Up," Paramount; "Be Yourself," United Artists.

GREEN, KURT: Appeared in "Berlin After Dark" (1929), World Wide.

GREIG, RICHARD: Played in "Animal Crackers" (1930), Paramount.

GREINER, FRITZ: Played in "Hungarian Rhapsody," Ufa.

GRETZER, HEINRICH: Appeared in "The Last Company," Ufa.

GRIFFEN, HARRY: b. New York City; h. 6 feet; blue eyes and brown hair; e. New York, m. May Emort. Has had stage experience in "Flo-Flo," "R'd Widow." Pictures include: "Shakedown," "Rose Marie," "Smart Set," "Show People," "Tide of Empire," "Honeymoon," "The Bride's Relations," "Whirls and Girls," Sennett; Joe in "On with the Show," Joe Casey in "So Long Letty," "The Cameraman," "The Mysterious Island," MGM; "Midnight Daddies," World Wide; "The Luncheon" (1929), "The Golfers" (1929), "Hollywood Star" (1929), "Clancy at the Bar" (1929), "The New Halfback" (1929), "Uppercut O'Brien" (1929), "Song of the West" (1930), Warner; "The Gorilla" (1930), First National; "Sugar Plum Papa" (1930), Educational, Mack Sennett Talking Comedies; "Swell People" (1930), Pathe, Manhattan Comedies; second series; "Big Hearted" (1930), Pathe, Whoopie Comedies.

GRIFFON, EDDIE: b. New York City, January 3, 1893; h. 6 feet; brown hair and blue eyes; w. 195 pounds; received his stage training in stock and vaudeville; had all sports and stage experience and 14 years screen. Appeared in 1929 "Two Weeks Off," "Twin Beds," First National; "Honeymoon," Metro-Goldwyn-Mayer; "Two Men and a Maid," Tiffany-Stahl; "Fancy Baggage," and "From Headquarters," Warner Brothers; in 1930 in "Born Reckless," "Dames Ahoy," Universal.

GRIFFITH, GORDON: b. Chicago, Ill.; h. 5 feet 9 1/2 inches; dark brown hair and dark blue eyes; w. 153 pounds; e. Los Angeles, Cal. Screen work with Warner National, Paramount 14 months with Keystone, and was in "The Branded Man," Rayart.

GRIFFITH, RAYMOND: b. Boston, Mass., January 23, 1895; h. 5 feet 6 inches; brown hair and hazel eyes; w. 140 pounds; p. Marie Guichard and James Griffith, professionals; e. St. Anselms, Manchester, N. H.; m. Bertha Mann, professional; hy. everything of interest. No stage experience. Screen experience as follows: 1914 with Vitagraph, and Kalem Comedies; 1915 to Goldwyn Dramas; 1923 to 1927, Paramount Comedies; 1917 to 1921 Mack Sennett Comedies (writing and directing); 1922 with Arshall Keelan, Universal and Goldwyn Dramas; 1923 to 1927 Paramount Comedies. Some of the pictures are "Fool's First," "The Night Club," "Forty Winks," "He's a Prince," "Wet Paint," "Hands Up," "Paths to Paradise," "Trent's Last Case" (1929), Fox; "The Sleeping Porch" (1929), Paramount-Christie.

GRIFF, HARRY: b. Tyrone, Pa., November 20, 1885; h. 5 feet 10 1/2 inches; blond hair and blue eyes; w. 175 pounds; p. non-professionals; e. private schools in Pennsylvania, Maryland and Rhode Island; m. non-professional; no hobbies. No stage experience. Seventeen years screen experience and has appeared in the following Fox pictures: "Siberia," "No Man's Gold," "P & A Train Robbery," "Honor Bound," "Our Daily Bread," "The Far Call" (1929), Fox.

GROCEY, BERNARD: Appeared in "Abie's Irish Rose" (1929), Paramount.

GROGAN, OSCAR: Played in Vitaphone No. 985, "Footnotes."

GRONAU, ERNST: Appeared in "His Latest Excellency" (1929), Ufa.

GROSSMAN, GEORGE: Played in "Three French Girls" (1930), MGM.

GROSSMITH, GEORGE: b. London, England; h. 5 feet 11 inches; p. Rosa and George Grossmith, father a professional; hy. golf. Stage experience: described in England papers as "pre-eminent comedian of the London stage." Was managing director of Grossmith and Malone, controlling six leading London theatres, for which he wrote and produced over twenty successful musical plays and revues. Is advisory director of the "British Broadcasting Corp." Twenty years as star on London stage. First screen experience in 1930, "Women Everywhere," for Fox.

GUARD, KIT: b. Denmark; h. 5 feet 8 1/2 inches; light hair and blue eyes; w. 150 pounds; e. San Francisco. Early career: eight years on stage. Screen career includes "Shamrock Alley," Educational; "Leconnaires in Paris," Beauty Parlor Series, FBO; "Beau Broadway," Metro; "Night Work," Pathe.

GUEKSTORF, MAX: Appeared in "His Latest Excellency" (1929), Ufa.

GUERTZMAN, PAUL: b. Kichin, Russia, February 7, 1913; h. 5 feet 4 inches; brown hair and gray eyes; w. 110 pounds; e. public schools in Paris; hy. swimming, boxing. Lived in Paris and Los Angeles. Entered pictures in 1928 through Jesse L. Lasky. Pictures include: "His Private Life," "The Wolf of Wall Street," and "Betrayal."

GUIDE, PAUL: Appeared in "Loves of Casanova" (1929), Metro-Goldwyn-Mayer.

GUILFOYLE, JAMES: Appeared in "Speakeasy" (1929), Fox.

GULLAN, CAMPBELL: Appeared in "Pleasure Crazy" (1929), Fox.

GUZMAN, ROBERT E.: r. n. Roberto E. Guzman; b. Pueblo, Mexico, January 30, 1899; h. 5 feet 10 1/2 inches; brown eyes and hair; w. 160 pounds; e. Pueblo; specialized in law, college degree; married; hy. riding, swimming, wrestling. Has lived in Mexico, New York, Chicago, Los Angeles. Entered pictures in August, 1928, through William McGann, assistant director on Warner Bros., "The Desert Song." Pictures include: "The Desert Song," "Song of the West," Warner; "The Military Post," "A Spanish Fiesta," Vitaphone.

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HACKATHORNE, GEORGE: b. Pendleton, Ore., February 13, 1896; h. 5 feet 7 inches; brown hair and eyes; w. 130 pounds; p. Mary Elizabeth Patterson and George Mallard Hackathorne; e. public schools and

business college; not married; hy. swimming, horseback riding and writing short stories and essays. Stage experience, first part was little Willie in "East Lynne," also played juveniles in stock, and own vaudeville singing act. Screen experience in the following: title role in "The Little Minister" and "Night Life in New York" for Famous Players-Lasky; "Human Hearts," "Merry-Go-Round," and starred in "The Turnout," "The Tip Off," for Universal; Preferred Productions "Capitol Punishment" for Fox, "The Village Blacksmith," Harold Bell Wright's "Shepherd of the Hills," "When a Man's a Man"; FBO's "Sally Shoulders," T. Hayes Hunter "The Light in the Clearing." English co-starred with Betty Balfour in "The Sea Urchin," Whitman Bennett "Wandering Fires," United Artists "The Lady" and Ince "Human Wreckage." Just completed role of Robespierre in "La Marseillaise" and the "College Kickpeter"; "Captain of the Guard" (1930), Universal.

HACKETT, ALBERT: Played in "Whoopie" (1930), United Artists.

HACKETT, CHARLES: Played in Vitaphone No. 2379, No. 916, Nos. 899-900.

HACKETT, RAYMOND: b. New York City; e. in New York and Philadelphia; h. 5 feet 10 inches; w. 148 pounds; brown hair, blue eyes. Made first stage appearance at the age of 4 years and has been on the stage since that time until he made his first picture with Gloria Swanson in "The Loves of Sunya." Pictures include: "The Trial of Mary Dugan," "Madame X," "Not So Dumb," and "Let's Be Gay," "The Bishop Murder Case" (1930), "Our Blushing Brides" (1930), Metro-Goldwyn-Mayer; "Footlights and Fools" (1929), "Numbered Men" (1930), First National; "On Your Back" (1930), "The Sea Wolf" (1930), Fox.

HAGEN, WALTER: "Match Play" (1930), Educational-Mack Sennett.

HAGER, CLYDE: Vitaphone No. 4209, "Railroad Follies."

HAGGERTY, BILLIE: b. Kansas City, December, 1925; chestnut hair and blue eyes. First screen appearance as "Double" for Davy Lee in "The Squealer." Selected for role of Little Stuart in "Ex-Flame," modern version of "East Lynne," a Liberty production. Won Baby Show prize in Kansas City as a perfect physical specimen and best dressed youngster.

HAGNEY, FRANK: b. Sydney, Australia; h. 6 feet 2 1/2 inches; dark brown hair and eyes; w. 205 pounds; p. Elizabeth and Michael Hagney, non-professional; e. Sydney Grammar School and College; m. Edna Shephard, non-professional; hy. all athletics. Stage experience in stock, and vaudeville in Australia, Europe and the United States. Stage experience of fifteen years in America. Has appeared in the following: "On Your Toes," "Free Lips," "Through the Breakers," "Glorious Trail," "Broken Barriers," "Captain Lash," "Masked Emotions," "One Round Hogan," "Redhide Kid" and "The Fight Pest"; "Oh, Yeah!" (1929), Pathe.

HAINES, ROBERT T.: b. Muncie, Ind.; e. University of Missouri; m. Mrs. William McDowell. Stage career started in Washington, D. C. when he made his debut with Robert Downing. Afterward, toured in comedies in seasons with W. K. Kelso, James O'Neil and Walker Whiteside; followed by tours in the melodramas "Darkest Russia," "The Cherry Pickers," and the next season with Henry Miller's Company. Season 1899-1900, leading man Lyceum Stock Company, Baltimore, Md., 1900-1901 made first New York hit as Don John of Austria, in "The Palace of the King" with Viola Allen, 1901-1902 leading man with Mrs. Pasko in "The Republic of the World," "Hearts Aflame" at Garrick theatre, and played leading role, 1902-1904 played Prince Kara in David Belasco's production of "The Darling of the Gods." 1905 produced and starred in "Once Upon a Time," at the Berkeley Lyceum theatre, New York, and in 1906 starred in a revival and road tour of the "Darling of the Gods." 1907-1908 played Kearney in David Belasco's "The Rose of the Rancho," and during 1908-1909 leading man with Grace George in "Clothes." During the season of 1909-1910 with Daniel Frohman's "The Commanding Officer," also leading man with Olga Nethersole in "The Writing on the Wall," and in 1911 as Burr Winton in the first production of "The Storm," and finished the season featured in "The Spendthrift." During the summer of 1911 produced his own stock company at the West End theatre, New York 1912-1914 headlined over Keith and Orpheum Circuits in "The Coward," "The Man in the Dark," and "Enter—A Stranger," 1915 in Charles Frohman's last production, "The Hyphen," and from 1916-1918 headlines in vaudeville in "The One Way Out." From 1918 to 1925, played in the following productions: "The Doctor," "The Lost Leader," "Peter Harrigan," "The Evergreen Lady," "Sophtus Meyers," "Samson and Deliah," "Hamilton J. Power," "The Goldfish," "The Sheriff," "The Vagabond," "The District Attorney," "Dope," "The Leading Man," "The Trouper," "Peter Rankin" and "The Donovan Affair." He has also stock-starred with stock companies in Milwaukee, Cleveland, Pittsburgh, Springfield, Hartford, Baltimore and Boston. Screen experience consists of appearances in the following productions in which he was either starred or featured: "The Governor's Lady," "Does It Pay?" "Lew Tyler's Wives," "The Victim," "The Heart of New York," "The Secret Agent," "The Capitol," "The Lone Wolf," "The Noose," "Ladies of the Mob," "The First Kiss," "Ten Minutes," and on the vitaphone "Dynamite," "Careers," "The Girl in the Glass Cage" and "The Shannons of Broadway." He has written the following plays: "The Grass Orphan" and "Wreckage," and the following sketches "Two Thieves," "The Coward," "You Can't Win," "Guilty" (1930), Columbia.

HAINES, WILLIAM: b. Staunton, Va., January 1, 1900; h. 6 feet; black hair and brown eyes; w. 165 pounds; e. Staunton Military Academy and received his stage training in theatrical school at Staunton; hy. reading and music. He has appeared in such pictures as "Three Wise Fools" for Goldwyn in 1923 and for Metro-Goldwyn-Mayer in "Tower of Lies," "Mike Brown," "Harvard Tell It to the Boys," "Screen A Little Journey," "Spring Fever," "Slide, Kelly, Slide," "West Point," "Telling the World," "Excess Baggage" and "Alias Jimmy Valentine"; in 1929 in "The Duke Steps Out," "The Hollywood Revue," "A Man's Man," "Show People," "Speedway," "Navy Blues," "Easy

Roy D'Arcy

Going," MGM; "The Girl Said No" (1930), "Way Out West" (1930), MGM.

HAIG, DOUGLAS: b. New Orleans, La., March 9, 1920; h. 50 inches; blue eyes and light brown hair; w. 57 pounds; e. Los Angeles public school; hy. baseball. Entered pictures in 1922. Pictures include: "Sins of the Fathers," boy in "Welcome Danger," Paramount; "Betrayal" (1929), Paramount.

HALE, ALAN: b. Washington, D. C., February 10, 1892; h. 6 feet 2 inches; w. 220 pounds; p. James MacKahn, a manufacturer of patent medicines; m. Gretchen Hartman, ex-professional, formerly Hale's leading woman in the Biograph days. His first picture was "The Cowboy and the Lady," followed by the role of George Washington in "Fighting Rev. Watts," and slapstick comedy with the Lubin Company. His better known parts have been in "The Covered Wagon," in which he played the villain; "The Four Horsemen," in which he played the father; and in "Robin Hood," the part of Little John. Other well-known productions have been "The Dictator," "One Glorious Day," "The Wise Fool," "The Great Impersonator," "Hollywood" and "Rolling Stones." He then gratified a life-long ambition and became a director. After directing "The Scarlet Honeycomb" for Fox, DeMille signed him to direct Leatrice Joy in "The Wedding Song." After a year of successful directing he returned to the screen, successfully playing a role in "The Leopard Lady," after which he was teamed with William Boyd in "Skyseraper," "The Cop" and "Power." He also played the male lead in "Sal of Singapore" and "The Spleen." Now playing in "The Leatherneck." Has appeared in (1929) "A Bachelor's Secret," "Red Hot Rhythm," "Sailor's Holiday," "Up and at 'Em," Pathe; "The Sap," Warner Bros.

HALE, BOBBY: "America or Bust" (1930), Pathe Checker Comedies, second series.

HALE, CREIGHTON: b. Cork, Ireland, Mar. 24, 1882; h. 5 feet 9 inches; blue eyes and blond hair; w. 145 pounds; e. Hilmartin College, London, Ardning College, Sussex; m.; has two sons, Pat, 11, Boh, 8; hy. aviation, horseback riding. Has lived in London, New York City, Great Neck, L. I., Indianapolis, Hartford. Pictures include: "Iron Claw," "Way Down East," "Marriage Circle," "Casino Gardens," "Reilly of the Rainbow Division," "Crescent," "Sisters of Eve," Rayart; "House of Shame," Chesterfield; "Great Divide," "Seven Footprints to Satan," First National.

HALEY, JACK: "Follow Thru" (1930), Paramount (1930), United Artists.

HALEY & MCFADDEEN: Played in Vitaphone No. 2269.

HALL, BEN: h. New York State, March 18, 1903; h. 5 feet 7½ inches; blond hair and gray eyes; w. 123 pounds; p. Constance Bursly and George E. Hall; e. P. S., and Catholic school; not married; hy. swimming, dancing and horses. Stage experience includes appearances in a sketch with Sylvia Ashton, 1925, in "Duchess of Suda," taking the part of the butcher boy, also in a sketch with his father in bits from Dickens, taking child parts. Screen experience as Goofy in "Harold Teen," directed by Mervyn LeRoy for First National; and as Sandy in "Hot Stuff" High-brow Harold in a series of comedies produced by Universal; Pete in "Hot News" with Bebe Daniels;

Movietone comedy for Fox. "Mind Your Business," taking the part of the caddy; in "Skyrocket" with Peggy Hopkins Joyce, directed by Marshall Neilan, taking the part of the young scenario writer; and in two-reel Dorothy Devore comedy. In 1929 in "Hot Stuff," "Girl from Woolworth's," First National; "Nix on Dames," "South Sea Rose," Fox; "Hell's Angels"

HALL, CHARLES: b. England, August 19, 1899; h. 5 feet 3 inches; dark hair and brown eyes; w. 130 pounds; e. Birmingham, England, specialized in painting, drawing. Stage career: worked with Fred Karno's shows, Harry Day's and Albert de Courville's in England. In 1929 entered pictures, some of which are: "College," "Butter and Egg Man," "Battle of the Century," "Leave 'em Laughing," "Must We Marry," Trinity; "Why Bring That Up" (1930), Paramount.

HALL, DONALO: h. Nuree, East India; h. 5 feet 8 inches; iron gray hair and gray eyes; w. 132 pounds; p. Charlotte Butter and Col. George W. M. Hall, non-professionals; e. private tutors; not married; hy. swimming, golf and walking. Stage experience of 15 years and has appeared in "Floradora," "Greek Slave," "Geisha," "San Toy" and "The Runaway Girl." On screen in "The Zeppelin," "The Spirit of Youth," "The Younger Generation."

HALL, GEORGE TOWNE: "Live and Learn" (1930), Manhattan Comedies, second series; "Rich Uncles" (1930), Checker Comedies, first series; "Pick 'em Young" (1930), Melody Comedies, first series, Pathe.

HALL, JAMES: b. Dallas, Texas; brown hair and light brown eyes; w. 158 pounds; p. Maria and Clinton Brown, non-professionals; e. Dallas, Tex.; not married; hy. swimming. Ran away with "Kismet" Hall when very young. At 14 he obtained a job with the "Everywoman" company. Then played in "Chin Chin" as a dancer and later joined the Ziefeld Follies of 1915 as the youngest member of the troupe. After the war he worked with "The Girl Revue"; later opposite Madge Kennedy in "Poppy" and in 1926 in "Merry, Merry." The pictures in which he has appeared are "The Campus Flirt," "Hotel Imperial," "Stranded in Paris," "Love's Greatest Mistake," "Ritz," "Senorita," "Rolled Stockings," "Swim, Girl, Swim," "The Fifty-Fifty Girl," "Just Married," "Four Sons," "The Fleet's In," "The Canary Murder Case" and "Hell's Angels"; in 1929 in "Smiling Irish Eyes," First National; "The Case of Lena Smith," "The Saturday Night Kid," Paramount; "This Is Heaven," United Artists; in 1930 in "Dangerous Nan McGrew," "Paramount on Parade," Paramount; "Divorce Among Friends," "Maybe It's Love," Warner Bros.; "Let's Go Native," Paramount.

HALL, RAYMOND: b. Washington, D. C., h. 5 feet 10 inches; dark complexion, black hair, gray eyes; w. 140 pounds; e. Washington and Boston. Stage career: Two seasons with Maude Adams. Screen work with Famous Players, Universal, Metro, Griffith, Paramount, Associated Exhibitors, First National, Fox, FBO, Pro-Dis-Co, Educational, Rayart, Sterling, Lumas. Pictures include: "Man Crazy," First National; "The Avenging Shadows," Pathe; "The Haunted Ship," "Nameless Men," "Green Grass Widows," Tiffany-Stahl; "Manhattan Knights," Excellent.

HALL, SHERRY: Appeared in "The Quitter," (1929), Columbia.

HALL, STEVE: Appeared in "Girls Who Dare" (1929), Trinity.

HALL, WILBUR: Played in "King of Jazz" (1930), Universal.

HALL, WINTER: h. New Zealand, June 21, 1878; h. 6 feet; gray eyes and gray hair; w. 180 pounds; e. Christchurch, N. Z. Specialized in English and mathematics; married and has one son, D. Winter, author; hy. golf. Has lived in Christchurch, Sydney, Melbourne, Brisbane, Adelaide, Perth. Entered pictures in November, 1916, in Lasky Studio, Hollywood. Pictures include: "Kitty," "After the Verdict," "Paradise," "Balaclara,"—all made in England, in 1929; priest in "The Love Parade," Mr. Simpson in "The Racketeer," Pathe; Dr. Gavron in "Woman to Woman," Tiffany-Stahl; "Road to Paradise" (1930), First National.

HALLIOAY, JOHN: Appeared in "East Side Sadie" (1929), Worldart; "Recaptured Love," Warner Bros.

HALLOR, RAY: b. Washington, D. C., January 14, 1900; h. 5 feet 9½ inches; black hair and gray eyes; w. 145 pounds; p. Annie Smith and William Hallor; e. Blake high school, Washington, D. C., and Boston college, Boston, Mass.; not married; hy. boxing, singing and bridge. He opened with the Gus Edwards Revue at Reisenwebers in 1918; and with Maude Adams in 1917-18. His screen experience includes roles with the Edison company in 1915; with Thannhauser in 1916; with Charles Ray in "The Courtship of Myles Standish" in 1922; opposite Constance Talmadge in "Learning to Love" in the part of Billy Carmichael, 1924 with Colleen Moore in "Sally" in 1925; in "Inez of Hollywood," 1925; in "The Trail of '98" in 1927; with Tiffany-Stahl in 1927-28 in five pictures; took the lead in "Black Pearl" with Lila Lee, Rayart production, and the heavy in Pathe's "Noisy Neighbors." Has appeared in 1929 in "Circumstantial Evidence," Chesterfield; "Past Life," First National; "In Old California" (1930), Audible Pictures.

HALL, HARRY: Played in "When You Give Your Heart Away," Ufa.

HAMILTON, CHARLES: Appeared in "Strange Cargo" (1929), Pathe.

HAMILTON, HALE: b. Fort Madison, Iowa, February 28, 1883; h. 6 feet; brown hair and gray eyes; w. 185 pounds; p. Mary and John Hamilton, non-professionals; e. Shattuck Military School and University of Kansas; m. Grace La Rue, professional; hy. golf, fishing, baseball and football. Has had 24 years stage experience and 10 years screen experience and has appeared in such pictures as "Good Intentions" (1930), "Common Clay," Fox; "Listen Lady" (1929), Columbia, Victor Gens.

HAMILTON, JOHN: "White Cargo" (1930), produced by W. P. Film Company, London.

HAMILTON, LLOYD: b. Oakland, Cal., August 19, 1891; h. 6 feet; light brown hair and blue eyes; w. 195 pounds; e. Franklin high school and Oakland Polytechnic; hy. swimming, hunting, fishing and golf. Went on the stage in 1909 playing the role of Farley the coach, in "Strongheart" at Broadway theatre,

versal; "Dear Vivien" (1929), Paramount, Christie Talking Plays.

HAUPT, OETRICH: Appeared in "The Wonder of Women" (1929), MGM.

HAUPT, ULRICH: b. Prussia, August 8, 1887; h. 5 feet 11 inches; dark brown hair and brown eyes; w. 170 pounds; e. in the schools of Prussia and Berlin, Germany; married and has two boys, 15 and 8; by painting, fencing and hunting. After leaving school, joined a Shakespearean repertoire company playing at the State theatre in Mecklenburg. Played in several Berlin theatres and later went to Petrograd, Russia, where he played various roles. Became a leading man and finally owned his own theatre in Berlin, where he produced plays by Ibsen, Shaw and others. Came to the United States in 1909 and played leading roles in German theatres in New York, Chicago and Milwaukee. Returned to Germany in 1911, where he managed the government theatre in Berlin until 1919 when he came back to the United States to play again in German theatres. Became owner of the German Art theatre in Chicago, where he staged all the classical plays for three years. Had 60 actors in his employ. Spent two years staging plays at the Pabst theatre in Milwaukee and played leads in the German theatre at Cincinnati for a year. Was featured in several New York productions, playing opposite Lionel Barrymore and Helen Menken and others. First picture experience was in Chicago at the old Essanay studios. Entered pictures in Hollywood in 1927. Pictures include: "The Tempest," "Captain Swagger," "The Rogue Song," "The Far Call," Fox; "Frozen Justice," Fox; "The Iron Mask," "Madame X" and "The Greene Murder Case." Wrote ten plays, among them "Letter H" and "Care Free"; "The Wonder of Women" (1929), MGM; "The Bad One" (1930), "Du Barry, Woman of Passion" (1930), United Artists.

HAUSER, BOB: Vitaphone No. 904, "Blue Streaks of Rhythm."

HAUSER, JACK: Vitaphone No. 904, "Blue Streaks of Rhythm."

HAWLEY, H. QUOLEY: "Young Man of Manhattan" (1930), Paramount.

HAY, CHARLES: "Return of Sherlock Holmes" (1929), Paramount.

HAYES, GEORGE: Appeared in "The Rainbow Man" (1929), Paramount.

HAYES, HERBERT: Appeared in "The Bachelor Club" (1929), General Pictures.

HAYNES, DANIEL L.: Appeared in "Hallelujah" (1929), MGM.

HEALY, DAN: "Glorifying the American Girl" (1929), Paramount.

HEALY, TED: b. Houston, Texas, October 1, 1896; h. 5 feet, 10½ inches; dark brown hair and brown eyes; w. 158 pounds; e. Holy Innocents School of Houston and De La Salle Institute, New York City; m. Betty Braun, professional; by, dabbling in real estate, hunting, fishing and sailing. Made stage debut in 1917 as comedian with "Cuddle Up," a burlesque show. Followed this engagement with a single blackface act in vaudeville, doing imitations of Eddie Cantor, Al Jolson, Ed Wynne and others. Later signed for 46 weeks tour of vaudeville on Keith circuit, with his act. Following year added four more to act and became headliner on Keith circuit. In 1925 Healy and act were featured in Earl Carroll's "Vanities." Signed with Shuberts for one year and then renewed contract for two years. Were featured in "A Night in Spain," and "A Night in Venice." After expiration of contract with Shuberts went into vaudeville. On the screen, appeared in 1930 in "Soup to Nuts" for Fox.

HEARN, EDOIE: b. Dayton, Washington, September 6, 1888; h. 6 feet 1 inch; brown hair and eyes; w. 153 pounds; p. Alice and Ellsha, non-professionals; m. Tryna Sandon, professional; by, golf. Stage experience of nine years in stock, including Morocco stock at Los Angeles, Bishop stock at Oakland, Toronto stock at Edmonton and Calgary, Canada, John Court and Pringle stock at Seattle, Laura Winston and Mack Swain stock of Washington, Oregon, Montana, and Idaho. Has had 15 years of screen experience which began with Universal in 1915 when he appeared in "The White Scar," also leads with Universal for one year. Also appeared in "The Truthful Liar," for Lasky, "The Man Without a Country," for Fox, "Hook and Ladder No. 9," for FBO, "The Donovan Affair"

and "The Bachelor Girl," for Columbia; "The Glory of Clemantina," for Robertson & Cole; "Dare Devil Jack," "Ned McCobb's Daughter," "One of the Bravest," "Down Home," "The Face of the World," for Pathe; "The Drake Case" (1929), "Hide Out" (1930), Universal.

HEARN, LEW: Played in "Gentlemen of the Evening" (1929), "Barber's College," Pathe-George Le Maire Comedies; "Big Time Charlie" (1929), Pathe Manhattan Comedies, first series.

HEBERT, HENRY J.: b. Providence, R. I.; h. 5 feet 11 inches; dark hair and brown eyes; w. 180 pounds; e. Providence, R. I., and St. Lawrence University, Canton, N. Y. Stage career: "Brewster's Millions," "Master Mind." Screen work with Pickford, Goldwyn, Paramount, Universal, Fox, FBO. Pictures include "The Little Minister," "My Wild Irish Rose," "Captain Blood," Vitagraph; "One Chance in a Million," "Girl from Rio," Gotham; "Cross Breed," Bischoff; "Laddie Be Good," "Fans of Fate," Pathe; "The Lookout Girl," Quality Distributors; Uncle Nate in "Their Own Desires," MGM. In 1930: "The Czar of Broadway," Universal.

HEGGIE, D. P.: b. Angaston, South Australia; h. 5 feet 10½ inches; brown hair and blue eyes; w. 155 pounds; p. Marie and James Heggie, non-professionals; e. Adelaide Conservatorium of Music, South Australia; Whinnham College, Adelaide, South Australia; m. non-professional; has three children; by, sailing, yachting, horseback riding, golf, tennis and gardening. On the stage in "School for Scandal," as Sir Peter Teasle; in "Minick," as Minick, and in "Trelawny of the Wells," as Sir William Tower. Screen experience, has appeared as Sir William Tower in "The Actress," for Metro-Goldwyn-Mayer in 1927, as Howard Joyce in "The Letter," for Paramount in 1928, as Inspector Naylan Smith in "The Mysterious Dr. Fu Manchu," for Paramount in 1929; "The Mighty" (1929), Paramount; also as Colonel Dansan in "The Wheel of Life," as King Louis XI of France in "The Vazabond King," for 1930 and as Father Benedict in "The Swan," for United Artists, also for 1930; in 1930 in "Return of Dr. Fu Manchu," Paramount; "The Bad Man," First National; "One Romantic Night," United Artists.

HEILINGER, MARK: Played in Vitaphone No. 1047, "At the Round Table."

HEINDORF, ROY: "The Song Writers Revue," Metro Movietone Acts.

HEINRICH, GEORGE: Appeared in "Constant Nymph" (1929), Gainsborough.

HENCKELS, PAUL: Played in "The Last Company," Ufa.

HENDERSON, DAVE: Appeared in "Bye, Bye, Buddy" (1929), Trinity.

HENDERSON, DELL: r. n. George Delbert Henderson; b. St. Thomas, Ont., July 5, 1883; h. 6 feet 1 inch; gray hair and blue eyes; w. 220 pounds; e. Sacred Heart School; m. Florence Lee, non-professional; by, nap shooting, motoring, swimming. Has played in stock on stage in nearly all principal cities of U. S. Entered pictures in 1909 with D. W. Griffith and Biograph Company as director. Worked for Keystone, Biograph, Famous, Fox, Roach, Pathe, Frohman, Metro-Goldwyn-Mayer. Has appeared in "Riley the Cop," "The Patsy," "The Crowd," "Show World," "Power of the Press," Freeland play.

HENDERSON, DICK: "Golden Dawn" (1930), Warner Bros.; Vitaphone No. 3413, "The Music Shop," No. 3280, "At the Church Festival."

HENOERSON, V. TALBOT: Appeared in "The Bachelors Club" (1929), General Pictures.

HENORICKS, BEN: b. New York City, e. Southern College, Philadelphia, Pa. Screen work with Jax-on, Cosmopolitan, Realart, Hodkinson, Associated Authors, Weber and North, Fox, Vitagraph. Among his pictures are: "Take It From Me," "Out All Night," Universal; "Birds of Prey," Columbia; "Barbed Wire," Paramount; "The Fencing Romeo," FBO; "My Friend from India," Pathe; "Waterfront," "Synthetic Sin," First National; Olaf in "Black Waters," British and Dominion; Dutch Romeo in "The Great Divide," First National; Pete in "Twin Beds," First National; Ed in "The Wild Party," Paramount.

HENDRICKS, JR., BURT: b. New York City, November 2, 1893; h. 6 feet; brown hair and eyes; w. 180

pounds; p. Isabelle and Burt Hendricks, professionals; e. Southern Manual, Philadelphia, Pa.; by, all sports. Stage experience, started with his father in Ole Olson and Yon Yonson, also with William A. Brady, the Shuberts and Klaw and Erlanger. Screen experience started in 1911 with Luhlner, followed by Essanay, Edison, Pathe, Paramount and Universal, and in the following productions: "Men Without Women," Fox; "Birds of Prey," Columbia; "The Fencing Romeo," FBO; "My Friend from India," Pathe; "Waterfront," "Synthetic Sin," "The Great Divide," "Twin Beds," "Road to Paradise," First National; "Barbed Wire," "The Wild Party," Paramount; "Take It From Me," "Out All Night," Universal.

HENDRICKS, DUDLEY C.: h. LaGrange, Ky., August 3, 1870; h. 6 feet 3 inches; blue eyes and brown hair; w. 170 pounds; e. Louisville Ky.; married Mrs. Florence Hendricks. Has lived in Louisville, Ky., Kansas City, Mo., Chicago, Oklahoma City, Los Angeles. Entered pictures in 1916. Pictures include, "Honest Hutch," "Little Shepherd of Kingdom Come," "Flying U Ranch," "Bellamy Trial."

HENLERE, HERSCHEL: Played in Vitaphone No. 933, "The Madcap Musician."

HENRY, GALE: Appeared in "Darkened Rooms" (1929), "The Love Doctor" (1929), Paramount.

HENRY, LEDNARD: "The New Waiter" (1929), Pathe-George LeMaire Comedies; "Musical Beauty Shop" (1930), Pathe Melody Comedies, first series.

HEPBURN, BARTON: b. Minneapolis, Minn., February 28, 1906; h. 6 feet; dark brown eyes and hair; w. 160 pounds; e. Lake Forest, Ill., Academy; by, golf, swimming. Stage career: with Billie Burke, Richard Bennett, Grand Guignol, New York; Charles Frohman Co., Rochester; "The Vortex," "Young Woodley," Los Angeles. Entered pictures in 1928. Pictures include one of the Young Vultures in "Dynamite," MGM; "The Midway," Tiffany-Stahl; "Painted Faces," Tiffany-Stahl; "The Valiant."

HERBERT, HOLMES: b. Dublin, Ireland; h. 5 feet 11 inches; fair hair and gray eyes; w. 165 pounds; p. Harriet Clay and Edward Herbert, professionals; e. Nottingham high school and Rugby college; not married; by, golf, swimming, riding and books. First appearance on stage at the age of 8 at Sadler & Wells theatre, London; later with John Sanger circus, Robys Midlet Minstrels, J. R. Benson Company, in English provinces; appeared in Drury Lane, Adelphi, Lyceum, Aldwych, Kingsway, His Majesty's, Haymarket, the Royal Court and other theatres. On the American stage for three years with Charles Frohman Company, with Billie Burke, Blanche Bates, Grace George and Mrs. Patrick Campbell. Picture career includes appearances in "The Terror," "On Trial," "Gentlemen Prefer Blondes," "The Fire Brigade," "The Charlatan" and "Sporting Age"; in 1929 "Madame X," Metro-Goldwyn-Mayer; "Careers," "The Careless Age," "Her Private Life," First National; "The Kiss," "Thirteenth Chair," "Untamed," MGM; "The Ship from Shanghai" (1930), MGM.

HERBERT, HUGH: b. Binghamton, N. Y., 1887; e. Cornell University. Stage career: 23 years as actor, comedian and playwright; has written 150 playlets, vaudeville sketches, plays produced by Sam Harris and A. H. Woods. Screen career: playwright and actor, joined Fox Movietone to write and play in "Mind Your Business"; wrote continuity and dialog for "The Great Gabbo," Sono Art-World Wide; No. 2517-18, "The Prediction," Vitaphone short.

HERMAN, AL: Played in Vitaphone No. 2578.

HERMAN, DR. CARL: Played in "His Birthday Suit" (1930), Pathe Variety Comedies.

HERMDE, TOM: "White Cargo" (1930), produced by W. P. Film Co., London.

HERRICK, JACK: Screen career: Fox, Truart, Sanford Productions, MGM, Vitagraph. Pictures include "Is Zat So," "Arizona Kid" (1930), Fox; "Beau Broadway," MGM.

HERSHOLT, JEAN: b. Copenhagen, Denmark, July 12; h. 5 feet 11 inches; medium brown hair and dark blue eyes; w. 180 pounds; p. both Danish professionals; e. grammar and high schools of Copenhagen; and received his stage training at the Dacmar theatre, Copenhagen; in repertoire all over Scandinavia; m. non-professional; by, collecting rare books, painting and sketching. In repertoire in Denmark, Norway, Sweden and Finland. Screen experience consists of roles in

GUSTAV von SEYFFERTITZ

"Younger Generation" for Columbia; "Abie's Irish Rose" for Paramount; "Battle of the Sexes," a D. W. Griffith production; "The Climax" and "Girl on the Barge" for Universal; "Stella Dallas" and "Greed," Goldwyn productions; also in "Don Q" with Douglas Fairbanks; in "The Goldfish," "So Big" and "It Must Be Love" for First National; and in "The Student Prince" for Metro-Goldwyn-Mayer. Also in pictures for the Great Northern Films of Copenhagen and was under contract to Thomas H. Ince of Inceville (1914-15). Has appeared in 1929 in "Girl on the Barge," "Modern Love" and "You Can't Buy Love," Universal; in 1930 in "Mamba," Tiffany; "Hell Harbor," United Artists; "The Climax," Universal; "Viennese Nights," Warner Bros.

HERZBERG, MARTIN: Played in "The Last Company," Ufa.

HESSE, BARON: Appeared in "Prisoners" (1930), First National.

HEWITT, BEN: Appeared in "Protection" (1929), Fox.

HEWLETT, BEN: Appeared in "Not Quite Decent" (1929), "On the Level," "Protection," Fox.

HEWSTON, ALFREDO: b. San Francisco, Cal., September 12, 1876. h. 5 feet 11 inches; dark brown hair and green-gray eyes; w. 135 pounds; e. Lincoln grammar school, San Francisco; p. Lillian O'Dell and Clarence King, professionals; m. Ollie Hayward, Dayton, Ohio, non-professional; by boxing, character makeup, painting of water colors, writing verse. Thirty years stage experience. Born in show business, made first appearance when 5 years old with mother in "Ten Nights in a Barroom," in San Francisco. Did child parts until 14; went to Grand Opera House. In 1895 joined Dr. Clark's Medicine Show, did top mount with Dunbar and Seddell and worked in after pieces, singing and clog dancing numbers. First entered pictures in 1911-13. Latter part of 1915 went to Universal City, did the mate in Harry Cary's picture "Just Jim." Stayed at Universal until early part of 1920. Worked with the Bison 101 Company, then for Mrs. De Grasse in "Hell's Morgan Girl." Next in the Blue Bird unit. Then did heavies with Baby Zoe Ray. 1920 went to Long Beach to Balboa Studios with Moranti Comedies, doing characters. 1921 featured in comedy part with Joe Bonner in travel comedies for Special Picture Corporation. Appeared in such pictures as: "Prince of Daffy-Dills," "Rocked to Sleep," "Hay Fever," "Henpecked and Pecked Hens," "Sweet Dynamite," "Hearts of the Range," "Diamond Carlisle," "The Hate Trail," "Blind Circumstances," 1924, "Horse Fly Wiggins," "Trail Dust," Havart Productions, 1927. FBO, appeared in "Let's Go Gallagher," Arizona Streak, "Masquerade Bandit," "Out of the West," "Solittling the Breeze," 1930, "Firebrand Jordan," Big 4 Corp., "Rainbow Trail," Trem Carr Production, Chinese cook, National Players, Al Nights, director.

HICKMAN, ALFREDO: b. England, February 25, 1873; h. 5 feet 9 inches; blue eyes and gray hair; w. 156 pounds; e. Bradford College, England. Specialized in classics and music; m. Nance O'Neill; by, golf. Has lived in London, New York, Los Angeles. Experience on stage in "Little Billie," Du Maurier's "Tribby," many years with Charles Frohman and David Belasco, Mrs. Fiske, Jeanne Eagels in "Rain," and Nance O'Neill. First entered pictures in 1917. Pictures include: "The Czar in 'Fall of the Romanoffs,'" Travers in "The Rescue," United Artists.

HICKMAN, CHARLES: Appeared in 1929 in "Below the Deadline" and "One Splendid Hour," Chesterfield.

HICKMAN, HOWARD: b. Columbia, Mo., February 9, 1890; h. 5 feet 11 1/2 inches; brown eyes and gray hair; w. 175 pounds; e. San Jose, Cal.; m. Bessie Barriscale; has one son, Wallace, 21; by, golf, swimming. Has lived in San Jose, San Francisco, New York, Los Angeles. Entered pictures in 1914. Pictures include: "Civilization," "Society Sinners," Larry in "The Broadway Hooper," Columbia; "Alias Jimmy Valentine," MGM; "His First Command" (1930), Pathe.

HIERS, WALTER: b. Cordele, Ga., July 18, 1893; h. 5 feet 11 inches; hazel eyes and brown hair; w. 253 pounds; e. at Savannah, Ga., high school, Peeks-kill Military Academy; married; by, football, baseball. Has lived in Savannah, New York, Los Angeles. Entered pictures in 1915, starting as extra with Griffith at Biograph. Pictures include: "Glory Breaker," "Jimmy," "Bought and Paid for," "The Lummer," "Seventeen," "Beware of Widows," "Hold That Lion," "Racing Romeo," "Naughty," "Blondes by Choice," "Hot Lemonade," Christie short.

HIGGINS, PETER: Played in "Painted Angel" (1929), First National.

HIGHTDWER, HAROLO: Appeared in "Four Feathers" (1929), Paramount.

HILDEBRAND, ROONEY: Appeared in "Mother Machree" (1929), Fox.

HILL, AL: b. New York City, July 14, 1892; h. 5 feet 8 1/2 inches; blue eyes and dark hair; w. 158 pounds; m. Renee Borricault; has one daughter, Arline Patricia, 12; by, swimming, driving, boxing, golf, hockey. Has had 23 years stage experience. Has lived in Europe, Africa, Mexico and China, besides the United States. Entered pictures two years ago. Pictures include: "Her Wild Out," "The Drop Dick," "Dressed to Kill," "The Escape," "Roadhouse," "Sinner's Parade," Blonde in "Side Street," RKO; Suid in "The Racketeer," Pathe; Harry in "Maid to Order," "Stool Pigeons," Columbia; "Me, Gangster," Fox; "Alibi," United Artists; "Half Way to Heaven" (1929), Paramount.

HILLER, W.: Played in "The Last Company," Ufa.

HILLIARD, ERNEST: b. New York City, February 1, 1890; h. 5 feet 7 inches; brown hair and hazel eyes; w. 150 pounds; p. mother, Greenfield, non-professional, father, Charles, professional; e. in high schools in Europe and in college in Alsace, Lorraine; has had stage training; m. Edna Nixon, non-professional; by, wood carving, and outdoor sports. Stage experience in New York City and in Europe appearing in dramatic and dancing acts. Screen experience began in 1912 and he has appeared in such pictures as "Red Wine," "Divine Sinners," "The Beloved Vagabond," "The Dude Ranch," "Divorce Coupons," "The Matinee Idol," "Dugan of the Dugan," "Lady Raffles," "Come With the Tide," "The Hop," "The Midnight Adventure," "When Dreams Come True" (1929), Ray-art.

HILLIARD, JACK: Appeared in "Pride of Pawnee" (1929), Radio Pictures.

HINE, ROBERT: "The New Waiter" (1930), Pathe-George LeMaire Comedies.

HINES, JOHNNY: b. Golden, Col., July 25, 1897; h. 5 feet 10 inches; black hair and brown eyes; w. 160 pounds; p. Isabelle McMillin and John Hines, non-professionals; e. College of the City of New York and received his stage training in New York City; by, riding, swimming and billiards. Stage experience in such productions as "Sherlock Holmes," "Tribby," "Broadway Jones," and "Alias Jimmy Valentine"; on screen in "Johnny's Week End" (1930), Educational, Gayety Comedies.

HOBBS, HALLIWELL: b. Stratford-on-Avon, England. First appearance on the stage in Glasgow in January, 1898. Stage productions include: "Romeo and Juliet," "Private Nobody," "Hamlet," "In the Night Watch," "Tribby," "The Love Thief," "Treasure Island," "The Swan," and "The Silver Box." First audible picture was with Jeanne Eagels in "Jealousy," Paramount; then "Grumpy," Paramount; "Lucky in Love," Pathe; "Right of Way," First National; "Scotland Yard," Fox; and as Stephen Spetigue in "Charley's Aunt."

HOFFMAN, OTTO F.: b. New York City, May 2, 1879; by, 5 feet 7 inches; dark eyes and graying hair; w. 130 pounds; e. Brooklyn, N. Y.; m. Laura King; has one son, Eugene King, 9. Entered pictures in 1917 with Thos. H. Ince. Pictures include: "City of Contradictions," "The Terror," "The Busher," Payton Hale stage in "Hardboiled Terror," "Rinty of the Desert," "The Siren," Perkins in "The Hottentot," Landlord in "Is Everybody Happy," Warner; "Behind Closed Doors," Columbia; "The Desert Song," "Madonna of Avenue A," "On With the Show," Warner; "Acquitted" (1929), Columbia; "Other Tomorrow" (1930), First National; "Abraham Lincoln" (1930), United Artists; "Sinner's Holiday" (1930), Warner.

HOLCOMB, WYNN: Played in "King of Jazz" (1930), Universal.

HOLZEN, WILLIAM: b. Rochester, N. Y., May 22, 1872; e. University of Rochester; h. 5 feet 11 1/4 inches; w. 195 pounds; gray hair, brown eyes; h. fishing in the Adirondacks; stage for 16 years in such productions as "It Pays to Advertise," "Miss Lulu Bett," "Here Comes the Bride," "Civilian Clothes," "The Nervous Wreck," "Dangerous Years," "Apple Sauce" and "The Noose." First picture was for Fox, when he appeared in "Road House." Pictures include: "The First Kiss," Paramount; "Three Week Ends (Chara Bow)," Paramount; "Wetley River," First National; "The Trespasser," "Three Faces East," "Fast Life," "Not So Dumb," "What a Widow," "Framed," "Holiday" and "The Man Who Came Back."

HOLLAND, JOHN: b. Kenosha, Wis., June 11, 1900; h. 6 feet 1 1/2 inches; blue eyes and brown hair; w. 185 pounds; e. high school in Greensboro and attended Fishburne Military Academy in Waynesboro, Va.; by, golf, tennis, polo. Entered pictures in December, 1925. Pictures include: "College Coquette," Columbia; "Black Magic," Fox; "Evangeline," "She Goes to War," United Artists; "Guilty" (1930), Columbia; "Hell Harbor" (1930), "Eyes of the World" (1930), United Artists.

HOLLAND, MAURICE: "Day of a Man of Affairs" (1929), Columbia Victor Gems.

HOLLINGSWORTH & CRAWFORD: Vitaphone No. 2753, "Bedtime."

HOLMAN, HARRY: "Hard Boiled Hampton" (1929), Pathe Manhattan Comedies, first series; "Give Me Action" (1930), Pathe Rainbow Comedies; Vitaphone No. 4230, "The Big Deal."

HOLMES, FRED: Appeared in "Driftwood" (1929), Columbia.

HOLMES, LEON: r. n. Leon von Sederholm; b. San Francisco, November 26, 1913; h. 5 feet 5 1/2 inches; brown eyes and auburn hair; w. 112 pounds; e. in Hollywood. Studying Spanish and History; by, swimming, tennis golf and horseback riding. Entered pictures in October 15, 1923, through General Manager Bird of Golden Gate Studios, San Francisco. Pictures include: "Battling Brewster," "The King of Kings," "Jazz Sinner," "Frisco Sally Levy," "Freckles," "The Latest from Paris," and a series of Fox comedies.

HOLMES, PEE WEE: Appeared in "Sunset Pass" (1929), Paramount.

HOLMES, PHILLIPS: b. Grand Rapids, Mich.; p. Taylor Holmes, professional; e. early vacation in New York City, then spent five years studying in Trinity College, England, and also in Paris, France, and entered Princeton three years ago. No stage experience. He is under contract to Paramount and his first role was in "Varsity," his second role was a small one, that of a dancer in "His Private Life," starring Adolphe Menjou. He also appeared in "The Wild Party," starring Clara Bow; and in 1929 in "Painted Heels," "Return of Sherlock Holmes," "Stairs of Sand," Paramount; "Her Man," Pathe; and in 1930 in "The Devil's Holiday," "Only the Brave," "Parliament on Parade," "Grumpy," "Barber John's Boy," Warner Bros.

HOLMES, ROBERT: Appeared in "Burning the Wind" (1930), Universal.

HOLMES, STUART: b. Chicago, Ill., 1887; h. 5 feet 11 1/2 inches; auburn hair and hazel eyes; w. 180 pounds; p. William Holmes, non-professional; e. Chicago high school, studied art in Chicago; m. Blanche Maynard, non-professional; by, hunting and sculpture. Twenty years stage experience includes engagement in Germany, in Orpheum vaudeville and also in Shakespearean roles in 1905. Screen experience of 21 years consists of "Painted Heels," "The Four Horsemen," a galley slave in "Prisoners" in such pictures as "Tess of the d'Urbervilles" and "Zenda," and in "The Man Who Laughs," taking the part of Louis XV. In "Heroic Lover" (1929), General Pictures; "Captain of the Guard" (1930), Universal.

HOLMES, TAYLOR: h. 5 feet 8 inches; brown hair and blue eyes; w. 150 pounds. Pictures include "Twenty Dollars a Week," Selznick; "The Crimson Runner," Stromberg-Pro-Dis-Co; "The Verdict," Tru-art; "Borrowed Finery," "One Hour of Love," Tiffany; "King Harold," Pathe; "The Diva," Best; "The Love of the Ladies," Christie, in 1929; "Come Across," Universal; "Stolen Kisses," Warner Bros.; "Terry of the Times," serial, Universal; "Dad Knows Best" (1930), Educational-Jack White Comedies.

HOLT, JACK: b. Virginia; h. 6 feet; dark brown hair and eyes; w. 180 pounds; p. father, an Episcopal clergyman; e. New York public schools, Virginia Military Institute, and received his stage training in amateur dramatics; m. non-professional; by, polo, riding and hunting. Before going on the stage he was a civil engineer with a railroad company; then became a rancher in Oregon and other Western states where he learned to ride and rope on the open range; also employed for copper in Alaska. He started his theatrical career in stock companies and vaudeville, later entering pictures through his ability as a rider; his first screen feat being to ride a horse from a 30 foot cliff into deep water. Following this he was cast in Western roles; later in other parts, including that of screen villain. Probably his best known parts were in Paramount's Zane Grey productions such as "The Light of Western Stars," "Wild Horse Mesa," "The Enchanted Hill," "Born to the West," and "Wanderer of the Wasteland"; others are "Submarine," for Columbia; "The Vanishing Pioneer," "The Water Hole," "Avalanche" and "Sunset Pass" for Paramount; in 1929 in "The Donovan Affair" and "Father and Son"; in 1930 in "Vengeance," Columbia; "The Border Legion," Paramount.

HOLTZ, GEORGE: Played in "The Trail of '98" (1930), MGM.

HOLTZ, LOU: Played in Vitaphone No. 954, "Idle Chatter."

HOLTZ, TENEN: Appeared in 1929 in "House of Horror," First National; "The Duke Steps Out," "Show People," "The Trail of '98," "Kibitzer," "The Melody Man," Columbia; "The Woman Racket" (1930), MGM.

HOMANS, ROBERT: b. Malden, Mass.; h. 5 feet 11 inches; brown eyes and gray hair; w. 210 pounds; e. University of Michigan. Screen work with Independent Pictures, Associated Exhibitors, Tiffany, Lumas. Pictures include: "The Fighting Conquerors," "Perils in Peril," "Ride 'em High," Pathe; "Fast and Furious," "Range Courage," "Burning Wind," Universal; "The Masked Angel," First Division; "Obey Your Husband," Anchor; "The Isle of Lost Ships," "Smiling Irish Eyes," First National; "Blindfold," Fox; "Fury of the Wild," Radio Pictures.

HOPKINS, RUSSELL: "College Lovers" (1930), First National.

HOPPER, DEWOLF: r. n. William DeWolf Hopper; b. New York City, March 30, 1858; h. 6 feet 2 inches; light hair; w. 193 pounds; p. Rose and John DeWolfe, non-professionals; e. J. H. Morse School, and Harvard College; by, baseball. In "The March of Time," MGM; Vitaphone No. 1047, "At the Round Table."

HOPTON, RUSSELL: b. New York City, N. Y., February 18, 1900; e. at New York Agricultural College; h. 5 feet 11 inches; w. 160 pounds; brown hair and blue eyes. Entered pictures in 1920 from the stage. Pictures include: "College Lovers," role of Eddie Smith; "Call of the Flesh," role of Enrique; "Minn and Bill," as Alex, and "The Criminal Code," as Sheridan.

HORTON, EDWARD EVERETT: b. Brooklyn, N. Y.; e. Columbia University. Stage career at the age of 20 as a member of the chorus of a comic opera company playing Gilbert and Sullivan operas on Staten Island. He was on the stage for twelve years and appeared in the following productions: "Never Say Die," "The Nervous Wreck," "Clarence," "The Professor's Love Story," "Beggar on Horseback," "Lila's Time," "Smilin' Through," "The Rear Car" and "The First Year." Started his screen career six years ago and has made appearances in "Too Much Business," "The Front Page Story," "Rugles of Red Gap," "To the Ladies," "The Beggar on Horseback," "Marry Me," also in the following Vitaphone productions: "Miss Information," "The Terror," "Sonny Boy," "The Hottentot Story," "The Victor," "The Sand," "Wide Open"; in 1929 in "God Medicine," "The Right Bed," "Trusting Wives," "Prince Baby," Educational; Coronet Talking Comedies; and in 1930 in Vitaphone No. 2237, "Miss Information," "Take the Heir," Big 4; "Toast of the Legion," First National; "Holiday," Pathe; "Once a Gentleman," Sono Art-World Wide.

HOTALING, ARTHUR: Appeared in 1929 in "Bye, Bye Buddy" and "Little Wild Girl," Trinity.

HOUSE, NEWTON: b. Colorado; e. Rockwell grade school, Holly, Col. Pictures include "Not One to Spare," Hodkinson; "Spirit of the U. S. A.," FBO; "The Riding Whirlwind," "Red Warning," "Buckskin Days," "Winged Hoofs," "Son of the Frontier," "The Untamed," "The Fighting Kid," "The Danger Trail," Universal; "A Final Reckoning," Universal serial.

HOUSEMAN, ARTHUR: b. New York, 1890; e. New York. Has had stage experience. Screen work with Edison, Selig, Metro, Goldwyn, Selznick, American Releasing, Clark-Cornelius Principal Pictures, Paramount, First National, Fox, Tro-Dis-Co., United Artists. Pictures include "Publicity Madness," Fox; "The Spotlight," "Partners in Crime," "Fools for Luck," Paramount; "Happiness Ahead," First National; Andy Quinlan in "Queen of the Night Clubs," Warner; Barney Barlow in "Fast Company," Paramount; "Times Square," Gotham; "Sunrise," Fox; "Sins of the Fathers," Paramount; "Broadway," Universal; "Song of Love" (1929), Columbia; "Officer O'Brien" (1930), Pathe.

HOWARD, CHARLES: "All Stuck Up" (1930), Pathe-Checker Comedies, first series.

HOWARD, EUGENE: Vitaphone No. 349, "Between the Acts of the Opera."

HOWARD, FREDERICK: Played in "Numbered Men" (1930), First National.

HOWARD, JOSEPH E.: Played in Vitaphone No. 2596.

HOWARD, LESLIE: Played in "Outward Bound" (1929), Warner Bros.

HOWARD, PAUL: Appeared in "King of Jazz" (1930), Universal.

HOWARD, TOM: Played in "Rain or Shine" (1930), Columbia.

HOWARD, WILLIE: Vitaphone No. 349, "Between the Acts of the Opera."

HOWES, REEO: b. Washington, D. C.; h. 6 feet; brown hair and gray eyes; e. University of Utah, Harvard Graduating School; by, aviation, swimming.

A. Leslie Pearce

International Director
Screen and Stage

Has produced thirty (2-reel) talking comedies for
Mack Sennett, Educational and Christie

"The Delightful Rogue" "The Fall Guy"

with featuring Jack Mulhall
Rod La Rocque and Mae Clarke
R.K.O. R.K.O.

Direction

"Meet the Wife"

Christie

basketball, wrestling and squash. Stage career: opposite Peggy Wood in "Artist's Life," supported Billie Burke in "Intimate Strangers." Screen work with Fox, Rayart, Warners, Paramount. Pictures include: "Fashion Madness," Columbia; "Ladies Night in a Turkish Bath," First National; "Hellship Bronson," Gotham; "A Million for Love," Sterling; "Sawdust Paradise," Paramount; star in "Russ Farrell, Aviator" subjects produced by Charles Rogers and released by Educational; "Come Across," Universal.

HOXIE, JACK: b. Oklahoma, January 24, 1890; h. 6 feet 1 inch; black hair and gray eyes; w. 195 pounds; e. public schools of Idaho; hy. polo. Entered pictures in 1918 as featured player and was double for different stars because of ability to ride. Pictures include "The Last Frontier," "Men of Daring," "Heroes of the Wild," "The White Outlaw," "The Forbidden Trail," "Roaring Adventure."

HOY, OANNY: Appeared in "When Dreams Come True" (1929), Rayart.

HOYT, ARTHUR: b. Georgetown, Colo.; h. 5 feet 6 inches; brown hair and hazel eyes; w. 132 pounds; e. in Butte, Montana; hy. golf. Was on New York stage 16 years as actor and director. Entered pictures in 1916. Played in "Just Married," Thorne in "My Man" (1929), "Dumbbells in Ermine" (1930), "Man from Blankley's" (1930), Warner Bros.; "Seven Days Leave" (1929), "The Wheel of Life" (1929), Mr. Willings in "Medals," Paramount; "Night Work," "Stolen Kisses," "A Man's Man," "Protection," Michael Sturm in "Her Private Affair," Pathe; "On Your Back" (1930), Fox; "Going Wild" (1930), First National; "The Boss's Orders" (1930), Pathe, Folly Comedies, second series.

HOYT, LEO: Vitaphone No. 1046, "Everything Happens to Me."

HOYT, WAITE: Played in Vitaphone No. 972.

HUGHES, GARETH: b. Blantly, Wales, August 23, 1894; h. 5 feet 7 inches; blue eyes and brown hair; w. 130 pounds; e. Wales, studied literature, languages; hy. horseback riding. Has lived in New York, London, Paris. Has had 15 years of stage experience. Entered pictures in 1919 through Clara Kimball Young. Pictures include "Sentimental Tommy," "Enemies of Women," "Whirlwind of Youth," "Comrades," "Old Age Handicap," "Better Days," "Silent Sentinel," "The Sky Rider," Chesterfield; "Mister Antonio," Tiffany-Stahl; "Broken Hearted," Trinity.

HUGHES, LLOYD: b. Bisbee, Ariz.; h. 6 feet; dark brown hair and gray eyes; w. 155 pounds; p. May and William Hughes, non-professionals; e. Polytechnic high school; m. Gloria Hope, professional; hy. golf, swimming and handball. Has appeared in such pictures as "The Mysterious Island" and "Where East Is East" for Metro-Goldwyn-Mayer and in "Heart to Heart," "No Place to Go," "The Stolen Bride" and "An Affair of the Follies" for First National; "Acquitted" (1929), Columbia; and in 1930 in "Love Comes Along," Radio Pictures; "Hello Sister," Sono Art-World Wide; "Big Boy," Warner Bros.; "Moby Dick," Warner.

HUGHES & PAM: Vitaphone No. 2837, "The Fall Guy."

HUGHES, RAY: "Big Hearted" (1930), Pathe; "Carnival Revue" (1930), Pathe-Whoopee Comedies.

HUMMELL, WILSON: Appeared in "Woman Trap" (1929), Paramount.

HUNOLEY, JOHN: Vitaphone Nos. 4270-71, "The Legacy."

HUMPHREY, WILLIAM: b. Chicopee Falls, Mass., January 2, 1874; h. 5 feet 8 inches; dark brown and grey hair and dark grey eyes; w. 165 pounds; p. Susan Meikle and Jonathan Humphrey, non-professionals; e. Apple Street high school, Philadelphia, Bryant and Stratton, Philadelphia; m. Berlie Soterberg, professional; hy. reading and athletic sports. Stage experience: first on the stage with Bijou Theatre stock company in Philadelphia. Left stage and toured in almost every section of United States, Canada and West Indies, either as a star or in support of leading actors; has been leading man and featured with such stars as Julia Marlowe, Maude Banks, Julia Arthur, Blanche Walsh, Walker Whiteside, Lillian Lewis, Thomas W. Keene, Mrs. Langtry, Margaret Mather. Played Cassius in "Julius Caesar," which was produced by the Art Theatre company at the Hollywood Bowl, Hollywood, Cal. Originated part of Napoleon in "More Than Queen," at Broadway theatre, New York, which was produced by Julia Arthur who originated part of Josephine. In New York productions of "Myer and Son," "Midnight Bell," "The Other House," "Mills of the Gods," "Power of Gold," "Captain Paul," "Village Postmaster," "The Little Grey Lady," "Northern Lights," "Not One Word," "The Heather Field," "The Mormon Wife," "Fetters of Men," "Mile, Mars," "Mrs. Jack," "Heart's Affaire," "My Jack," "Land of the Midnight Sun," "Friends," "Leah Klesna." Screen experience: is conceded to be one of screen's foremost character actors. For years was the stage's most popular "Napoleon," a part he has played over 1,500 times. Made first screen appearance for Vitagraph Company of Brooklyn, N. Y., when it produced in three reels, "Napoleon." Became Vitagraph director of such pictures as "A Tale of Two Cities," "The French Spy," "The Money Kings," "Babbling Tones," "Atonement," "The Unchastened Woman," "Two Men and a Woman," "The Wife Whom God Forgot," "Joan of Plattsburgh," "The Re-incarnation of Karma," "The Black Spider," "Fathers of Men," "Footlights of Fate," "The Butler's Secret" and others. In Hollywood has appeared in such pictures as "Scaramouche," Lord Averley in "Beau Brummel," Stephen Douglas in "Abraham Lincoln," "One Night in Rome," "Dangerous Innocence," "Drusilla With a Million," "The Unholy Three," "The Volca Boatman," "The Silent Lover," "Lad, Robin Hood," "The Wise Crooks," "The Sky Pilot," "Stella Dallas," "The Actress," "The Danger Girl," "The Arizona Express," "In and Out," "The Godless Girl," "Salvation Sal," "Trelawney of the Wells," "The Phantom of the Opera," "The Social Code," "Roused Lips," "Oh, Henri," "The Sky Call," "Men of the Dawn," "Devil May Care," and many others.

HUNT, JAY: b. Pennsylvania. Screen work with Vitagraph, Thanhouser, Universal, Sunset, Lumax, Sterling, Associated Exhibitors, Tiffany. Pictures include: "Lightning," "A Man Four-Square," "Three Bad Men," Fox; "One Minute to Play," "The Harvester," FBO; "The Overland Stage," First National; "Calum Salvation," MGM.

HUNTLEY, HUGH: First stage appearance at Daly's theatre, London, in small part. Second appear-

ance in leading role of "The Girl in the Taxi." Then traveled to Australia with musical comedy company and stayed five years. First screen appearance for Paramount in 1919, later to New York in "The Climbers" with Corinne Griffith. Left moving pictures for time and returned to stage appearing opposite Alice Brady in "The Witch," with Francine Larrimore in "Nice People," and with Cyril Maude in "Aren't We All." Also played with Olive Thomas and Elaine Hammerstein. Left the stage to appear in RKO version of the play "All the King's Men," which title was changed to "The Second Wife." He was then engaged by United Artists to appear in role of James Rutledge in "Eyes of the World."

HURLEY, PUTNAM & SNELL: Played in Vitaphone No. 2180.

HURST, BRANNOON: b. London, Eng.; h. 6 feet; brown hair and brown eyes; w. 150 pounds; e. Philological School, London. Twenty years of stage experience. Screen work with Famous Players, Pathe, Universal, United Artists, First National, Metro-Goldwyn, Warners, Fox, Davis Distributors, Paramount, Pro-Dis-Co, FBO. Among his pictures are "Seventh Heaven," "The High School Hero," "The News Parade," Fox; "Love," MGM; "The Man Who Laughs," Universal; "Her Private Life," (1929), First National; "The Greene Murder Case," "Interference," "The Wolf of Wall Street," Paramount; "The Right of Way" (1930), First National; "High Society Blues" (1930), Fox; "Eyes of the World" (1930), United Artists.

HURST, PAUL: b. California. Five years stage experience. Screen work with Universal, Lasky, Vitagraph, Pathe. Directed for states rights market. Pictures include "Cossacks," "Buttons," MGM; "Valley of Giants," "Red Raiders," "California Mail," Ramirez in "Lawless Legion," First National; "The Rainbow," Tiffany-Stahl; Superintendent in "Oh, Yeah," Jimmy-legs in "Sailors Holiday," Mehaffey in "The Rack-teer," Sergeant Westbrook in "His First Command," Captain Antrim in "O'Brien," Pathe; Peter Brierson in "Lucky Larkin," Universal.

HUSSEY, JIMMY: Appeared in Metro Morietone Act No. 97.

HUSTON, WALTER: b. Toronto, Ont.; h. 6 feet; brown hair and hazel eyes; w. 180 pounds. Left home at the age of 18 to join a traveling road show. In New York City, obtained a place in the cast of a company playing "In Convict Stripes," a melodrama by Hal Reid, father of the late Wallace Reid. At the conclusion of this engagement, toured the country with a company presenting a play called "The Sign of the Cross"; then abandoned the stage to direct work in the city water and electrical plants in Nevada and Missouri, winning a city engineer's license in St. Louis, then managed the Union Electric Light and Power Company's Charles Street plant; returned to the stage in 1909 making his initial appearance in his own vaudeville act which enjoyed tremendous success and then became a headliner on Keith and Orpheum circuits. Played in vaudeville for fifteen years, starring in acts which he wrote. To the dramatic stage he returned with the play, "Mr. Pitt" which ran in New York City, then took to the road once more with a Shubert road show revue. Returning to New York he played his famous role of the old man in Eugene O'Neill's

"Desire Under the Elms" and this characterization earned him the recognition of an excellent dramatic star. Then successively in "The Barker," "Congo" and "Elmer the Great." About this time Paramount contracted with Huston to appear in two feature length productions made at the Long Island studios, "Gentlemen of the Press" and "The Lady Lies." Has also appeared in several short films including "The Bishop's Candlesticks," "The Carnival Man" and "Two Americans." Completing "The Lady Lies" he was sent to Hollywood to play the role of Trampas in the all-talking picturization of "The Virginian"; in 1930 in "The Bad Man," First National; "Abraham Lincoln," United Artists.

HUSZAR-PUFFY, KARL: Played in "The Blue Angel," Ufa.

HUTH, HAROLD: Appeared in 1929 in "The Scarlet Devil" and "The Triumph of the Scarlet Pimpernel," World Wide.

HYAMS, JOHN: b. Syracuse, N. Y., in 1877; h. 5 feet 6½ inches; gray hair and brown eyes; w. 135 pounds; p. Esther D'Ancona and Simon Hyams, non-professional; e. Syracuse high school; m. Leila McIntyre, professional; hy. golf. Stage training in minstrelsy, farce and musical comedy and vaudeville. Has appeared in the following pictures: "Broadway Scandals" (1929), Columbia; "Cameo Kirby" (1930), Fox; "Swell People" (1930), Pathe, Manhattan Comedies; "Mind Your Business" (1930), Pathe, Melody Comedies; "Give Me Action" (1930), Pathe, Rainbow Comedies; "Some Babies" (1930), Pathe, Whoopie Comedies.

HYAMS & McINTYRE: Played in Vitaphone No. 2247, "All in Fun."

HYMAN, JOHNNY: Played in Vitaphone No. 2264, "Playing Pranks with Webster."

HYMER, WARREN: Appeared in 1929 in "The Far Call," "Girl from Havana," "Speakeasy," "Frozen Justice," Fox; in 1930 in "Born Reckless," "Lone Star Ranger," "Amen Without Women," Fox; "Sinner's Holiday," Warner Bros.

HYTTON, OLAF: Appeared in "Kitty" (1929), World Wide; "Grumpy" (1930), Paramount.

I

INCE, JOHN: r. n. John Edwards Ince; h. New York City; h. 5 feet 10½ inches; gray hair and blue eyes; w. 185 pounds; p. Eunice and John Ince, professionals; e. Trinity Chapel, New York City; m. non-professional. Was on stage from 1888 to 1913 and appeared in the following productions: Henry E. Pixey, utility; August Darling, utility; Ada Rehan, "Midsummer Night's Dream"; Katherine Kiddus, "Madame Sans Gene"; Rich and Harris productions; Sullivan, Harris and Wood production; Henry Miller productions; Henry W. Savage production; Klaw and Erlanger. He appeared in stock at the following theatres: Grand Opera House, Boston; 4 Patsy theatre, Philadelphia; Girard Avenue theatre, Philadelphia; Grand Opera House, Philadelphia; Polis theatre, Bridgeport, Conn.; Park theatre, Indianapolis; Benglow theatre, Salt Lake City; Alcazar theatre, San Francisco. Has been in pictures since 1913 as director, producer and actor. Has had part in the silent productions of the following companies: Pathe, Lubins, Equitable, Metro, Thomas H. Ince, Gardner Sullivan Productions, and John Ince Productions. Has appeared as an actor in the following talking pictures: "Alias Frank Gertie," for RKO; "Hot Curves," Tiffany; "Little Caesar," First National; "Moby Dick" and "Children of Dreams" for Warner Bros.

INCE, RALPH: b. Boston, Mass., 1887; hy. golf and tennis. Stage career: Richard Mansfield company, "The College Widow." Screen career: first as actor then as director. Appeared as Lincoln in "Lincoln Series," for Vitagraph; acted and directed "Not for Publication," "Shanghai'd," "Chicago After Midnight," "Bigger Than Barnum's"; directed, "Coney Island," "South Sea Love," "Hit of the Show," "Hardboiled," FBO; "Hurricane," Columbia; played Roller McRae in "Wall Street" (1929), Columbia; "Numbered Men" (1930), First National.

IMHOF, ROGER: Vitaphone No. 991: "Rural Hospitality."

INGRAHAM, CLIFFORD: Appeared in "Hearts in Dixie" (1929), Fox.

INGRAHAM, LLOYD: Appeared in 1929 in "The Rainbow Man," Paramount; "Don't Get Excited," Educational Tuxedo; "Untamed," MGM; in 1930 in "A Lady to Love," MGM; "Last of the Duanes" (1930), Fox.

INGRAM, AMO: Appeared in "The Wild Party" (1929), Paramount.

INGRAM, CLIFFORD: Appeared in "Hearts in Dixie" (1929), Fox.

IRVING, GEORGE: h. New York; h. 6 feet; gray eyes and gray hair; w. 172 pounds; e. College of City of New York, and American Academy of Dramatic Arts in New York; m. Katherine Gilman; has two daughters, Katherine Irving, 22, Dorothy, 21; hy. tennis. Has lived in New York, Bayside, L. I., Hollywood. Entered pictures in 1913 through Augustus Thomas. Became noted director and after a time drifted back to acting. Pictures include "The American Father," "The Goose Hangs High," "Pigs," "Wanderer of the Wasteland," "Eric the Great," "Crandy's Wife," "Moran of Marines," "The Dance of Life," "Thunderbolt," Paramount; "Paris Bound," Pathe; "Coquette," United Artists; "The Naughty Flirt" (1930), First National; "Young Eagles" (1930), Paramount; "Last Performance," "Young Desire" (1930), Universal.

IRVING, WILLIAM: Appeared in 1929 in "Nothing to Wear," Columbia; "From Headquarters," Warner Bros.; Vitaphone No. 4160; "Ginsberg of Newberg," Vitaphone No. 4139, "Won to Love," Vitaphone No. 4284, "The Skin Game."

IRWIN CHARLES: "King of Jazz" (1930), Universal; Vitaphone No. 2555.

ITA TOYO: "Return of Dr. Fu Manchu" (1930), Paramount.

J

JAAP, NELAN: Appeared in "Great Power" (1929), Franklin Warner.

JACK, JOE: Appeared in "Driftwood" (1929), Columbia.

JACKSON, EDDIE: "Toadhouse Nights" (1930), Paramount.

JACKSON, EUGENE: Appeared in "Hearts in Dixie" (1929), Fox.

JACKSON, ORIN: h. Terre Haute, Ind., 1874; h. 5 feet 8 inches; dark brown eyes and iron gray hair; w. 155 pounds; e. Terre Haute and Chicago, specializing in law and dramatic, m. by golf riding. Has lived in Chicago, New York, Hollywood. Entered pictures in 1913. Played Dr. Sprague in "45 Calibre War," Pathe.

JACKSON, SELMER: Appeared in "Why Bring Up" (1930), Paramount.

JACKSON, TOM: Appeared in "Broadway" (1929), Universal; "Double Cross Roads" (1930), Fox.

JAGGER, DEAN: b. Lima, Ohio, November 7, 1903; h. 6 feet 2 inches; dark hair and eyes; w. 185 pounds; p. Lillie Mayberry and Albert Jagger, non-professionals; e. Collins, Indiana, and Wabash College at Crawfordsville, Indiana; hy. tennis and swimming. Stage experience in the following: "Cappy Ricks," "Matt Peaseley," "Shepherd of Hills," "Young Matt," also stock leads and in 1926 and 1927 in vaudeville with Alec B. Francis. Played in "Woman from Hell," for Fox, in lead with Mary Astor in 1929. Freelance player.

JAMES, GAROINER: b. New York City; h. 5 feet 8 inches; light brown hair and dark brown eyes; w. 139 pounds; e. Curtis School, New York City. Experience on stage with George Arliss, "Snow-White," "The Great Adventure," "Little Shepherd of Kingdom Come," and others. Screen work with Essanay, Kalem, Edison, First National, Hodgkinson, Metro, Vitagraph, Pro-Dis-Co, Warner, First Division, Paramount. Pictures include "Souls Aflame," "Ladies at Ease," "Eager Lion," "First Division," "Kentucky Courage," "First National," "The Big Killing," Paramount; Marvin Swallow in "The Mating Call," Caddo; "The Flying Fleet," MGM; "The Studio Murder Case," Paramount; "Dawn Patrol" (1930), First National.

JAMES, GLAODEN: b. Zanesville, Ohio; h. 5 feet 11 inches; light hair and blue eyes; w. 160 pounds; e. Columbus, Ohio. Stage experience since the age of six, later in many productions. Screen work with Metro, Fox, Selznick, Signet Productions, Playgoers, Arrow, Paramount, Phil Goldstone, FBO, Pro-Dis-Co. Among his pictures are "The Temptations of a Shop Girl," First Division; "Sweet Sixteen," Revart; "Adorable Cheat," "The Peacock Fan," Chesterfield; "His Captive Woman," "Girl from Woolworth's" (1929), First National.

JAMES, WALTER: b. Tennessee; e. Georgetown University. Screen work with Vitagraph, Whisman Bennett, Pathe, Fox, FBO. Pictures include "Little Annie Rooney," United Artists; "Batting Butler," MGM; "The Blood Ship," Columbia; "Patent Leather Kid," "The Wright Idea," First National; "The Irresistible Lover," Universal; "The Big Killing," Paramount; Sheriff in "Hell's Heroes," Universal; "Me, Gangster," Fox.

JAMIESON, BUO: h. Vallejo, Cal., 1894; h. 6 feet; brown hair and blue eyes; w. 270 pounds; e. San Francisco. Stage career: Four years in vaudeville and stock. Screen career: Essanay, Rolin-Pathe, Harold Lloyd, Universal, Fox, Pathe, Sterling, Columbia, FBO; "Phibes," FBO; "Buck Privates," Universal; "The Chaser," First National; Honey Sullivan in "The Grand Parade" (1930), Pathe; "Traffic" (1930), Pathe, Folly Comedies, second series.

JANNEY, LEON: h. Ogden, Utah, April 1, 1917; e. public schools in Hollywood and stage training in professional school in Hollywood; hy. collecting stamps, horseback riding, tennis and study of Latin. Had stage experience at age of 2 years on Pantages and Orpheum Circuit. Entered pictures in 1928. Has appeared with Marion Davies in "Old Dutch"; Lillian Gish in "The Wind." Was featured lead in Spanish and English version of "Our Gang" comedy. Featured in "Courage," "Hand Full of Clouds," and the lead in "Father's Son." Played with George Arliss in "Old English." Also "Doorway to Hell," "The Sin Flood." Now under contract to Warner Bros.

JANNEY, WILLIAM: r. n. William Preston Janney; h. New York City, February 15, 1908; h. 5 feet 10 inches; dark brown eyes and hair; w. 145 pounds; e. New York and Hollywood, specializing in English literature; FBO; hy. swimming. Has lived in New York and Hollywood. Stage experience in "Merton of the Movies," starring Glenn Hunter; created title role in "Tommy," which he played in New York and on tour. Entered pictures in December, 1928. Pictures include "Saiute," Fox; "Coquette," United Artists; "Mexicali Rose" (1929), Columbia; "Dawn Patrol" (1930), "The Right of Way" (1930), First National; "Young Desire" (1930), Universal; "Those Who Dance," Warner Bros.

JANNINGS, EMIL: h. Brooklyn, N. Y., July 26, 1886; h. 6 feet; light brown hair and brown eyes; w. 200 pounds; p. non-professionals; e. Zurich, Switzerland and Gorlitz; received his stage training working at the Gorlitz theatre and traveling with roving stock company; m. Gussie Hill, European variety star, now retired; hy. gardens and pets and the theatre. He did various odd jobs and plays bits as a boy with the Gorlitz theatre in Germany; traveled with a stock company going from place to place throughout the German provinces in wagons; also a member of a stock company at Gardelegen theatre, Gardelegen, Germany, and stock companies at Bremen, Leipzig and Mainz; with the Darmstadt Royal theatre, Berlin, playing role in Shakespearian, Ibsen, Schiller, Goethe and Strindberg. He was induced by Ernst Lubitsch to enter motion pictures in 1915, playing roles while continuing his stage work; then left the speaking stage entirely for pictures. He has appeared in "Madame Dubarry," "Passion," which was his first important picture to be shown in America; "Deception," "The Loves of Pharaoh," "Peter the Great," "Faust," "The Last Laugh," and "Variety," all Ufa productions. For Paramount he has made "The Way of All Flesh," "The Street of Sin," "The Last Command," "The Patriot," and "Sins of the Fathers." In (1929) "Betrayal," Paramount; "Fighting the White Star," "The Bertie Bletches," "Betrayal" (1929), Paramount; "The Blue Angel," Ufa.

JANS & WHALEN: Vitaphone No. 901, "Two Good Boys Gone Wrong."

JARNIGAN, JERRY: Played in Vitaphone No. 2705.

JARVIS, BOBBY: Played in Vitaphone No. 1070, "Putting It On."

JARVIS, SYONEY: h. New York City; e. in New York, England and France, specializing in literature and music; h. 5 feet 11½ inches; w. 187 pounds; black hair and brown eyes; m. Virginia Dare, professional. Six years with George M. Cohan and Sam Harris. Three years with Charles Dillingham, the Shuberts, Ziegfeld, and others. Fifteen years headliner in vaudeville in Europe and America. Entered pictures in 1914. Among his later pictures are "Casey at the Bat," "Circus Rookies," "Kismet" and the "Unholy Night."

JEFFERSON, THOMAS: h. New York City; h. 5 feet 6 inches; gray hair and blue eyes; w. 115 pounds; p. Margaret Lockyer and Joseph Jefferson; professional; e. New York and France; m. Daisy M. Robinson, professional; hy. reading and painting. Twenty years stage experience in New York and France and has appeared in "Rip Van Winkle," "Lightning" and all of Shakespeare's plays. Started in motion picture industry in 1909 in New York with D. W. Griffith, later appeared in Metro's "The Spenders," Griffith's "Sahis Lorchs," and "The Fencing Master," Biograph's "The Poor Gentleman," Universal's "The Beloved Liar," and in Fox's "Paid to Love"; "On With the Show" (1929), Warner Bros.; "Double Cross Roads" (1930), Fox.

JEFFREY, WILLIAM: b. Halifax, Nova Scotia. Joined traveling stock company at age of 16 and was leading man three years later with dramatic companies in Washington, D. C., and Baltimore. Has been featured player on Broadway for 18 years, appearing in such plays as "The Garden of Allah," "Three Faces East," "The Tavern," "Such Is Life," "The Squealer." First screen appearance in part of forest ranger in "Eyes of the World," United Artists.

JEFFRIES, JAMES: h. Carroll, Iowa, April 15, 1875; e. public schools, Los Angeles. Pictures include: "Jeffries, Jr.," Pathe; "Kid Speed," Educational; "Prince of Broadway," Chadwick; "One Round Hogan," Warner; "Beau Broadway," MGM.

JENNINGS, DeWITT: r. n. DeWitt Clarke Jennings; h. Cameron, Mo.; h. 6 feet; dark hair and hazel eyes; w. 180 pounds; p. Georgia and Oliver Salmon, non-professionals; e. St. Mark's Academy, and at Lar, Wyo. college; m. Ethel Conroy, professional, and has three children (2 boys, 1 girl); hy. automobiles, swimming and golf. Stage experience with stock company in New York City; with James O'Neill in "Within the Law," and in "The Thirteenth Chair," "Women in Room 13," "Under Cover," "The Red Dawn." Entered pictures in 1920, appearing in such pictures as "Murphy's Flats," "Name for the Man," "The Great Mail Robbery," "Home Made," "The Night Flyer," "Marry the Girl," "The Unbroken Purple," "Within the Law," "Alihi," "Trial of Mary Dugan" and "The Valiant." Appeared in 1929 in "The Crash," "Seven Footprints to Satan," First National; "Red Hot Speed," Universal; in 1930 in "In the Next Room," First National; "The Captain of the Guard," "Night Ride," Universal; "Those Who Dance," Warner Bros.

JESSEL, GEORGE: b. New York City, 1898. Stage experience began at the age of 9 as kiddie in Gus Edwards' revue, has written many popular songs, "Oh, How I Laugh When I Think How I Cried About You," Pictures include: "Private Izzy Murphy," and "Sailor Izzy Murphy," "Ginsberg the Great," Warner; "George Washington Cohen," Tiffany-Stahl; "Lucky Boy," Tiffany-Stahl; "Happy Days," "Love, Live and Laugh" (1929), Fox. Wrote titles and dialogue for "Lucky Boy," Tiffany-Stahl.

JOCHIM, ANOY: "Hard Boiled Hampton" (1929), Pathe-Manhattan Comedies, first series.

JOHNSON, DICK WINSLOW: Played in "Love, Live and Laugh" (1929), Fox.

JOHNSON, HAROLD: h. Chicago, Ill., March 5, 1895; e. grade and high school in Chicago, then attended Northwestern University; m. non-professional. Stage experience 14 years in vaudeville as headliner with John "Ole" Olsen, his partner, toured Australia two years. Produced own show "Monkey Business." First screen appearance in "Oh Sailor Behave" (1930), for Warner Bros., and next "Fifty Million Frenchman." Is part of team of Olsen and Johnson.

JOHNSON, NOBLE: b. Colorado Springs, Col.; h. 6 feet 2 inches; dark hair and eyes; w. 215 pounds. Screen career: "Topsy and Eva," "The Ten Commandments," "Soft Cushions," "Something Always Happens," Paramount; "Gateway to the Moon," "The Black Ace," Fox; Jeelo in "Black Waters," British and Dominion; Ahmed in "Four Fathers," Li Po in "Mysterious Dr. Fu Manchu," Paramount; "Moby Dick," Warner Bros.

JOHNSTON, J. W.: h. Ireland; e. New York and Dublin. Stage experience with Sothern, Frohman, "The Squaw Man," "The Wait," in stock. Screen work with Metro, Fine Arts, World, Pathe, American Releasing, United Artists, Paramount, Selznick. Pictures include "Driftwood," Columbia.

JOLSON, AL: r. n. Asa Yoelson; b. St. Petersburg, Russia; m. Ruby Keeler, New York Musical Stage Star; h. "Hearts" and high powered motor cars. He was brought to America while a baby. His father decided for him to become a cantor in the Jewish synagogue, which Al did not care to do, so he was away from home to join a circus as ballyhoo man. He later changed to cafe entertainer, and then formed a vaudeville act with his brother and another man and went on the road. In 1906 he discovered his ability to please an audience, and then upon the advice of an old colored man, he blackened his face and became the greatest black-face comedian and mammy singer. Then joined Dockstader's minstrel show and was with them for two years. His first film was "The Jazz Singer," which was followed by the "Singing Fool" and "Say It With Songs," "Mammy," "Sons o' Guss," United Artists; "Big Boy" (1930), Warner Bros.

JONES, BILLY "RED": r. n. William Charles Jones; b. Wheeling, West Va., February 9, 1913; h. 5 feet 3 inches; brown eyes and red hair; w. 115 pounds; e. Santa Monica and Culver City, grammar schools and Venice high school; hy. swimming, riding, boating and football. Has lived in Wheeling, Akron, Ohio, Los Angeles, Santa Monica, Culver City. Entered pictures in September, 1927, through Ross Lederman, director. Among his pictures are: "Sparrows," "The Cripple," "Three Miles Up," "The Phantom Flyer," "The Hound of Silver Creek," "Vacation Waves," "The Final Extra," Lumas; "Sky High Saunders," Universal.

JONES, BUCK: h. Vincennes, Ind.; h. 6 feet; brown hair and gray eyes; w. 173 pounds; e. In-

dianapolis. Among his pictures are "The Branded Sombbrero," "Riders of the Purple Sage," "One Man Trail," "To a Finish," "Bar Nothing," "Riding Speed," "Rough Shod," "The Fast Mail," "Trooper O'Neill," "West of Chicago," "Bells of San Juan," "Boss of Camp 4," "The Footlight Ranzee," "Snow-drift," "The Eleventh Hour," "Hell's Hole," "Skid Proof," "Second Hand Love," "Big Dan," "Cupid's Fireman," "Not a Drum Was Heard," "The Yagabond's Trail," "Circus Cowboy," "Western Luck," "Against All Odds," "The Desert Outlaw," "Winner Take All," "The Man Who Played Square," "The Arizona Romeo," "Gold and the Girl," "The Trail Rider," "Hearts and Spurs," "The Timber Wolf," "Durand of the Bad Lands," "The Desert's Price," "The Cowboy and the Countess," "The Fighting Buckaroo," "A Man Four Square," "The Flying Horseman," "The Gentle Cyclone," "The Desert Valley," "War Horse," "Good as Gold," "Hills of Peril," "Whispering Sage," "Chain Lightning," "Black Jack," "Blood Will Tell." In 1928 he formed his own company, the Buck Jones Corporation, and produced and released.

JONES, BUFF: Played in "Call of the West" (1930), Columbia.

JONES, EDWARD: Appeared in "Forty Five Calihre War" (1929), Pathe.

JONES, PARKY: Appeared in "Hawk of the Hills" (1929), Pathe.

JUDELS, CHARLES: In 1929 in "Cheer Up and Smile," "Hot for Paris," Fox; in 1930 in "The Big Party," "Let's Go Places," Fox; "Doorway to Hell," "The Life of the Party," "Captain Thunder," Warner Bros.

JUNKERMAN, HANS: Appeared in "His Latest Excellency" (1929), and "Love Waltz," Ufa.

K

KAHANAMOKU, DUKE: Appeared in "The Rescue" (1929), United Artists.

KAISER-TIETZ, ERICH: Played in "Hungarian Rhapsody," Ufa.

KALEY, CHARLES: "Lord Byron of Broadway" (1930), MGM; "Tedheads" (1930), Pathe-Folly Comedies, first series; "The Beauties" (1930), Pathe-Rainbow comedies.

KALIZ, ARMAND: h. Paris, France, October 23, 1892; h. 5 feet 10 inches; dark brown hair and blue eyes; w. 150 pounds; p. Antoinette and Germain Kaliz, non-professionals; e. Lycee Carnot, Paris, and Conservatoire National College of Paris; not married; by. fencing. He took the lead in the following stage productions in New York: "The Waltz Dream," "The Polish Wedding," "The Kiss Burglar," "Going Up," "The Motor Girl," and the "Spice of 1923." Also a headliner in Keith Orpheum vaudeville for 10 years. Appeared in the following screen productions: "The Temptress," with Greta Garbo for Metro-Goldwyn-Mayer, "The Stolen Bride," "The Love Mart," with Billie Dove, "Twin Beds" for First National, "The Aviator," "The Goldiggers of Broadway," "Noah's

Ark," for Warner Brothers, "The Children," for Paramount, "Yellow Fingers," for Fox, and "The Belle of Broadway," with Betty Compton for Columbia. He wrote "The Sporting Age," featuring Belle Bennett, and "A Woman's Way," featuring Mary Livingston, for Columbia.

KALSER, ERWIN: Played in "The Last Company," Ufa.

KAMPERS, FRITZ: Appeared in 1929 in "Berlin After Dark," World Wide; "His Latest Excellency," Ufa.

KANE, EDDIE: Appeared in 1929 in "Times Square," Gotham; "The Broadway Melody," Metro-Goldwyn-Mayer; "Illusion," "Kibitzer," "Why Bring That Up," Paramount.

KANE, NICHOLAS: Appeared in "Napoleon" (1929), Metro-Goldwyn-Mayer.

KARCHOW, ALBERT: Played in "The Last Company," Ufa.

KARLOFF, BORIS: b. London, England; h. 6 feet; brown hair and eyes; w. 175 pounds; e. Uppingham Kings College, London. Stage career: Ten years stock company and "The Virginian," for John Cort. Screen career includes: "The Meddlin' Stranger," "The Phantom Buster," Pathe; "Tarzan and the Golden Lion," FBO; "Soft Cushions," Paramount; "Two Arabian Knights," United Artists; "The Love Mart," First National; "Behind That Curtain," Fox; "The Fatal Warning," Mascot serial; "Little Wild Girl," Trinity; "Phantoms of the North," Biltmore; "Two Sisters," Boris in "The Devil's Chaplain," Rayart; "Vultures of the Sea," "Burning the Wind" (1930), Universal.

KARLOFF, PHILIP: Played in "Behind That Curtain" (1929), Fox.

KARNS, ROSCOE: h. San Bernardino, Cal., September 7, 1893; h. 5 feet 10 inches; brown hair and eyes; w. 160 pounds; p. Susan Jane Messmore and Lewis Scott Karns, non-professionals; e. San Diego, Cal., high school and University of Southern California. Los Angeles, has had 15 years stage training; m. Mary M. Fraso, non-professional; by. football, baseball and horseback riding. He received his stage experience at the Morosco theatre, Los Angeles, in "Civilian Clothes," "Eyes of Youth," and "The Thirteenth Chair," with Marjorie Rameau in "Merely Mary Ann" on tour; with Florence Reed in "Master of the House," at the Alcazar theatre, San Francisco, Cal.; and with stock companies in Oakland, San Diego, Los Angeles, San Francisco, San Jose, and Vancouver, B. C., Canada. His screen experience consists of the roles of the catcher in "Warming Up" with Richard Dix; Dix' buddy, Swats, in "Moran of the Marines"; the one-leg man in "Beggars of Life"; George in "Something Always Happens," all Paramount pictures. He also has appeared in Fox "Win That Girl," "Headlines"; Universal's "Jazz Mad" with Jean Hersholt, and as the radio operator, with Ramon Novarro in "The Flying Ensign," a Metro-Goldwyn-Mayer production. In "Object All-mony" (1929), Columbia; "This Thing Called Love" (1929), Pathe; in 1930 in "Safety in Numbers," Paramount; "Troopers Three," Tiffany; "Man Trouble," Fox; "Little Accident," Universal; "The Gorilla," First National.

KATZ, PITZI: h. New York City, December 2, 1890; h. 5 feet 5 inches; brown hair and eyes; w. 148 pounds; p. Sarah and Phil Katz, non-professionals; e. New York City; by. golf and fishing. Stage experience, ten years. Has appeared in such pictures as "Dough Boys" (1930), "Forward March" (1930), "Way of a Sailor" (1930), for Metro-Goldwyn-Mayer.

KEANE, RAYMOND: h. 6 feet; black hair and brown eyes; w. 168 pounds. Screen career: "The Midnight Sun," "The Lone Eagle," "How to Handle Women," Universal; "The Magic Garden," "The Power of Silence," Tiffany; "Loose Ankles," First National.

KEANE, ROBERT EMMETT: "Captain Thunder" (1930), Warner Bros.; Vitaphone Nos. 921-22, "Room 909."


KEARNS, ALLEN: Appeared in "The Very Idea" (1929), Radio Pictures.

KEATING, FRED: Played in Vitaphone No. 907, "Illusions."

KEATON, BUSTER: b. Pichway, Kan., October 4, 1896; h. 5 feet 5 inches; black hair and eyes; w. 140 pounds; e. various towns where parents played; by. reading, music and golf. Keaton had stage experience as a baby with "The Three Keatons," and played in vaudeville knockabout act with parents for years; small time, large time, one night stands and everything. He started his screen career in comedies as a comedian in 1917 under Roscoe Arbuckle. Since then he has appeared in "The Three Aces," "Our Hospitality," "The Navigator," "Sherlock Holmes, Jr.," "Battling Buster," "Steamboat Bill, Jr.," "The Cameraman," the latter for Metro-Goldwyn-Mayer in 1928; and many others. Has appeared in 1929 in "Spite Marriage" and "The Hollywood Revue"; in 1930 in "Free and Easy," "Dough Boys," MGM.

KEEFE, CORNELIUS: h. Boston, Mass., July 13, 1902; h. 6 feet 1 inch; black hair and brown eyes; w. 165 pounds; p. non-professionals; e. Brookline high and Newton high; stage training included two and one-half years in stock; not married; by. swimming, tennis, general outdoor exercise, reading good books and plays. He spent two and one-half years playing juvenile in stock in Lynn, Mass., Maine and New York. This was followed by 62 weeks with "The Poor Nut," ten months of that time being in New York. He was brought to California by First National to play the part he originated on the stage, the juvenile lead, in the screen version of "The Poor Nut." He also has played the lead in "Hook and Ladder Number 9" and "A Moment of Temptation" for FBO; the juvenile in "Three's a Crowd" with Harry Landron for First National; the juvenile in "Come to My House" with Olive Borden for Fox; the juvenile in "A Light in the Window" with Henry B. Walthall for Rayart; the lead in "Satan and the Woman" with Claire Windsor for Excellent Pictures; the lead in "You Can't Beat the Law" with Lila Lee for Rayart; in "The Man from Headquarters" for Rayart; the lead in "Hearts of Men" for Crescent Pictures; the lead in "Thunder God" with Lila Lee for Crescent Pictures; the lead in "The Adorable Cheat" with Lila Lee, Chesterfield productions; the featured role in "Circumstantial Evidence," Chesterfield; the juvenile in "The Cohens and Kellys in Atlantic City," Universal; and the juvenile in the Warner Brothers-Vitaphone picture, "Thanksgiving Day." Has ap-

Harold
"Stubby" Kruger
Featured in
"THE BIG SPLASH"
(Paramount)
"ELMER TAKES THE AIR"
(Paramount)
GRANTLAND RICE SPORTLIGHT
(Pathe)
also appeared in
"THE BLACK PIRATE"
(Fairbanks Production)



ALFRED A. COHN
Now Writing
Original Screen Plays and Dialogue
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Fox Studios

peared in 1929) "The Devil's Chaplain" and "Brothers." Rayart has appeared in 1930 in such pictures as "The Cohens and Kellys in Atlantic City," Universal; "Hearts and Hoofs," Pathe, Rodeo Comedies; "Ex-Flame," Liberty production.

KEENE, RICHARD: b. Philadelphia, Pa., September 16, 1899; e. public schools and La Salle College of Philadelphia; p. non-professional; not married. Stage career: started as entertainer in Atlantic City cabaret, later same position at Rector's restaurant in New York City. In 1920 toured the Orpheum circuit in a singing and dancing act. After leaving vaudeville joined the Music Box Revue, then light comedy lead in "The Sidewalks of New York" opposite Ray Dooley. Next played lead in original company producing Booth Tarkington's "Seventeen," "Tip Toes" and "Spring Is Here." First screen experience in 1929. Has appeared in "The Big Party" (1930), "The Golden Call" (1930), "Why Leave Home" (1929), "Wild Company" (1930), for Fox.

KEITH, DONALD: b. Boston, Mass., September 6, 1905; h. 6 feet; blue eyes and brown hair; w. 165 pounds; e. Catholic. New York City; h. golfer. Has lived in Boston, New York, Los Angeles. Entered pictures in 1923, through Francis Ford. Pictures include "Secrets," "Plastic Age," "Way of All Flesh," "Whirlwind of Youth," "Wild Geese," Bobby Crenshaw in "Lone Wolf's Daughter," Columbia; "Phantoms of the North," Biltmore; Jerry Blaine in "Should a Girl Marry?" Rayart; "Just Off Broadway," Chesterfield.

KEITH, IAN: r. n. Keith Ross; b. Boston, Mass.; h. 6 feet 2 inches; brown hair and gray-blue eyes; w. 180 pounds; p. Mahala Keith and William A. Ross, non-professionals; e. Trinity school New York City and Francis Parkes, Chicago, Ill., and Sargeant School of Drama of New York City; m. Ethel Clayton, was professional; hy. motoring, pistol target shooting, horseback riding, reading the classics, of which he has a valuable collection of first editions, and can recite most of Shakespeare's comedies and dramas. Stage experience, traveled the country in stock and Shakespeare repertoire. Once has a record of 104 consecutive performances, and made his debut in New York with William Faversham in "The Silver Fox," which role won him a contract with Charles Frohman and the lead opposite Doris Keane in "Carolina." Then with Belasco he appeared opposite Marjorie Rambeau in "As You Like It," then with Lionel Barrymore in "Laugh, Clown, Laugh," a year's run in "The Who Gets Slapped," and then returned to Broadway for several seasons during which he played leads in "My Son," with Nazimova, "Master of the Inn," "An Ideal Husband" and "Mona Vanna." His last play on Broadway was "The Command Performance." On the screen in "Manhandled" and "The Queen's Secret," the lead opposite Corinne Griffith in "Love's Wilderness," "The Divine Lady" and "Prisoners," then a featured role in "Enticement," "Princess Tempers," "Conroy," "Two Arabian Knights," "A Man's Past," "The Street of Illusion" and the lead with Dorothy Mackaill in "The Great Divide"; also in "Light Fingers" (1929), Columbia; "Prince of Diamonds" (1930), Columbia; "Abraham Lincoln" (1930), United Artists.

KEITH-JOHNSON, COLIN: Appeared in "Lucky in Love" (1929), Pathe.

KELLARD, RALPH: Appeared in "Women Everywhere" (1930), Fox.

KELLY, JOHN: b. Boston, Mass.; b. 6 feet; blue eyes and dark brown hair; w. 190 pounds; e. Boston; h. football, baseball, swimming. Has lived in New York, Bayonne, N. J., Tampa, Philadelphia, Worcester. Entered pictures in 1927, through interview from gym to MGM for picture, "After Midnight," also played in "Dressed to Kill," "Blindfold," Fox; "From Headquarters," Warner Bros.

KELLY, LEW: Harrison in "Barnum Was Right" (1929), Universal; Tish in "The Woman Racket" (1930), MGM.

KELLY, WALTER C.: Played in Metro Movietone Act No. 101.

KELSEY, FRED A.: b. Sandusky, Ohio, August 20, 1884; h. 5 feet 11 inches; gray eyes and light hair; w. 210 pounds; e. Sandusky; married and has one son, Robert Miller; hy. fishing, outdoor sports. Has lived in New York. Entered pictures in 1909. Pictures include "The Gorilla," "On Trial," "The Wright Idea," "Tenderloin," "The Donovan Affair," "The Faker," "The Fall of Eve," "The Baby," Columbia; "Smiling Fish Eyes," "First National," "The Last Warning," Universal; "Road to Paradise," "Going Wild" (1930), First National; "The Big Jewel Case" (1930), Educational, Mermaid Talking Pictures.

KEMP, MATTY: h. New York City, September 10, 1907; h. 5 feet 10 1/2 inches; brown hair and eyes; w. 162 pounds; p. Henrietta Goeren and Henry Kemp, non-professionals; e. South Side high school, Rockville Center, Long Island; has had stage training; hy. golf, riding and tennis. Screen experience consists of roles in pictures such as "The Goodbye Kiss," Mack Sennett production; "Magnificent Flirt," Paramount; "The Million Dollar Collar," Warner; "Common Clay" (1930), Fox.

KEMPER, CHARLES: "Beach Babies" (1929), Pathe-Variety Comedies; "Haunted" (1929), "His Operation" (1929), "Wednesday at the Ritz" (1929), Pathe-Variety Comedies.

KENNEDY, EDGAR: b. Monterey County, California; h. 6 feet 1 inch; w. 210 pounds. Stage career, two years vaudeville, two years musical comedy. Screen career: "The Better 'Ole," "The Gay Old Bird," Warner Bros.; "Goin' Crooked," "They Had to See Paris," Inspector Murch in "Trent's Last Case" (1929), Fox; "The Chinese Parrot," Universal; "Lurdy-Gurdy," "Dad in 'Dad's Day," Hal Roach.

KENNEDY, JACK: Played in "Beauty and Bullets" (1929), Universal.

KENNEDY, TOM: h. New York City; h. 6 feet 2 1/2 inches; blue eyes and black hair; w. 215 pounds; e. New York, specializing in mathematics; married and has two sons and one daughter, Don, 8 years, Madeleine, 11 years, Jack, 1 year; hy. golf, boxing. Has lived in Paris, London, New York, Los Angeles. Entered pictures in 1915. Pictures include "Alimony Annie," "Hold 'em Yale," "Top," "The Flower Boy," "Gladiators," "The Last Days of Pompeii," "The Gladiators," "Love Over Night," Pathe; "Cohens and Kellys in Atlantic City," "Shannons on Broadway" (1929), Universal.

KENNEL, MURRAY: Played in "Old English" (1930), Warner Bros.

KENNY, JACK: Appeared in 1929 in "Not Quite Decent," Fox; "Beauty and Bullets," Universal.

KENNY, COLIN: Appeared in "Grumpy" (1930), Paramount.

KENT, BILLY: Played in "King of Jazz" (1930), Universal; Vitaphone No. 4200, "Dining Out."

KENT, CRAWFURD: b. London, Eng.; b. 5 feet 10 1/2 inches; dark gray eyes and dark brown hair; w. 100 pounds; e. London; m. hy. tennis, golf. Has lived in London, New York, Philadelphia, Los Angeles. Entered pictures in 1915. Pictures include: "Other Men's Shoes," "Silas Marner," "Foreign Legion," "Show Folks," "The Charlatan," lover in "In the Next Room," First National; Hal Bentley in "Seven Keys to Baldpate," RKO; "Blindfold," Fox; "The Wolf of Wall Street," Paramount; "Come Across," "Man, Woman and Wife," Universal; "Sweethearts and Wives," First National; "Show People," Pathe; "The Second Floor Mystery," Warner.

KENT, LARRY: r. n. Henri W. Trumbull; b. on shipboard two days out of Liverpool; h. 5 feet 11 inches; brown hair and grey eyes; w. 155 pounds; p. Grace and William Trumbull, non-professionals; e. W. C.; hy. yachting. Stage experience of two years and screen experience of six. Has appeared in 1929 in "The Haunted House," First National; "Midstream," Tiffany-Stahl; "Around the Corner" (1930), Columbia.

KERR, BOB: Appeared in "They Had to See Paris" (1929), Fox.

KERRIGAN, J. M.: b. Dublin, Ireland, December 16, 1887; e. public schools of Dublin and Belvidere College in Ireland. First stage appearance at Abbey theatre in Dublin; played with Laurette Taylor in "Out There," and "Happiness"; also appeared in "The Rivals," "Trelawney of the Wells," "Outward Bound" and "White Wings"; went to London in 1921 to assume role in "John Ferguson." Has appeared in such pictures as "Little Old New York"; important part in "Song of My Heart," Fox; "Lucky in Love," Pathe.

KERRY, NORMAN: b. Rochester, N. Y.; e. private schools there and St. John's at Annapolis. First business venture was backing theatrical agency in New York. Came west as representative for father's business. First screen appearance in "Manhattan Madness." Then opposite Bessie Barriscale in "The Rose of Paradise," Paris with Mary Pickford, Constance Talmadge, Alice Brady and Marion Davies followed. Left pictures to join army during World War and upon return to Hollywood freelanced and then signed with Universal after appearing for that company in "The Merry Go Round" and "The Hunchback of Notre Dame." Also appeared in "Annie Laurie," "The Spoilers," "Mile, Modiste." Upon completion of contract with Universal went to Europe to appear in pictures, one of the most popular being Hall Caine's "The Bondsmen." Has been in such pictures as "The Trial Marriage," Columbia; "Man, Woman and Wife," "The Phantom of the Opera," Universal, and the all-talking "Ex-Flame," Liberty production.

KEYS, NELSON: Appeared in 1929 in "The Scarlet Devil" and "The Triumph of the Scarlet Pimpernel," World Wide.

KILGOUR, JOSEPH: b. Ayr, Ont., Canada; h. 5 feet 11 1/4 inches; dark gray eyes and brown-gray hair; w. 196 pounds; married; by. golf, swimming. Was on stage. Has lived in Chicago, London, Eng., Hollywood, San Francisco, New York. Entered pictures through J. Stuart Blackton Studios. Entered pictures in 1915. Pictures include: "Eastest Way," "Janice Meredith," "Ponjola," "King of Main Street," "Let's Get Married," "Capital Punishment."

KING, CARLTON: b. St. Louis, Mo., December 15, 1880; h. 5 feet 11 inches; blue eyes and gray hair; w. 173 pounds; e. Brooklyn and Chicago. Specialized in dramatics and English; hy. motor boating, writing. Has lived in New York, Chicago, Long Beach, Hollywood. Stage experience with Juvenile Opera Company, then into opera. Has repertoire of 78 operas, comic grand, and musical comedies. Entered pictures in 1910 with Selig in Chicago. Otis Turner, Selig director, showed him a play "Aunt Abbie," "The County Fair," which part was the means of his being put into stock company. Played feature roles in O. Henry series for Vitagraph, Brooklyn. Pictures include: "South of Panama," Chesterfield; "Shady Lady," Pathe; "Fire Detective," Pathe serial; "Spanish Love Song," "House of Shame," "The Peacock Fan," Chesterfield.

KING, CHARLES: b. New York City, October 31, 1894; e. grammar and high schools at Fordham, New York; m. Lila Rhodes; hy. golf, horseback riding and horse races. At the age of 15 he was acclaimed a child genius because of singing and having never taken a vocal lesson. After graduation he signed with a vaudeville show and after two weeks on the road was made a "black-face" song and dance man. Two years later found him again in New York where George M. Cohan, producer, put him in "The Yankee Prince." He then went to London where he appeared in a stage skit called "Music Hall." The war broke and he enlisted in the Navy. He was discharged in New York and went immediately with Ziegfeld Follies, later at Winter Garden and finally returned to George M. Cohan, after appearing with his sister Mollie in "Good Morning, Judge." Played the lead in the musical comedy, "Little Millionaire," with Lila Rhodes, and in the "Homecoming Express," with Al. Tolson. The following two years he appeared with Vernon Castle, Frank Tinney, Leon Errol, Sam Fields, Sam Bernard, Louis Grondy, and Elsie Janis, in such plays as "Watch Your Step," "Winsome Widow," "Slim Princess" and "Henpecked." Was starred in "Hit the Deck" for several months in New York. Made tour with company and then returned to New York to be starred in "Present Arms." Louis B. Mayer saw him on the stage and asked him to do a screen test which proved successful. He was signed to play the male lead in first Metro-Goldwyn-Mayer all synchronized picture "Broadway Melody," and in 1929 was in "The Girl in the Show," "Hollywood Revue," MGM; in 1930 in "Chasing Rainbows," MGM; "Oh, Sailor, Behave," Warner.

KING, CLAUDE: r. n. Claude Ewart King; h. Northampton, England, January 15, 1879; h. 5 feet 11 1/4 inches; iron gray hair and dark brown eyes; w. 175 pounds; p. Ewart Birt and Benjamin King, non-professionals; e. English college, m. Evelyn Hall, professional; hy. horse, polo and outdoor sports. Stage experience includes appearances in "Deceive," "In the Next Room," "Back to Methuselah" and "Paola and Francesca." On the screen he has ap-

peared in "Red Hair," "Night of Mystery," "Strange Cargoes," "Nobody's Children," "The Making of O'Malley" and "Bell Dances." In 1929 in "Madame X," Metro-Goldwyn-Mayer; "Behind That Curtain," "The Black Watch," "Blue Skies," Fox; "The Mysterious Dr. Fu Manchu," Paramount; in 1930 in "Prince of Diamonds," Columbia; "One Night at Susie's," First National; "Follow Thru," Paramount.

KING, OENNIS: b. Warwickshire, England; h. 6 feet; light brown hair and blue eyes; w. 155 pounds; e. Birmingham, England, schools; hy. all outdoor sports and fencing. Abandoned school at the age of fourteen and secured a job as call boy in John Drinkwater's theatre in Birmingham. After two years he enlisted as a private and saw service throughout the World War, and while in the army participated in numerous army theatricals. At the termination of the war, he returned to London and appeared in a charity performance, "Pygmalion and Galatea," attracting favorable comment, and later cast for a part in "As You Like It." Then in "Monsieur Beaucaire" and when the play came to America in 1920 he came with it. For a short time he was a member of a Washington stock company. Playing the role of Mercutio in "Romeo and Juliet" with Jane Cowl it was discovered that he possessed an excellent singing voice. More dramatic stage roles followed for him while he trained what was soon to become known as his "golden voice." He appeared in "The Lucky One," a Theatre Guild production, "Anthony and Cleopatra," "Back to Methuselah," "Bluebird's Eighth Wife" and "Rose Marie," with Mary Ellis. Then chosen for the starring role of Francis Villon in the musical romance, "The Vagabond King" and from this singing and dramatic success he went to the starring role of D'Artagnan in Florenz Ziegfeld's musical play, "The Three Musketeers." Also appeared in the screen production, "The Vagabond King," and in 1930 in "Paramount on Parade."

KING, EMMETT: b. Griffin, Ga.; h. 6 feet; gray hair and blue eyes; w. 170 pounds; p. John Charles King, non-professional; e. Griffin high school and state university of Georgia; not married; hy. motoring. Thirty years stage and screen experience and has appeared in "The American Tragedy" in Los Angeles, and in George Arliss' "Alexander Hamilton" in New York City. Ten years screen experience, including appearance in "Barbara Frietchie," with Florence Vidor at Thomas H. Ince studio; and in "Laugh, Clown, Laugh," "On Trial," "Noisy Neighbors" and "Shonown Angel" in 1929 in "When Dreams Come True," Rayart; "The Right of Way" (1930), First National.

KING, JACK: Played in Vitaphone No. 1044, "Harmonizing Songs."

KING, JOE: "Battle of Paris" (1930), "Roadhouse Nights" (1930), Paramount.

KING, LOUIS: b. Christiansburg, Va., June 28, 1898; e. University of Virginia; hy. horseback riding, golf. Entered pictures in 1919. Directed "The Boy Rider," "Terror Mountain," "Orphan of the Sage," "The Young Whirlwind," "The Freckled Rascal," "The Little Savage," FBO; "Pals of the Prairie," RKO; "The Vagabond Club," Played Levee Louie in "Sin Flood," First National; "Mexicali Rose," Columbia.

KING, WILL: "The Fatal Forceps" (1929), "Weak but Willing" (1929), Paramount-Christie.

"KING OF THE SOFT SHOE DANCERS": r. n. Barney Fagan; b. January 12, 1850; hy. walking. He is called "King of the Soft Shoe Dancers." In 1930 in an international competition, he won the title of world's champion from Horace Wheatley of England. Has been associated with Thatcher, Primrose and West, Sweatrom Rice and Barney Fagan and Barlow Wilson. It is estimated that he has danced over 108,500 miles. On screen in "The March of Time," MGM.

KING TUT: Animal actor. "Thunderbolt" (1929), Paramount.

KINNEL, MURRAY: b. London, England, in 1889; h. 5 feet 10 inches; grayish brown hair and gray eyes; w. 140 pounds; married; hy. golf. Made first stage experience in 1907 under Florence Glossop Harris at Drury Lane theatre in London. Had a long stage career interrupted by World War, during which he was a member of the London Air Force part of the 6th Division. On the screen was given part of Ventnor in "Old English" because he had appeared in the stage production with George Arliss.

KINNEY, HAROLD: Played in "The Sea Wolf" (1930), Fox.

KIRK, HENRY: Appeared in "On With the Show" (1929), Warner Bros.

KIRKWOOD, JAMES: Divorced Lila Lee. Appeared in 1929 in "Someone to Love," Paramount; "The Times, Place and Girl," Warner Brothers; "Black Waters," World Wide; "Hearts in Exile," Warner; "The Devil's Holiday" (1930), Paramount.

KJERULF'S MAYFAIR QUINTETTE: Played in Vitaphone No. 2650.

KLEIN-LOERK, ROBERT: Appeared in "The Blue Angel," Ufa.

KLEIN-ROGGE, RUDOLF: Appeared in 1929 in "Loves of Casanova" and "Spies," Metro-Goldwyn-Mayer.

KLINGER, WARNER: r. n. Werner Klinger; b. Stuttgart, Germany, October 23, 1903; h. 5 feet 9 inches; brown eyes and blond hair; w. 145 pounds; e. Stuttgart, specializing in a psychology, philosophy, hy. athletics. Has lived in Koeln, Stuttgart, New York, Milwaukee, Hollywood, Paris, Berlin. Has had stage experience. Entered pictures three years ago. Pictures include: "Our Daily Bread," "Hell's Angels," "The Case of Lena Smith," Paramount; "Journey's End" (1930), Tiffany.

KOHLER, FRED: h. Kansas City, Mo.; h. 6 feet; light brown hair and blue eyes; w. 200 pounds; p. non-professionals; e. in Kansas City high school and received his stage training with a stock company (four years); m. non-professional; hy. hunting, riding, fishing, golf and dogs. Has appeared in such pictures as "The Code of Honor" for Selig Company; and in "The Thundering Herd," "The Way of All Flesh," "Old Ironsides," "City Gone Wild," "Underworld" and "Shooting Irons" for Paramount; (1929) "The Leatherstock," Paramount; "The Quittor," Columbia; "Broadway Babies," First National; "The Case of Lena Smith," "The Dummy," "The River of Romance," "Stairs of Sand" and "Thunderbolt"; in 1930 in "The Light of Western Stars," "Roadhouse Nights," Paramount; "The Right of Way," First National; "Hell's



FRANK LLOYD

Director

"EAST LYNNE"

Fox

Heroes," Universal; "Under a Texas Moon," "The Steel Highway," Warner Bros.

KOHLMAR, LEE: Appeared in "Kibitzer" (1929), Paramount; "The Melody Man" (1929), Columbia; "Personality" (1930), Columbia.

KOHTNER, FRITZ: Appeared in 1929 in "Marianne," MGM; "Hold Your Man," Universal.

KOLK, SCOTT: Appeared in 1929 in "Marianne," MGM; "Hold Your Man," Universal.

KOLKER, HENRY: b. abroad; h. 5 feet 10½ inches; dark eyes and brown hair; w. 168 pounds; e. Franciscan Brothers, Quincy, Ill. Specialized in print collection; by. golf. Has lived in New York, London, Paris, Rome, Australia, India. Has had 20 years' stage experience in America and Europe. Entered pictures 20 years ago. Pictures include: "Don't Marry," "Silk Stockings," "Kiss in a Taxi," "Red Hair," Judge in "The Valiant," Fox; Sharp in "Sin Flood," First National; "Pleasure Crazy," Fox; "Coquette," United Artists; "Way of All Men," First National; "Good Intentions," "Love, Live and Laugh," Fox.

KOMAL, TETSU: b. Kumamoto, Japan; h. 5 feet 11 inches; black eyes and hair; w. 175 pounds; e. Kumamoto, Japan. Specialized in civil engineering; m.; has one son, 4 years, one daughter, 1½ years; by. hunting. Entered pictures in 1923, through amateur acting. Pictures include: "Shanghai Bound," "Detectives," "Moran of the Marines," "Tong War," "Chinatown Nights," Paramount; "Bulldog Drummond," United Artists; "Return of Dr. Fu Manchu" (1930), Paramount.

KORFF, ARNOLO: Appeared in "Dancing Vienna" (1929), First National; "Dough Boys" (1930), "Monsieur Le Fox" (1930), MGM.

KORTMAN, ROBERT: b. Philadelphia, Pa.; e. England and Germany. Screen work with Ince, Goldwyn, Paramount, Fox, State Rights, Universal, Arwon, Goldstone, Metro, Associated Exhibitors, Pathe, Bliexational. Pictures include: "Blood Will Tell," "Fleeing," Fox; "The Big Killings," Paramount.

KOTSONAROS, GEORGE: b. Nauplie, Greece; h. 5 feet 9 inches; brown eyes and hair; w. 185 pounds; e. Athens, Greece and Cairo, Egypt. Screen work with First National, Lumas. Pictures include: "White London Sleeps," Warner; "The Wizard," Fox; "The Fifty-Fifty Girl," "The Street of Sin," Paramount; "Beggars of Life," Paramount; "The Body Punch," Universal.

KOUBITZKY, ALEXANDRE: Appeared in "Napoleon" (1929), Metro-Goldwyn-Mayer.

KRAMER, LEOPOLDO: Appeared in "Hungarian Rhapsody," Ufa.

KRAUS, WARNER: Appeared in 1929 in "Looping the Loop," Paramount; "Fighting the White Slave Traffic," Bertard Pictures.

KREMER & BOYLE: Played in Vitaphone No. 2737, "Idle Chatter."

KRIMER, HARRY: Appeared in "Napoleon" (1929), Metro-Goldwyn-Mayer.

KRIMS, MILTON: Appeared in "Unmasked" (1930), Artclass.

KRUGER, OTTO: Played in Vitaphone No. 1074, "Mr. Intruder."

KRUGER, PAUL: r. n. Henry Kruger; h. Eau Claire, Wis., July 24, 1895; h. 6 feet 1 inch; dark brown hair and blue eyes; w. 180 pounds; p. Catherine and Fred Kruger, non-professionals; e. Eau Claire, Wis.; married non-professional; by. reading and tennis. Stage experience in Los Angeles in the following plays: "White Collars," "Dark Angel," "Whole Town's Talking," "Window Panes," "Trial Marriage" and "Jonesey." Screen experience started six years ago and appeared in the following films: "The First Auto," "Fortune Hunter," "One Round Hogan," "Non-Support," "Idle Rich" and "The Rounder." Freelance player.

KRUGER, "STUBBY": r. n. Harold Kruger; h. Honolulu, Hawaiian Islands; h. 5 feet 11 inches; light hair and blue-gray eyes; w. 178 pounds; e. McKinley high school, Honolulu, University of Hawaii and St. Mary's College, Cal.; by. swimming, handball, golf, horseback riding, baseball, fencing, boxing, wrestling. Stage experience. Pictures include: Paramount shorts; Grantland Rice Spotlight for Pathe; "Beloved Rogue," starring John Barrymore; member of stock players of Pickford-Fairbanks Producing Company.

KUHLE, WOLFGANG: "When You Give Your Heart Away," Ufa.

KUWA, GEORGE: h. Japan; h. 5 feet 3 inches; black hair and brown eyes; w. 135 pounds; e. Japan. Stage career: Morocco, Los Angeles, also Japan. Screen work with Warner, Paramount, Vitagraph, Universal, Metro-Goldwyn, Fox, Associated Exhibitors, Pro-Dis-Co, Tiffany, Pathe. Among his pictures are: "White Pants Willie," First National; "Melting Millions," Pathe Serial; "The Chinese Parrot," Universal; "The Warning," "After the Storm," Columbia; "The Showdown," "The Secret Hour," Paramount.

KUZNETZOFF & NICOLINA: Vitaphone No. 984, "A Russian Rhapsody."

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LAQUERE, GEORGE: r. n. George Mullally; b. New Orleans, La.; h. 5 feet 8½ inches; blond hair and dark gray eyes; w. 135 pounds; p. Mary Le Guere and Henry Mullally, non-professionals; e. bachelor of arts and master of arts from Georgetown University, Washington, D. C.; not married; by. water sports and reading, also writing short stories. Stage training in plays both at prep school and college. Has been on stage since graduation from college. Has had 35 important parts on Broadway, either featured or in support of the biggest stars including David Warfield, Jane Cowly, Lenore Ulric, Margaret Anglin, William Hodge, Barney Bernard, Holbrook Blinn, Robert Edeson, Charlotte Walker, Nance O'Neill, Arnold Daly, Sir Johnson Forbes Robertson. Plays include "The Man from Home," "The Auctioneer," "Business Before Pleasure," "The Woman of No Importance," "Voltaire," "The Song Bird," "Strongheart," "The Old Soak," "Small Town Girl." Also stood star as the Prince of Wales in "Just Suppose" in the East. Has been on and off the screen for many years. Featured by Metro for a year in "Destiny," "The Turmoil," "The Blindness of Love," "The Upstart," Marion Davies' lead in her first starring picture, "Cecilia of the Pink Roses"; starred with Shirley Mason by McClure pictures in "Seven Deadly Sins";

important parts with Norma and Constance Talmadge, Alice Brady, Richard Barthelmess and others. Among his other pictures are: "The Birth of a Race," "Passing of the Third Floor Back," "Sun Up," "The Blindness of Virtue," "The Commuters," "Bachelor's Romance," "Strife," "The Seventh Sin." In talking pictures was the Coward in "Men Without Women," was also in "Women Everywhere."

LA VARRE, FRANKLIN: b. Washington, D. C.; h. 5 feet 10½ inches; brown eyes and brown hair; w. 165 pounds; e. St. Johns University of Paris, France. Specialized in history, languages, composition and art; by. swimming, high diving, yachting. Has lived in Washington, New York, Honolulu, Bangkok, Shanghai, Paris, London, Madrid, Vienna, Los Angeles. Entered pictures in 1921. Pictures include: Jackson in "The Bridal Suite," secretary in "Paramount on Parade," Paramount; "The Royal Vagabond," "Swiss Shepherd," "The Land of Chang," foreign productions.

LACKTEEN, FRANK: b. Asia Minor. Screen work with Pathe, Paramount, Pro-Dis-Co, First National. Pictures include: "Melting Millions," "Mark of the Fox," Pathe serial; "The Warning," Columbia; "Prowlers of the Sea," Tiffany-Stahl; "Hawk of the Hills," Pathe.

LAOUX, GENE: Played in Vitaphone No. 4123, "The Body Slam."

LAHR, BERT: Vitaphone Nos. 904-905, "Faint Heart."

LAIOLAY, ETHAN: b. Butte, Mont., November 25, 1900; h. 6 feet 1 inch; dark eyes and dark hair; w. 180 pounds; e. Montana and Michigan. Specialized in engineering; m.; by. football. Has lived in Butte, Chicago, and cities in states of Michigan, Washington, Idaho, Utah, New York, Pennsylvania. Entered pictures in 1923. Pictures include: "Big Diamond Robbery," FBO; Jean de Loup in "If I Were King," "The Sonora Kid," FBO; "Wolf's Clothing," Warner; "When Danger Calls," Lumas; "The Big Killing," Paramount; "Laughing at Death," "Little Savage," "Outlaw," Radio Pictures; "Pardon My Gun," Pathe.

LAKE, ARTHUR: r. n. Arthur Silverlake; h. Corbin, Kentucky; h. 6 feet; light brown hair and blue eyes; w. 169 pounds; p. Edith Goodwin and Arthur Silverlake, professionals; e. tutored by mother; not married; by. dogs, golf and swimming. His first stage appearance was as a baby in Uncle Tom's Cabin, and when he was three years old, he appeared in his father's act, which he continued until he was thirteen years old. Screen experience started in 1924 when he appeared in two pictures with Franklyn Farnum, one of them being "When Love Is Young," for Universal. He then signed a five year contract with Universal. Has appeared in "Harold Teen," for First National in "The Air Circus," for Fox, and the juvenile lead in "On With the Show," for Warner Bros. Then signed a long contract with RKO, his first picture being "Dance Hall," later in "Tanned Legs," "Cheer Up and Smile" (1929), Fox.

LAKE, F.: Appeared in "The Rogue Song," MGM.

LAMBERT, EDDIE: Screen career: has appeared in "The Madhouse" (1929), Educational-Jack White Talking Comedies; "The Big Jewel Case" (1930), "Western

Knights" (1930), "Peace and Harmony" (1930), Educational, Mermaid Talking Comedies; "Bitter Friends" (1930), Educational, Tuxedo Talking Comedies; No. 4160, "Ginsberg of Newburg," No. 4123, "The Body Slam," No. 4139, "Won to Lose," No. 702, Vitaphone; "The Dreaded Bandit;" Cinema Attractions; "Sally of the Scandals," FBO.

LAMONT, HARRY: r. n. Alfred Gilbert; b. New York City, June 17, 1887; h. 6 feet; brown eyes and brown hair; w. 180 pounds; e. in Johnstown, N. Y. Studied dramatic reading, singing, married by swim. Twenty years in drama, music, comedy, vaudeville, radio. Entered pictures in 1916. Pictures include: "Blood and Sand," "Frazil," "Two Lovers," "Mysterious Lady."

LANCASTER, DICK: "Big Time Charlie" (1929), Pathe-Manhattan Comedies, first series.

LANDICK, OLYN: "All Stuck Up" (1930), Pathe-Checker Comedies, first series.

LANDIS, CULLEN: b. Nashville, Tenn.; h. 5 feet 6 inches; brown hair and blue eyes; w. 145 pounds; e. Nashville, Tenn. Stage experience with Morosco. Screen work with Goldwyn, American, Metro-Graf, Vitaphone, Hodkinson, Metro, Universal, Paramount, FBO, First National, Warner, Schulberg, Rayart, Columbia, Ginsberg, Hartford Productions, State Rights, Lumas, Stahl, Krolhar, First Division, Anchor, Tiffany-Stahl. Pictures include: "Lights of New York," Warner; "The Devil's Skipper," Tiffany-Stahl; "The Broken Mask," Anchor; "Finnegan's Ball," First Division; "A Midnight Adventure," Rayart; "Little Wild Girl," Trinity.

LANE, ALLEN: Appeared in 1929 in "Not Quite Decent," Fox; "Forward Pass," First National.

LANE, CHARLES: h. 6 feet 1 inch; gray hair and brown eyes; w. 180 pounds; e. high and prep schools. Twenty-five years' stage experience under the management of Charles Froman, David Belasco, Klaw and Erlanger, Arthur Hopkins, Shuberts. Screen work with Essanay, Famous Players, Cosmopolitan, Whitman Bennett, Norma Talmadge, Associated Exhibitors, Inspiration, Metro-Goldwyn, First National, Lee-Bradford, Fox, Paramount, Universal, United Artists. Pictures include: "The Whirlwind of Youth," "Barbed Wire," "Service for Ladies," Paramount; "Married Alive," Fox; "Sagebrush," "United Artists;" "Saturday's Children," First National; "The Canary Murder Case," Paramount.

LANE, LUPINO: r. n. Henry Lane; b. London, England; h. 5 feet 3 inches; dark brown hair and eyes; w. 135 pounds; p. Charlotte and Henry Lane, professionals; e. Worthing and London, England, and has family stage training which has been handed down through generations; m. Violet Blythe, professional; by writing, reading, music, swimming, squash and collecting old theatrical bills. His stage career started at the age of 7, and in the years following played in all the principal cities of the world, starting in Paris, London, New York and Berlin. His favorite part is that of Koko in "The Mikado." He also played the Shubert theatre in New York; 18 months in the Ziegfeld Follies; four years as the principal comedian at the Empire theatre, London; three years at the London Hippodrome; and three years at the London Pavilion. For five years he was acting manager as well as director and author of several Julian Wylie productions; and the principal comedian for Sir Alfred Butt for five years. He has been on the stage about 26 years, and is a member of one of the oldest theatrical families in the world. He has had five years' screen experience, starting in D. W. Griffith's "Isn't Life Wonderful," and has appeared in several feature comedies for Fox and in educational and reel comedies. Appeared in 1925 in a series of talking comedies for Educational and "The Love Parade," Paramount; "Ship Mates," "Buying a Gun," "Fireproof," "Purely Circumstantial," Educational-Lupino Lane Comedies; Vitaphone Nos. 3890-6, "Evolution of the Dance," in 1930 in "Bride of the Regiment," First National; "Golden Dawn," Warner Bros.

LANE, WALLACE: "Buying a Gun" (1929), Educational-Lupino Lane Comedies.

LANG, MATHESON: Appeared in 1929 in "The Scarlet Devil" and "The Triumph of the Scarlet Pimpernel," World Wide.

LANG & HEALY: Appeared in Vitaphone No. 915, "Who's Who."

LANGAN, WILLIAM: Appeared in "Swing High" (1930), Pathe.

LANGDON, HARRY: b. Council Bluffs, Iowa; brown hair and blue eyes; m. professional; hy. golf. Stage experience includes musical comedy, stock and vaudeville. Produced "Johnny's New Car." Screen experience began with Mack Sennett, making a series of two reel silent comedies. For First National he appeared in "The Strong Man," "Long Pants," "Tramp, Tramp, Tramp," "Heart Trouble," "Three's a Crowd," and "The Chaser." For Roach in "Sky Boy," "Skirt Shy," "Hotter Than Hot," "The Fighting Parson," "The Big Kick," in 1930 in "The Head Guy," "The Shrimp," "The King," MGM-Harry Langdon, Hal Roach Comedies.

LANNER, JACK: Appeared in "Just Off Broadway" (1929), Chesterfield.

LANNING, FRANK: b. Marion, Iowa, 1899; h. 5 feet 11 1/2 inches; brown eyes and black hair; w. 169 pounds; e. Marion, Cedar Rapids, Iowa; specializing in philosophy, mental science; by hiking. Stage experience with Belasco. Entered pictures in 1910 through Mary Pickford, D. W. Griffith. Pictures include: "3 Godfathers," "Fuchelberry Fann," "East is West," "Collegians," "Love Mart," "Ships of the Night," Rayart; "Rough Romance" (1930), "Temple Tower" (1930), Fox.

LARGAY, RAY: Played in "Soldiers and Women" (1930), Columbia.

LARKIN, JOHNNY: Appeared in "Barber John's Boy" (1930), Warner Bros.

LA ROCQUE, ROO: b. Chicago, Ill., November 29, 1898; h. 6 feet 3 inches; black hair and brown eyes; w. 175 pounds; p. non-professionals; e. New York, Chicago and Omaha; m. Vilma Banksy, professional; hy. horses, golf. Has been on the stage in Chicago, New York, Omaha, London and Paris. Entered pictures in 1919 and has appeared in the following: "Gigolo," "Resurrection," "Ten Commandments," "Fighting Eagle," and for Pathe "The Tale," "Stand and Deliver," "Captain Swagger" and the "Love Pirate" for Radio Pictures; in 1929 in "Man and the Moment," First National; "The One Woman Idea," Fox;

"Our Modern Maidens," MGM; "The Locked Door," "One Romantic Night" (1930), United Artists.

LA SALLE, NEO: b. Kobe, Japan, 1901; h. 6 feet black hair and blue eyes; w. 175 pounds; p. Henrietta McLain and Thomas LaSalle, professionals; e. by tutor; by riding, golf, reading, basketball and football. Fifteen years' stage experience; four years' screen. Appeared in all series of "Mike and Ike" comedies for Stern Brothers, released through Universal.

LAUREL, STAN: b. Ulverston, England, June 16, 1895; h. 5 feet 9 inches; auburn hair and blue eyes; w. 160 pounds; p. Madge Metcalfe and Arthur Jefferson, non-professionals; e. King James grammar school, Bishop Auckland, England, and received his stage training in a circus, musical comedy, drama and vaudeville; m. Lois Neilson, ex-professional; hy. fishing. He has spent 20 years on the stage. Laurel started in pictures with Hal Roach in 1917, starring in about 50 comedies; then became a producer of comedies for a short time; later directed two reel comedies for Hal Roach; now co-starring with Oliver Hardy in the comedy team of Laurel-Hardy, produced by Hal Roach for Metro-Goldwyn-Mayer release; also in 1929 in "The Rogue Song," MGM; "Berth Marks," "They Go Boom," "Angora Love," "Men O' War," "Night Owls," "Perfect Day," "Bacon Grabbers," "The Hoosier," "Blotto," "The Brats," in 1930 in "Below Zero," "Hay Wire," MGM, Laurel and Hardy-Hal Roach Comedies.

LA VALLES, THE: Appeared in Vitaphone No. 2250.

LAW, WALTER: Played in "Whoopee" (1930), United Artists.

LAWLER, ANDERSON: Appeared in 1929 in "The River of Romance," Paramount; "Half Marriage," Radio Pictures; "A Lady to Love" (1930), MGM.

LAWRENCE, CHARLES: b. Worcester, Mass., April 21, 1896; h. 5 feet 9 inches; black hair and dark hazel eyes; w. 155 pounds; e. Worcester grammar and high schools and studied for the Universalist ministry at Crane Theological school of Tufts College at Boston; hy. motoring. Elsie Janis engaged him to become a member of her troupe known as "Elsie Janis and Her Gang." Played with this company in 1920 in New York and on its Eastern tour, then joined Joseph Cawthorne's "Half Moon" company for the 1920-21 season. Played in the second show of "Elsie Janis and Her Gang" in New York and on tour in 1921 and 1922 and in the fall of the latter year played a comedy role in "It's a Boy." McGuire comedy, at the Sam Harris theatre, New York, in 1923 played in "Extra" at the Longacre theatre and then assumed the comedy role of the "Arrow Collar Man" in George Kaffman's play entitled "Helen of Troy, N. Y." at the Selwyn and Loric theatres. In 1924 played with Julia Sanderson and Frank Crumit in "Moonlight" and then went to London to play with Mary Duncan in "Nervous Wreck" at the St. James theatre. Is now under contract to Universal. Played in Vitaphone No. 1054, "The Substitute."

LAWRENCE, RAYMOND: r. n. Raymond Francis Miles Atkinson; b. Bedford Square, London, Dec. 8, 1888; h. 5 feet 11 inches; black hair and brown eyes; w. 140 pounds; p. Arthur Atkinson, professional; e. Bedford School for Boys; m. Zillah Tancred, non-professional; hy. painting, riding and swimming. Stage experience 20 years. Made appearance with the J. C. Williamson Co. in Australia in the following productions: "Madame X" and "The Sign on the Door," also with Guy Bates Post in New Zealand and America in "Masquerade," also in San Francisco, and played in "Interference" on the stage in Los Angeles. Entered pictures in 1927 in "Interference" for Paramount, taking the part of the reporter. Completed role in "Mamha" for Colorart Synchronone Pictures featuring Jean Hersholt; also in "Careless Age" (1929), First National.

LE MAIRE, GEORGE: In 1929 in "At the Dentist's," "Dancing Around," "Go Easy Doctor," "The Plumbers are Coming," "Gentlemen of the Evening," "Barber's College," "Tight Squeeze" (1930), Pathe-George LeMaire Comedies. Died in 1930.

LE MAIRE, WILLIAM: b. Fort Worth, Texas, December 21, 1892; e. in Fort Worth; h. 6 feet 3 inches; w. 220 pounds; brown hair and blue eyes. Twenty-two years in vaudeville and musical comedies. Entered pictures in 1925. Pictures: "The Light of Western Stars" (1930), "Only the Brave" (1930), Paramount, "Whoopee" and "Common Clay," Fox.

LE MAY, ROY: Played in Vitaphone No. 1048, "Bright Sayings."

LEAN, CECIL: Played in Metro Morietone Act No. 60.

LEASE, REX: b. Central City, W. Va.; e. in Columbus, Ohio, and studied to be a minister at Ohio Wesleyan College at Delaware, Ohio; h. 5 feet 10 inches; green eyes, dark brown hair; hy. writing stories and scenarios. Went to Hollywood to go into pictures. Started work as an extra and was signed by Finis Fox for the lead in "A Woman Who Sinned." He then played juvenile leads in five Ralph Ince pictures, one FBO special, "Moulders of the Law," the last of the range of Metro-Goldwyn-Mayer, and was under contract to FBO for three years. His first talking picture was "The Younger Generation" (1929), Columbia. Other pictures: "Troopers 3," "Sunny Skies," "Hot Curves," "So This is Mexico," "Why Marry?" others in 1929; "Two Sisters," "When Dreams Come True," Rayart; "Girls Who Dare," Trinity.

LEBEDEFF, IVAN: b. Uspolial, Lithuania, June 18, 1899; h. 6 feet 1 inch; black hair and eyes; w. 148 pounds; p. Ansellina Foscarini-Labura and Basil Lebedeff, non-professionals; e. St. Petersburg, Imperial Lyceum (college) of St. Petersburg, Imperial Lyceum of Alexander 1 (college), Military Academy (college), St. Petersburg, Russia; received his stage training from the great Russian dramatic actor, Vladimir N. Davidoff; hy. literature, music, tennis and horseback riding. Has been in pictures for nine years in such pictures as "King Frederick," character part, Ufa production, made in Germany in 1922; "The Lucky Death," lead, Alcatraz productions, made in France in 1924; "The Soul of an Artist," character; "600,000 Francs Per Month," character, and in "The Charming Prince," character lead. Cine-France productions, made in France in 1924; then the heavy in "Burned Fingers" for Pathe in 1925; "The Sorrows of Satan" for Paramount in 1926; "The Lover of Sunya" for United Artists in 1926; "The Angel of Broadway," "The Forthidden Woman" and "Let'er Go Gallagher" for DeMille in 1927; "Sin Town" for

Pathe in 1927; "Walking Back" for Pathe in 1928, and "The Veiled Woman" character for Fox in 1928; in "The One Woman Idea" and "They Had to See Paris" (1929), Fox; and "Conspiracy" (1930), Radio.

LEOBER, OTTO: b. Prague, Bohemia, April 17, 1887; h. 5 feet 9 inches; brown hair and eyes; w. 165 pounds; p. Elizabeth Estein and Herbert Lederer, non-professionals; e. Conservatory of Arts in Prague; m. Slorita Maruri, non-professional; hy. golf and horseback riding. Stage experience with the National theatre in Prague, the Irving Place theatre, New York, the Morosco Stock company, and in a German stock; in "Abie's Irish Rose" and "The Music Master." Screen experience of 19 years; started with Vitaphone as leading character man; remained with this company for eight years; later appeared in three serials at United Studios; in "The Cohens and Kellys in Atlantic City" for Universal; in "Prediction" and "One Stolen Night," Vitaphone productions; and in Warner Brothers' "The Jazz Singer"; also in "From Headquarters" and "King of Kings." In "Smiling Irish Eyes" (1929), First National.

LEE, OAVEY: b. Los Angeles, Cal., December 29, 1926; h. 36 inches; brown hair and dark blue eyes; w. 47 pounds; p. Ella Mae Smith and Frank D. Lee, non-professionals; hy. children's games. Has been in pictures since July, 1928, appearing in "The Singing Fool" with Al Jolson; in "Frozen River" and "She Knew Men," "Say It With Songs" (1929), Warner Brothers.

LEE, DUKE R.: h. Virginia, 1881; h. 6 feet; gray eyes; w. 194 pounds; e. by tutor; married and has one daughter, Beatrice, 24, one son, Duke, 13; hy. Hunting, fishing, baseball. Stage experience in vaudeville and dramatic shows. Entered pictures in 1918. Pictures include: "Days of Buffalo Bill," "Young Nowheres," First National; "45 Calibre War," Pathe; "The Czar of Broadway" (1930), "White Outlaw" (1930), Universal.

LEE, HARRY: r. n. William Henry Lee; b. Richmond, Virginia, June 1, 1872; h. 5 feet 10 1/2 inches; chestnut and gray hair and dark blue eyes; w. 161 pounds; p. Harriet Ludlum and William Henry Lee, non-professionals; e. Trinity Chapel School, New York City and Princeton University; m. Dorothy P. Lee, non-professional; hy. bridge sailing and a follower of "Don Quixote." Stage experience consists of seventeen years from 1888 to 1905 during which time he appeared in comedy roles and character in every line of theatre from Uncle Tom's Cabin to Shakespeare, including vaudeville, circus and private entertainer. Screen experience consists of 22 years with the following companies, Imperial, Biograph, Mutual Reliance, Yankee, Champion, Vitaphone, Rex, Selznick, Select, Universal, Goldwyn, Pathe-Fox, DeLuxe, Metro, Popular Plays and Players, Famous Players, Paramount, Crystal, Pioneer, and Adolph Zukor's Pictures. The following are some of the girl stars he has appeared with, Mary Pickford, Marquerite Clark, Pauline Frederick, Hazel Dawn, Marie Doro, Ann Pennington, Constance Talmadge, Mae Murray, Irene Fenwick, Billie Burke, Peggy Herland, Doris Kenyon, Dorothy Dalton, Norma Shearer, Elaine Hammerstein, Pauline Garon, Madge Kennedy, Jeanne Eagels, Geraldine Farrar, and many others. During screen experience has played under the following directors: Olcott, Dawley, Hugh Ford, Burnside, Sloan, LeCault, D. W. Griffith, E. H. Griffith, Reginald Barker, Rowland U. Lee, Bill Nich, Geo. Hill, Christie Cabanne, Goldwyn, Miller, Chas. & Aster, Henderson, O'Brien, Selznick, Select, Chitvard, Perrett, Jose, Cummings, Daley, Baggott, Taylor, Neilan, Hopper, Grandon, North, Beal, Ince, Tom & Ralph, Kohler, King, Brenon, Kirkwood, Willard Webb and Jean LeNein, and many others. He appeared in the following silent pictures: "The First Kiss," with Gary Cooper and Fay Wray, "Two Masters," with Rex Cherryman and Mary Eaton, and the following dialogue pictures include: "Days of Buffalo Bill," "Gentlemen of the Press," with Walter Huston. These four pictures were made in the East for Paramount.

LEE, SYLVAN: Appeared in "The Cocoanuts" (1929), Paramount.

LEIGH, FRANK: b. London, England; h. 6 feet 1 inch; dark hair and brown eyes; w. 184 pounds; p. Florence Blane and Manuel Leigh, mother professional; e. England; m. Gertrude Manning, professional; by all outdoor sports. Stage experience of 20 years, appearing in his own acts and in "Sorrows of Satan" and "Silver Kings" in England. Picture career began in 1912 in England; in 1914 entered war, returning to pictures in 1916 in New York City; thence to Hollywood, 1918 and has worked for Paramount and Metro-Goldwyn-Mayer. Appeared in "Dangerous Days," "Lord and Lady Alcy," "Fedora," "Golden Dreams," "Cup of Fury" and "The Hill Bill"; (1929) "Below the Deadline," Chesterfield; "Love in the Desert," Radio.

LEONARD, EOOIE: b. Richmond, Va.; h. 5 feet 11 inches; brown hair and gray eyes; w. 168 pounds; e. public schools of Richmond, Va.; married; hy. baseball, golf, boxing. Stage experience with Primrose and Dockstader, Eddie Leonard Minstrels, Cohan and Harris Minstrels. Entered pictures in November, 1928. Pictures include: "Melody Lane" (1929), Universal.

LEONG, JAMES: Pictures include: "The Remittance Woman," FBO; "The Purple Dawn," Rayart; "Defining the Law," Gorham; "The Devil Dancer," United Artists; "Ransom," Columbia; "Come and Get It," Radio Pictures; "Sbhangli Lady" (1929), Universal.

LESLIE FRANK: Appeared in "King of Jazz" (1930), Universal.

LESLIE, JACK: Appeared in "Great Power" (1929), Franklin Warner.

LESLIE, LAWRENCE: Appeared in 1929 in "Gentlemen of the Press" and "Why Bring That Up" Paramount.

LESTER, ELLIOTT: Appeared in "Harmony at Home" (1930), Fox.

LESTER, VAL: "Doing Phil a Favor" (1930), Pathe Variety Comedies.

LEVANT, OSCAR: Appeared in "The Dance of Life" (1929), Paramount.

LEVINES, CARL: Appeared in "Twin Beds" (1929), First National.

LEWIS, BERT: Appeared in Vitaphone No. 472 and 473.

LEWIS, FRANKLIN: Appeared in "Mister Antonio" (1929), Tiffany-Stahl.

LEWIS, GEORGE: b. Mexico City, Mexico; h. 6 feet; brown hair and eyes; w. 175 pounds; p. non-

professionals; e. San Diego high school; m. Mary Lou Lohman, non-professional; hy. all outdoor sports; appeared in amateur theatricals; in pictures for four years and has been with the Pickford-Fairbanks and Universal studios. Among the pictures in which he has appeared are "His People," "The Old Soak," "13 Washington Square," "Honeymoon Flats," "The Four Flushers," "Give and Take," and "The Collegians"; in 1929 in "College Love," "King of the Campus," "Tonight at Twelve," Universal.

LEWIS, JDE: Played in Vitaphone No. 2868.

LEWIS, MITCHELL: b. Syracuse, N. Y.; h. 6 feet 2 inches; dark brown hair and eyes; w. 178 pounds; p. Rose and Manuel Lewis, father professional; e. Syracuse, N. Y., high school; m. Nanette Rejan, professional; hy. outdoor sports. On the stage since a child and has appeared with William Faversham in England, also with Nazimova, Holbrook Blinn and the late Theodore Roberts, and in "The Two Orphans" and "Arizona" in New York City. Fourteen years' screen experience, during which time he has appeared in "The Barrie," "The Bar Sinister," "The Sign Invisible," "Hard Bolled Hagerty," "Eagle of the Sea," "Frisolous Sal," "Miss Nobody," "Tenderloin" and "Way of the Strong"; (1929) "Madame X," Metro-Goldwyn-Mayer; "The Leatherneck," Paramount; "Linda," First Division; "The Black Watch," Fox; "One Stolen Night," Warner; "Girl of the Port," (1930), Radio Pictures; "Mammy," (1930), Warner Bros.; Vitaphone No. 2234, "The Death Ship."

LEWIS, RALPH: h. Englewood, Ill.; h. 5 feet 9 inches; hazel eyes and gray hair; w. 175 pounds; e. public school of Evanston, Ill., Northwestern University; m.; hy. swimming. Has lived in New York, Chicago, Evanston, Los Angeles. Has had stage experience. Entered pictures in New York in 1912 with Reliance-Majestic. Pictures include: "Conquering Power," "The Girl in the Glass Cage" (1929), First National.

LEWIS, SAMMY: h. New York City, June 7, 1885; h. 5 feet 7½ inches; brown hair and eyes; w. 161 pounds; p. David and Rebecca Lewis, non-professionals; e. public schools and New York university; m. Florence Belmont; hy. prizefights, baseball and golf. Stage career with Keith vaudeville, burlesque, musical comedy, Ted Lewis Frolch and George Seldies called him and partner the "Kings of Vanity Fair," also in "Coo Koo Comedy," title of act "Lewis and Dody"; played in 1930 in "Musical Beauty Shop," Pathe Melody Comedies, first series.

LEWIS, SHELDON: b. Philadelphia; h. 6 feet 1 inch; dark eyes and dark hair; w. 180 pounds; e. Philadelphia. Specialized in literature. Has had 30 years experience on stage. Entered pictures 17 years ago, one of first of stage actors to go into films. Pictures include: "Orphans of the Storm," "Enemy Sex," "Top of the World," "Bride of the Storm," "The Sky Rider," Chesterfield; "Untamed Justice," "Biltmore," "Seven Footprints to Satan," First National; "Black Magic," Fox; "The River Woman," Gotham; "Little Wild Girl," Trinity; "Firebrand Jordan" (1930), Big 4 Corporation.

LEWIS, TED: r. n. Theodore L. Friedman; b. Circleville, Ohio; h. 5 feet 7 inches; dark brown eyes and dark brown hair; w. 138 pounds; e. Circleville

public schools and Ohio State University; m.; hy. ice skating. Lived in Circleville, New York City, Hollywood. Has had stage experience in "Rose, Young and Friedman," in first Greenwich Village Follies with own band, in "Artist and Models," "Passing Show." Entered pictures in 1925. Pictures include: "Is Everybody Happy," "Song of Songs" (1929), Warner.

LIEDTKA, HARRY: Appeared in "Bohemian Dancer" (1929), Bell Pictures.

LIGGDN, GROVER: Appeared in "Million Dollar Collar" (1929), Warner Bros.

LINGHAM, TDM: h. Indianapolis, Ind., April 7, 1874; h. 6 feet; hazel eyes and brown-gray hair; w. 180 pounds; e. Boston public schools; married; has lived in Indianapolis, Boston, New York, Glendale, Cal. Entered pictures Nov. 7, 1913, George Melford offered him an engagement with Kalem Company. Pictures include: "The Fafal Warning," Mascot serial; "Pals of the Prairie," FBO; "The Forbidden Trial," Cosmo; "Two Sisters," Rayart; "The Amaz- Vagabond," "Freckled Rascal," Radio Pictures.

LINDW, IVAN: Pictures include: "Zaza," "Cappy Ricks," "Enemies of Women," "Wages of Virtue," Paramount; "Three Miles Out," "Lover's Island," Associated Exhibitors; "His Rise to Fame," Excellent; "The Crimson Flash," Pathe; "Fury," Inspiration; "In Old Arizona," "Black Magic," "The Far Call," "Plastered in Paris," "The Red Dance," (1930), "The River," "Speakasy," "The Red Dance," (1930), "Son of the Flame" (1930), First National; "The Ship from Shanghai" (1930), "The Unholy Three" (1930), MGM; "The Cockeyed World," "Temple Tower" (1930), Fox.

LIPTON & TERRILL: Played in Vitaphone No. 2310.

LITEL, JOHN: "The Sleeping Porch" (1929), Paramount-Christie; "Don't Believe It," 1930.

LITTLE BILLY: Appeared in "The Side Show" (1929), Columbia; in 1930 in "Swing High," Pathe; "Some Babies," Pathe Whoopie Comedies; Vitaphone No. 2869, "The Flaming Youth," No. 4093, "No Questions Asked," No. 3300, "The Head of the Family."

LITTLEFIELD, LUCIEN: b. San Antonio, Texas, August 16, 1895; h. 5 feet 10½ inches; green eyes and light brown hair; w. 148 pounds; e. public school and Staunton Military Academy; married and has one daughter, Constance Palmer, 3; hy. baseball. Entered pictures in 1913. Pictures include: "The Torrent," "Tumbleweeds," "Bachelor Bride," "Small Bachelor," "Heart to Heart," "Head Man," "My Best Girl," Basin in "Captain of the Guard," Universal; Hayden in "Seven Keys to Baldpate," RKO; "Do Your Duty," "Drag," "The Girl in the Glass Cage," "Great Divide," "Saturday's Children," First National; "Making the Grade," "Mother Knows Best," Fox; "This Is Heaven," United Artists; "Clear the Deck," Universal; Clancy in "Wall Street," Aristocrat pictures; "No. No. Nanette," First National; "High Society Blues," Fox; "Queen of Main Street," First National; "His Big Ambition," "Out for Game," "Getting a Raise," "The Potters at Home," "The Potters Done in Oil," "Pa Gets a Vacation," "Big Money," Vitaphone.

LOYD, HAROLD: b. Burchard, Neb., April 20, 1893; h. 5 feet 10 inches; brown hair and eyes; p. Elizabeth Fraser and J. Darsie Lloyd, non-professionals; e. Denver and San Diego high schools and received his stage training teaching in dramatic school in San Diego for John Lane O'Connor (School of Dramatic Art); m. Mildred Davis, professional; hy. golfing, handball and swimming. He made his debut on the stage at the age of 12 as Little Abe in "Tess of d'Urbervilles" with the Burwood Stock company in Omaha, and in "The Little Minister," screen experience since 1913, starting with Edison Company in San Diego; then to Universal; later with Mack Sennett. His first contract was with Hal Roach for whom he did "Lonesome Luke" comedies. Has appeared in such pictures as "Sailor Made Man," "Grandma's Boy," "Doctor Jack," "Safety Last," "Why Worry," "Girl Shy," "The Freshman," "The Kid Brother," "For Heaven's Sake," "Speedy," "Welcome Danger" (1929), Paramount.

LDBO: Dog actor. In Vitaphone No. 968.

LOCKWOOD, HAROLD: b. New York City, June 3, 1908; h. 5 feet 10½ inches; blue eyes and brown hair; w. 145 pounds; e. Los Angeles, Hollywood; hy. basketball, wrestling. Has lived in New York, Los Angeles, Sydney, Australia, New South Wales. Entered pictures in 1926. Pictures include "Harold Teen," "Lilao Time," "Patent Leather Kid," "Duke Steps Out."

LODER, JOHN: b. London, England; h. 5 feet 3 inches; brown hair and hazel eyes; w. 178 pounds; p. Frances Lowe and Major-General Sir William Lowe; e. South Lodge, Enfield, England and Eton college; hy. hunting. Loder made his debut in pictures through Ufa in March, 1927, which was followed with leads in 10 important pictures. Following this he played leads with the Elstree studios near London. Here Jesse L. Lasky saw him and after a test offered him a contract. He is now appearing in Paramount's second-all-talking picture, "Half an Hour," with Ruth Chatterton, H. B. Warner and Robert Edeson. In 1929 in "The Doctor's Secret," "Sunset Pass," Paramount; "Racketeer," Pathe; "Black Waters," World Wide; "Rich People," Pathe; "Lilies of the Field" (1930), "Sweethearts and Wives" (1930), First National.

LODI, THEODORE: Appeared in "They Had to See Paris" (1929), Fox.

LONGERAN, LESTER: Appeared in "Seven Faces" (1929), Fox.

LONDON, TOM: b. Louisville, Ky., August 24, 1893; h. 6 feet 1½ inches; dark blue eyes and brown hair; w. 190 pounds; e. Louisville, Ky.; married; hy. golf. Has lived in New York, Chicago, Louisville, Hollywood. Entered pictures in 1917 through J. Warren Kerrigan in Universal pictures. Starred at Universal for 7 years. Pictures include: "King of Kings," Pathe; "Call of the Canyon," "Top of the World," "Cowboy and the Lady," Lasky; 3 Pathe serials; "Border Wildcat," "Untamed Justice," Biltmore; "Harvest of Hate," Universal; "Firebrand Jordan," Big 4; "The Woman Racket," MGM; "Storm," Universal.

LONG, WALTER: b. Milford, N. H., March 5, 1879; h. 5 feet 11 inches; brown hair and gray eyes; w. 200

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ponds; e. Nashua, N. H.; married. Has been on stage. Entered pictures in 1909. Played in "The Birth of a Nation," "Robber Sheik," "Blood and Sand," "Gang War," "Me, Gangster," "White Pants Willie," "Back to God's Country," Harrim Bey in "The Black Watch," Fox; "Moby Dick" (1930), "The Steel Highway" (1930), Warner Bros.

LONGOEN, JOHN: Played in "Blackmail" (1929), Sono Art-World Wide.

LONGOALE, HARRY G.: h. Worcester, England; h. 5 feet 10½ inches; hazel eyes and iron gray hair; w. 155 pounds; e. at Worcester Cathedral, England; hy. golf. Has lived in Worcester, London, New York, Chicago, San Francisco, Pasadena. Went on the stage at age of 18. Played in comic opera for seven years, eleven years with late E. T. Willard and four with the late Nat. C. Goodwin. Entered pictures in 1911 with Selig Company, with whom he came to California under five-year contract. Pictures include: "Master of Garden," "Ne'er Do Well," "Shepherd of the Hills," "The Rosary" and 250 other pictures.

LORCH, THEODORE: b. Springfield, Ill.; h. 6 feet; dark brown hair and dark eyes; w. 184 pounds; p. Katherine Girard and Andrew Lorch, non-professionals; e. North high school, business college and Chickens college; not married. Started on the stage in 1907, eleven years as leading man; starred in "Dr. Jekyll and Mr. Hyde," "Soldier of Empire," "Sherlock Holmes," with Julia Marlowe in "The Crowded Hour," and in vaudeville with Frank Tinney. Screen experience in featured roles in Warner's "Man on the Box" and "The Better 'Ole"; Universal's "Show Boat" and "Grip of the Yukon," with Buster Keaton; and in Metro-Goldwyn-Mayer's "Sweet Marriage"; Vitaphone No. 4097-98, "An Ill Wind," and in many other pictures.

LORENZ, HOWARD: Appeared in "The Black Pearl" (1929), Rayart.

LOVE, MONTAGU: b. Portsmouth, England; h. 6 feet 2 inches; red hair and blue eyes; p. Fannie Louise and Harry Love, non-professionals; e. Portsmouth grammar school and college at Cambridge, England; not married; hy. swimming, riding, golf, music and drawing. Spent seven years on the legitimate stage. Has appeared in (1929) "The Divine Lady," "The Haunted House," "Her Private Life," "A Most Immoral Lady," "Synthetic Sin," First National; "The Mysterious Island," Metro-Goldwyn-Mayer; "Harmless Sinners," Paramount; "The Road to Rome," Tiffany-Stahl; "Bulldog Drummond," United Artists; "The Last Warning," Universal; in 1930 in "Back Pay," "A Notorious Affair," First National; "Double Cross Roads," Fox; "Reno," Sono Art-World Wide; "Inside the Lines," Radio Pictures; "Outward Bound," Warner Bros; Vitaphone No. 2278, "Character Studies."

LOVEJOY, ARTHUR: Played in Pathe "Night Work."

LOWE, EDMUND: b. San Jose, Cal.; h. 6 feet; dark brown hair and blue eyes; w. 185 pounds; p. Mr. and Mrs. E. Lowe, non-professionals; e. San Jose high school, Santa Clara University; m. Lilvan Tashman, professional; hy. reading, riding, tennis and good music. Stage experience with Los Angeles stock company for three years. Among stage successes were: "Roads to Destiny," "The Son-Daughter," "In the Night Watch" and "The Walk-Off." Screen experience started in 1923 with Fox in "The Silent Command," "The Palace of the King," "The Fool," "East Lynne," "What Price Glory," "An Increasing Purpose," "Is Zat So?" "Publicity Madness," and "Baloo." Also appeared in "Dressed to Kill," "Happiness Ahead" and "In Old Arizona" for Fox. Latest pictures include "The Cock-eyed World," for Fox; "This Thing Called Love," for Pathe-Fox; "The Painted Angel," for First National, and "The Bad One" for United Artists; "Thru Different Eyes" (1929), Fox; in 1930 in "Born Reckless," "Good Intentions," "Happy Days," Fox.

LOWRY, ED: Played in Vitaphone No. 2565.

LUBIN, ARTHUR: h. Los Angeles; h. 5 feet 10 inches; brown eyes and black hair; w. 145 pounds; e. San Diego grammar and high school, Carnegie Tech., Pittsburgh. Specialized in drama; hy. hiking, motoring, cooking. Has lived in San Diego, Los Angeles, Pittsburgh. Pictures include: "Bardelys the Magnificent," "His People," "Lost World," "Times Square," "Bushtancer," "Eyes of the Underworld."

LUCAS, NICK: "Gold Diggers of Broadway" (1929), "Song of Songs" (1929), Warner Bros.

LUCAS, WILFRED: b. Ontario, Canada; h. 5 feet 11 inches; brown hair and brown eyes; w. 178 pounds; e. McGill College, Montreal. Studied art and music in London and Paris; married; hy. polo, swimming. Has lived in New York, Chicago, London, Toronto, Denver, Hamilton, Ont., Los Angeles and has made several tours around the world. Stage career: Martius Vinicius in "Quo Vadis," Bud Young in "Heir to the Hurrar," Dan Mallory in "Chorus Lady." Entered pictures with Biograph Company in 1907. Has worked for Universal, Biograph, Sennett, Australian Films, Metro, First National. Pictures include: "Hello Sister," "His Woman," First National; "Madam Satan," MGM. In 1930: "Arizona Kid," Fox; "Cock of the Walk," Sono Art-World Wide; "Those Who Dance," Warner Bros.

LUCY, ARNOLD: h. Tottenham, England, 1875; e. at Duchess of Somerset's School; hy. golf. Stage experience in "Fanny's First Play," "Nothin' but the Truth." Entered pictures in 1915. Pictures include: "Devil's Toy," with Betty Blyth, "In Search of a Sinner," "Little Old New York," "Love Expert," Julius Bowser in "The Ghost Talks," "Masquerade," "The One Woman Idea," Fox; "All Quiet on the Western Front," Universal; "Manslaughter," Paramount.

LUDE, JACK: Appeared in "Dangerous Curves" (1929), Paramount.

LUDEN, JACK: h. Reading, Pa., February 6, 1902; h. 6 feet; blond hair and brown eyes; w. 174 pounds; e. Military Academy, Cornwall-on-the-Hudson, Tompkins schools at Port Deposit, Md., two years Johns Hopkins University. Specialized in medicine; hy. horseback riding, swimming, squash, golf. Has lived in Reading, N. Y., Hollywood. Entered pictures in 1925. Went from one studio to another in New York until Bill Cohill, who saw him in a group in his office, took his name and called him a hit in a picture, "Richard Dix" picture. Pictures include: "Sins of Fathers," "Woman of Moscow," "Under the Tonto Rim," "Fools for Luck," George in "The Wild Party," Paramount; man about town in "Dangerous Curves,"

"Faro Nell, or In Old Califormy," Christie; in 1930: "Young Eagles," Paramount.

LUUOLO, PATRICK: b. London, England, 1903; e. at University College in London; h. 5 feet 11 inches; w. 155 pounds; brown hair, brown eyes; hy. tennis. On the London stage with Sir Charles Hartney as juvenile lead in all principal London theatres. Entered pictures in 1925. Started as an extra. Star lead in "Naughty Husbands" (England), Eustace in "The Wreck Case," Wilton in "Ex-Flame" and Percy in "The Play Called Life."

LUGOSI, BELA: r. n. Bela Lugosi Blasko; b. Lugos, Hungary, October 20, 1888; h. 6 feet 1½ inches; brown hair and hazel eyes; w. 150 pounds; p. Paula von Honyacs and Stephen Blasko, president of a bank in Lugos, Hungary; e. gymnasium in Lugos, and the Academy of Theatrical Arts, Budapest; not married; hy. sculpturing and hunting big game. Twenty years' stage experience. Six years spent in different cities of Hungary as leading member of the National theatre of Hungary in Budapest; played leading parts in world literature from Hamlet to Lilliom; and six years in the United States, from 1922 to 1928, in "The Red Poppy," featured lead; "Fernado the Apache"; Henry Baron in "Greenwich Village," New York City; featured in "Arabesque" as the sheik, New York National theatre; featured lead in "Open House" for Richberg production theatre; as Petros in "The Devil in the Cheese" at the New York Charles Hopkins theatre, and at the New York Fulton theatre with Horace Liveright. Screen experience began in 1915, at which time he was the star of Budapest Phoenix and Star companies; in 1919-20 featured in Berlin in "Slave Reminders" and "Der Tanz der Dämonen" for Eichberg company, and a Luna film; in 1923, the character lead in Fox's "The Silent Command"; in 1924 "The Rejected Woman" for Distinction Film Company, New York, and "The Daughters Who Pay" for Banner Film Company, New York, the heavy in the latter two; and in 1925 the character lead in Chadwick's "The Midnight Girl." Was also the heavy in Fox's "The Veiled Woman." In 1929 he appeared in "Prisoners," First National; "Thirteenth Chair," MGM; in 1930: "Wild Company," "Such Men Are Dangerous," Fox; "Dracula," Universal.

LUKAS, CARL: Appeared in "Illusion" (1929), Paramount.

LUKAS, PAUL: b. Budapest, Hungary, May 26, 1895; h. 6 feet 2 inches; brown hair and eyes; w. 182 pounds; p. Marie Zilaky and John Lukas, non-professionals; e. preparatory and College of Budapest, and received his stage training at the Actor's Academy of Hungary; not married; hy. fencing, tennis and riding. His debut on the stage took place in 1916 at the Comedy theatre, Budapest, in the title role of Franz Molar's "Lilliom." At this theatre for nine years playing every conceivable character in the works of Shakespeare, Jevov, George Bernard Shaw, Oscar Wilde, Moliere and Galsworthy. Max Reinhardt, director of "The Miracle," saw Lukas and took him as guest artist to the theatre of Berlin and Vienna. His entrance in pictures was made via Uta in the role of Samson in "Samson and Deliah," later appearing in "Loves of an Actress," "Three Sinners," "The Woman from Moscow," "Hot News," "Manhattan Cocktail" and "The Shopworn Angel" for Paramount. For United Artists he has appeared in "Two Lovers" and for First National in "The Night Watch"; in Paramount's "The Wolf of Wall Street"; in 1929 in "Half Way to Heaven," Paramount; in 1930 in "Behind the Make-up," "The Benson Murder Case," "The Devil's Holiday," "Slightly Scarlet," "Young Eagles," "Grumpy," "Anybody's Woman," Paramount.

LUPINO, WALLACE: b. Edinburgh, Scotland, January 23, 1898; h. 5 feet 8 inches; fair haired and blue eyes; w. 150 pounds; p. Charlotte and Harry Lupino, professionals; e. high school, Lapham, London, and received his stage training from his father, the late Harry Lupino; m. Rose Jones (cousin of Buster Keaton), non-professional; hy. all kinds of sports. He was with Messrs. Wylie and Tate companies (famous London producers of revues) for six years playing principal comedian at London Hippodrome, Palace theatre, London Pavilion and Alhambra theatre in their productions; also appeared in seven provinces and has been with Educational since 1923 in Lupino Lane comedies as comedian and heavy and co-director.

LYDELL & HIGGINS: Played in Vitaphone No. 2620.

LYNCH, EDWARD: Appeared in "The Bad Man" (1930), First National.

LYNN, RALPH: Played in "One Embarrassing Night" (1930), MGM.

LYON, BEN: b. Atlanta, Ga., February 6, 1901; h. 6 feet; dark brown hair and blue eyes; w. 170 pounds; p. A. W. and Ben Lyon, non-professionals; e. Park school, Baltimore, and Baltimore City college; m. Bebe Daniels, professional; hy. aviation and boxing. He has been government pilot having license No. 4373, and boxing. Stage experience includes appearances in "Mary the Third," "Seventeen," and "The Wonderful Thing" with Jeanne Eagels; eight months in stock in Providence, R. I.; and Buffalo, N. Y. Screen experience consists of various roles in First National pictures, about 28 among them being: "For the Love of Mabel," "Bluebeard's Wives" and "The Commandment"; his latest appearance is in "Hell's Angels" for Caddo. In 1929 in "The Flying Marine," "The Quitter," Columbia; "Dancing Vienna," First National; "The Air Legion," Radio Pictures; "Lummox," United Artists; in 1930 in "Alias French Gertie," Radio; "Hell's Angels," United Artists; "My Wife Must Want," Universal; "Queen of Main Street," First National.

LYONS, AL and FOUR HORSEMEN: Vitaphone No. 2789, "Musical Melange."

LYONS, CLIFF: Appeared in "Law of the Mounted" (1929), Syndicate; "Firebrand Jordan" (1930), Big 4.

LYONS, GEORGE: Played in Metro Movietone Act No. 79.

LYONS, JIMMY: Appeared in Vitaphone No. 2347 and No. 2408.

LYTELL, BERT: b. New York City; h. 5 feet 10½ inches; brown hair and hazel eyes; w. 150 pounds; p. Blanche Mortimer and William H. Lytell, professionals; e. Canada College, Toronto; divorced Evelyn Vaughn, Claire Windsor, married Grace Menken, 1929. He grew up on the stage, his first appearance being at the age of 12. First regular stage part was in "Cumberland 61" in 1902. This was followed by a number of leading roles in stock and with Broadway shows. He entered pictures in 1917, playing the title role in "The Lone Wolf" for Selznick. He has since appeared in

numerous "Lone Wolf" pictures for Columbia, including "The Lone Wolf's Daughter," "The Lone Wolf Returns," "Alias the Lone Wolf," "The Last of the Lone Wolf."

LYTELL, BILLY: Played in Vitaphone No. 945, "Two of a Kind."

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MACDONALD, J. FARRELL: b. Waterbury, Conn., 1875; h. 5 feet 10 inches; dark brown hair and blue eyes; w. 185 pounds; e. Yale; has had 18 years' stage experience. Screen work with G. M. Anderson, Biograph, Imp, as actor and director, Pathe as director, Keystone-Triangle, American, Pathe. Pictures include: "Little Miss Hawkshaw," "Bucking the Line," "Riding with Death," "Trailing," "Sky High," "Western Luck," "The Iron Horse," "The Brass Bowl," "Gerald Cranston's Lady," "The Scarlet Honeycomb," "The Trail Rider," "The Fighting Heart," "Lightnin'," "Thank You," "Lucky Horseshoe," "The Kentucky Bride," "The First Year," "A Trip to Chimatown," "The Dixie Merchant," "The Shamrock Handicap," "The Family Upstairs," "The Country Beyond," "Three Bad Men," "Bertha the Sewing Machine Girl," "Love Makes 'Em Wild," "Ankles Preferred," "Cradle Snatchers," "Rich but Honest," "Colleen," "Paid to Love," "Sunrise," "East Side, West Side," "The Last Frontier," Pro-Dis-Co; "Colens and Kellys in Paris," Universal; "Bringing Up Father," MGM; "Abie's Irish Rose," Paramount; "In Old Arizona," Fox; Pa. Hudler in "The Broadway Hostess," First National; "Masked Emotion," Fox; Joe Hickey in "Masquerade," Fox; James Riley in "Riley the Cop," Fox; August MacGregor in "Strong Boy," Fox; "None but the Brave," "The Four Devils," Fox; Costello in "Men Without Women," Hackett in "South Sea Rose," Fox; "Painted Angel," First National; in 1930 in "Man Without Women," "The Painted Desert," Pathe; "River's End," "The Steel Highway," Warner Bros.

MACDONALD, WALLACE: b. Mulgrave, Nova Scotia; h. 5 feet 11 inches; dark brown hair and eyes; w. 150 pounds; e. Canada. Has had stage experience. Screen work with Vitagraph, Goldwyn, Universal, Metro, First National, Pro-Dis-Co, Arrow, Associated Exhibitors. Pictures include: "Drums of the Desert," Paramount; "His Foreign Wife," Pathe; "Tumbling River," also directed Imperial comedies, Fox; Vincent in "Blockade," FBO; directed "Free Lips," Jas. Ormont-First Division; "Tropical Nights," Tiffany-Stahl; Bert Nelson in "Darkened Rooms," Paramount; Bill Barrington in "Sweetie," Paramount; rum runner in "Darkened Skies," Biltmore; "Dark Skies," Capitol; Lieutenant Allen in "Hit the Deck," RKO; Hassan in "The Rogue Song," MGM.

MAC FARLANE, GEORGE: "Painted Angel" (1930), First National; "Half Shot at Sunrise" (1930), Radio Pictures.

MACFARLANE, HANK AND TOM: b. New York state; moved at an early age to Las Vegas, N. M. Are 11 and 13 years of age respectively. Made their professional debut seven years ago at a radio in Mayer, Kan. Have been featured attraction of the 101 Ranch Wild West Show and other rodeos. Made first screen appearance in "Pardon My Gun" for Pathe. Have also appeared in "Half Pint Polly" (1930), Pathe, Rodeo Comedies. Hold title of "World's Champion Juvenile Trick Riders and Ropers."

MAC GREGOR, BOB: Appeared in Vitaphone No. 617.

MAC GREGOR, KNIGHT: Played in Vitaphone No. 613.

MAC GREGOR, MALCOLM: h. Newark, N. J., October 13; h. 6 feet; black hair and brown eyes; w. 172 pounds; p. Emily Ripley and A. H. MacGregor, non-professionals; e. preparatory school and at Yale; hy. sailing and music. No stage experience. Screen experience roles in such pictures as "Smoulder, ing Fires," "Girl on the Barge," "Prisoner of Zenda," "Freedom of the Press" and "Buck Privates," "Murder Will Out" (1930), First National.

MACKENNA, KENNETH: b. Canterbury, N. H., August 19, 1899; e. in Paris, Ethical Culture School, New York and Columbia University. First stage experience in 1919; played in "At 9:35," "Insect Comedy" and "You and I." More than two years in "The Big Pond." Went to Hollywood for Fox Movietone test. Played lead opposite Marguerite Murchill in "Pleasure Crazy"; also "Crazy That Way" (1930), "Love, Live and Laugh" (1929), "Men Without Women" (1930), "South Sea Rose" (1929), "Temple Tower" (1930), "Three Sisters," Fox; "Forever Yours" (1930), United Artists; "Man Trouble" (1930), Fox; "Sin Takes a Holiday" (1930), Pathe.

MAC KENZIE, DONALD: Has appeared in 1929 in "True Heaven," Fox; "The Mysterious Dr. Fu Manchu" and "The Studio Murder Case," Paramount.

MACLAREN, IAN: b. Lynnmouth, North Devonshire, England, May 1, 1886; h. 6 feet ½ inch; brown hair and eyes; w. 168 pounds; e. Queen Mary's School, Basingstoke, Hampshire, England; hy. cricket, football, tennis and gardening. Stage experience in London and New York in David Belasco's Merchant of Venice; lead in Bernard Shaw's "St. Joan," Theatre Guild; "Green Beetle," Klaw theatre, New York; Galsworthy's "The Mob"; "The Fan"; in London, Charles Frohman company, Arthur Boncher company, Sir F. R. Benson company; leading man in Manchester Repertory, Manchester, England. Screen experience has appeared in "Journeys' End," Tiffany; "As Ye Sow" in Oshore; "Stampede," Paramount; "Men on Call," "Squadrons," Fox; "Forever Yours" (1930), United Artists.

MAC LEAN, DOUGLAS: b. Philadelphia, Pa.; h. 5 feet 9 inches; brown hair and hazel eyes; w. 145 pounds; e. Northwestern university, preparatory school and Lewis Institute of Technology in Chicago; m. Faith Cole; hy. golf and yachting. His first role on the stage was opposite Maude Adams in "Rosalind" on tour for one season; then one year in stock at Pittsfield, Mass., and one year at Moroseo, Los Angeles. He started screen career in the leading role opposite Alice Brady in "As Ye Sow" for World Film Company; also played opposite Mary Pickford in "Captain Kidd, Jr." and "Johanna Enlists"; also opposite Dorothy Dalton and Enid Bennett. His latest pictures are "Let It Rain," "Soft Cushions" and "The Carnation Kid" for Christie. In "Divorce Made Easy" (1929), Paramount.

MACQUARRIE, MUROOCK: b. San Francisco, Cal.; h. 5 feet 8 inches; gray blue eyes and brown hair; w. 170 pounds; e. public schools of San Francisco;



HARRY LANGDON

married; ht. golf. Has had experience on the stage in "Light o' London," with Henry Miller, W. A. Brady. Entered pictures in 1902 with Biograph Company. Screen work with, directed and acted for Biograph, Universal, American, Selznick, Goldwyn, Associated Exhibitors, FBO, First National. Pictures include "The Long Loop," "The Man from Hardpan," "Richieu," "Tekvil and Hyde," "Francis Villon," "The Apache Raider," "Pathe," "45 Calibre War," "Pathe," "Troopers Three," "Tiffany," "Captain of the Guard," Universal; "Robert E. Lee," Technicolor; "The Viking," MGM; "Black Jack," Fox.

MACDONALD, JACK: "The Ship from Shanghai" (1930), MGM.

MACDOUWELL, MELBOURNE: b. South River, N. J.; h. 6 feet; gray eyes, white hair; w. 195 pounds; e. Boston, Mass. Specialized in navigation and Shakespeare; married Fanny Davenport; ht. yachting. Lived in London, Paris, Berlin. Entered pictures in 1916 through friendship with Thomas H. Ince. Screen work with Ince two years, fourteen years with Paramount, National, Mayflower, Vitagraph, Pioneer, First National, Universal, Allied, FBO, Columbia Fox. Pictures include: "The Outlaw Express," "Code of the Cow Country," "Pathe," "Feel My Pulse," "Paradise," "Flame of the Yukon," "Driven from Home," "Mother Knows Best," Fox; "Hearts in Exile," Warner.

MACAULEY, JOSEPH: Played in "Lottery Bride" (1930), United Artists.

MACE, WYNN: Appeared in "The Drifter" (1929), Radio Pictures.

MACK, ARTHUR: "Return of Sherlock Holmes" (1929), Paramount.

MACK, BOBBY: b. Scotland; e. Liverpool, Eng. Screen work with Vitagraph, Universal, Paramount, First National. Pictures include: "The Student Prince," "The Road to Romance," MGM; "A Harp in Hock," Pathe; "The Opening Night," Columbia; "Close Harmony" (1929), Paramount; "Evangelist" (1929), United Artists.

MACK, CHARLES: (In team of Moran and Mack, the Two Black Crows.) b. White Cloud, Kansas, Nov. 22, 1887; h. 5 feet 11 inches; brown hair and gray eyes; w. 185 pounds; p. Elmer and Bertie Mack, non-professionals; e. Tacoma, Washington; married and has one daughter. After a time, he yearned to be an author of stage material. Some of his writings were accepted and used by actors. Then Mack decided to write an act for himself. It was successful and he teamed with Moran and took a series of London engagements. Together they toured Europe and throughout America and more recently in the Ziegfeld Follies, Winter Garden Shows, the "Scandals," the "Vanities," and the "Greenwich Village Follies." They have also made a number of phonograph records together, which created millions of admirers through radio broadcasting; on screen played in "Why Bring That Up" (1930), Paramount.

MACK, HUGHIE: Appeared in 1929 in "Four Sons," Fox; "The Wedding March," Paramount.

MACK, JACK: Appeared in "Night Work," Pathe.

MACK, JAMES: Among his pictures are "The First Night," "Husband Hunters," "Women's Wares," Tiffany-Stahl; "Swim, Girl, Swim," Paramount; "Satan and the Woman," Excellent; Casey in "The Home Towners," Judge in "Queen of the Night Clubs," Warner; Johnny in "Anna Christie," MGM.

MACK, JOSEPH P.: b. Rome, Italy, May 4, 1878; h. 5 feet 11 inches; brown eyes and partly gray hair; w. 195 pounds; e. Rome; married Lulu Keegan. Has lived in New York City, Miami, Los Angeles. Entered pictures in the original "Train Robbery," through Ed. Potter, Famous Players. Pictures include "Wild Honey," "Little But O' My," "Wonder Man," "Finders Keepers," "Man from Headquarters," "Driftwood," "Leaf the Lucky."

MACK, WILBUR: b. Binghamton, N. Y. Launched upon a theatrical career as a blackface comedian, then became a featured player in a repertory company when he was 19 years old. Organized, managed and acted in his own dramatic stock company, with which he toured the United States for four years. He wrote a vaudeville sketch, entitled "Flirtation" which he presented over the Keith-Orpheum circuit for several seasons. When this sketch was routed to the Coast he received a call to appear in "Honkie Tonk" for Warner Bros. Has remained in pictures, playing in "Slim Fingers," "Beauty and Bullets," "The Body Punch," Universal, "Woman Racket," Metro-Goldwyn-Mayer, and Sweethearts on Parade," Columbia.

MACK, WILLARD: Appeared in and directed "The Voice of the City" (1929), MGM; "Beauty and Bullets" (1929), Universal; "The Girl Said No" (1930), MGM.

MACKAYE, FRED: b. Hackettstown, N. J., June 5; h. 5 feet 11 inches; brown hair and hazel eyes; w. 168 pounds; e. Polytechnic high school in Los Angeles and Stanford college, Stanford, Cal.; not married; ht. golf, riding, football and swimming. With theatre of Golden Bough in Carmel for four years. In pictures for three years appearing in "Dancing Daughters," "The Port of Dreams" and "Erik the Great," "Girl Overboard" (1929), "Last Performance" (1929), Universal.

MACK & PUROY: Vitaphone No. 2795, "An Every-day Occurrence."

MACOLLUM, BARRY: Appeared in "The Hole in the Wall" (1929), Paramount.

MAOEN, JAMES: e. n. Malcolm Edward Madden; b. Los Angeles, June 29, 1923; h. 47 inches; brown eyes and red hair; w. 50 pounds; e. attending school at Blessed Sacrament School; ht. swimming, aerobatics. Lives with parents in Hollywood; Entered pictures in July 27, 1925. Pictures include: "Jerry, the Giant," "A Dog's Pal," "Napoleon, Jr.," "The Last Trail," with Tom Mix; Junior in "The Unknown Soldier," Bobby in "Marching On," Captain Junior in "The Ghost Ship," Tommy in "Gun Gospel," First National; Jerry the Giant in "Wolf in Cheap Clothing."

MAESON, TEXAS: Appeared in "The Side Show" (1929), Columbia.

MAISON, NOEL: "Sinner's Holiday" (1930), Warner Bros.

MAGEE, GORDON: Appeared in "Love in the Desert" (1929), Radio Pictures.

MAGRILL, GEORGE: b. New York City, January 5, 1900; h. 5 feet; brown eyes and black hair; w. 175 pounds; e. public and high school, New York City; married and has one daughter, Marylann, 7; ht. boxing, swimming, riding, outdoor sports. Stage experience with Sam Rice shows. Entered pictures in 1921 through Jack Freulich and Paul Weigel. Pictures include "Wild Horse Mesa," "Lord Jim," "Vanishing American," "Blockade," "Rose of the Sea," "Ballyboob Buster," "Hawk of the Hills," Pathe.

MAGUIRE, TOM: b. Milford, Conn., September 7, 1869; h. 5 feet 3 inches; dark blue eyes and red hair; w. 120 pounds; e. small school at Greenpoint, L. I., and Cheltenham Military Academy, Cheltenham, Pa.; married Louise Skillman. Has lived in Brooklyn, N. Y., Greenpoint, L. I., Nyack, N. Y., Fort Lee, N. J. Pictures include: "Camera Man," "Star Dust," "Colleen," "Savage," "Womanhandled," "Shanghai Bound," "Sawdust Paradise," "One Increasing Purpose"; in 1930: "City Girl," Fox.

MAHONEY, TOM: "The Love Racket" (1929), First National; "Ranch House Blues" (1930), Rodeo Comedies, Pathe.

MAHONEY, WILKIE: b. San Miguel, Cal., 1897; h. 6 feet 3 inches; black hair and blue eyes; w. 155 pounds; p. Belle Couter and Daniel Frank Mahoney, non-professionals; e. St. Matthews Military academy and Santa Clara university; ht. football, billiards, books and short story writing. Two years' stage experience including presentations and vaudeville. Seven years' screen experience and has appeared in such pictures as "Exit Smiling," Metro-Goldwyn-Mayer; "Evening Clothes" and "Casey at the Bat" for Paramount; "The Battle of the Century" for Itoch and in "Hell Ship Bronson" for Gotham. Wrote original stories of "Glorious Hallelujah," "Hollywood Bound," and gagged "The Old Boy Himself," "Not the Type," "The Navy's Sweetheart," "Mother Knows Her Groceries" and "Corked."

MAILES, CHARLES H.: b. Halifax, Nova Scotia, May 25, 1870; h. 5 feet 11 inches; brown eyes and white hair; w. 180 pounds; e. public schools, Halifax, N. S.; m.; has two sons, Robert, 22, Eugene, 20; ht. golf, football. Has lived in Halifax, Boston, New York, Los Angeles. Has had stage experience with Kirk La Shelle, Henry B. Harris, Leibler and Company, Thomas Dixon. Entered pictures in 1911. Pictures include "Old Ironsides," Paramount; "Bellamy Trial," MGM; "The Faker," Columbia; "The Carnation Kid," "What a Nibb," Paramount; "One Stolen Night," Warner.

MAISEL, JIMMY: Vitaphone No. 2539, "In a Music Shop" and No. 2560.

MALATESTA, FRED: b. Naples, Italy, April 18, 1889; h. 6 feet 11 inches; dark eyes and dark hair; w. 188 pounds; e. Rome. Specialized in literature; married and has one child, Patsy, 12; ht. sailing, tennis, horseback riding, motoring. Has lived in Rome, Buenos Aires, Santiago, Paris, Chicago, New York, Los Angeles. Entered pictures in 1915. Pictures include "Forbidden Paradise," "Love Insurance," "Mask," "Leave It to Me," "Wagon Show," "Czarina's Secret," "Ilis Father's Sins," "The Peacock Fan."

(1929), Chesterfield; created detective role in nine Hal Roach comedies.

MALI, GEORY: Played in "Melody of Hearts," Ufa.

MALIKOFF, NIKOLAI: Appeared in "The President" (1929), Edward L. Klein.

MALONEY, JOE: Appeared in "Devil's Twin" (1929), Pathe; "Overland Bound" (1930), Bell Pictures.

MANDY, JERRY: Appeared in "The Sap" (1929), Warner Bros.; "Love, Live and Laugh" (1929), Fox.

MANN, HANK: r. n. David W. Lieberman; h. New York City; h. 6 feet 8 inches; dark hair and eyes; w. 160 pounds; e. in New York City; m. Rae Max, non-professional. No stage experience. Screen experience includes appearances in the following films: "The Patent Leather Kid," "The Donovan Affair," "Lady Bird," "When Danter Calls," "Broadway After Midnight," "Garden of Eden," "Wings of the Storm," "Morgan's Last Raid," "Paid to Love" and "Smile, Brother, Smile." Freelance player in 1929. In 1930 in "Arizona Kid," Fox; "Sinner's Holiday," Warner Bros.

MANN, LOUIS: "Father's Day" (1929), MGM; "The March of Time," "The Richest Man in the World" (1930), MGM; "Sins of the Children" (1930), MGM.

MANNERS, DAVIO: r. n. Rauff Acklom; h. Halifax, Nova Scotia, April 30, 1902; h. 6 feet; brown hair and green eyes; w. 160 pounds; p. Lillian and George M. Acklom, non-professionals; Windsor grammar school, Nova Scotia, private schools and Trinity high school in New York; m. Suzanne Bushnell, non-professional; by writing plays, sports, riding and swimming. Had stage experience with the Theatre Guild in New York and in "Dancing Mothers" at the Little theatre in Toronto. Entered pictures in 1929 to play Raleigh in "Journey's End" for Tiffany. Played the lead with Alice White in "Sweet Mamma" and "When We Were Twenty-one." Is now under a long term contract with First National. Other pictures are "The Truth About Youth," "Kismet," "Mother's Cry," "Dracula," "The Ruling Passion" and "Svensali."

MANNING, OR. PH.: Played in "The Last Company," Ufa.

MARBURGH, BERTRAM: b. 1875; h. 5 feet 10 1/2 inches; dark complexion. Stage experience with John Drew in "Much Ado About Nothing," with William Faversham in "The Squaw Man," with Maude Adams in "Chanticleer," with Robert Hilliard in "Argyle Case." Screen work with Warton, Fox, World, Powell, Selznick, American Releasing, Universal, Warners, Ginsberg. Pictures include "An Affair of the Follies," First National; "The Woman on Trial," Paramount.

MARCH, FREDERIC: b. Racine, Wis.; h. 5 feet 11 inches; brown hair and eyes; w. 165 pounds; e. Racine high school and the University of Wisconsin; by horseback, ring, tennis and swimming. His first appearance on the stage was in the Belasco Theatre stock company in New York City to play a part in "Debonair," produced by David Belasco. This was in November, 1920. He was very successful on the stage and has been under contract with the New York Theatre Guild and William A. Brady for a time. Then he traveled west in stock and refused offers made to him by the motion picture companies. He was not interested until the advent of talking pictures. Shortly after his arrival in Los Angeles in the autumn of 1928 to play in "The Royal Family," he was offered the part of Trumhull Meredith in Paramount's all-talking picture, "The Dummy," which he accepted. Some of the stage plays in which he has been featured are: "Shavings," "The Law Breaker," "Farnish, Puppets," "The Half-Cent," "The Devil in the Cheese," "Saturday's Children," "Lillom," "The Royal Family." On the screen in 1929 in "Jealousy," "The Marriage Playground," Paramount; "Footlights and Fools," First National; "Paris Bound," Pathe; "The Studio Murder Case," Paramount; in 1930 in "Ladies Love Brutes," Paramount on Parade, "Sarah and Son," "True to the Navy," "Manlaughter," all Paramounts.

MARCUS, JAMES: b. New York City, January 21, 1868; h. 6 feet 3 inches; brown hair and gray eyes; w. 240 pounds; n. George Holmsted and James A. Marcus, non-professionals; e. New York City and private school in Connecticut; m. Lillian Hathaway, professional; by his home. Stage experience covering a period of 40 years and has appeared in "The Man of the Hour" and "The Cuh" and with Halbert Flynn in "Romance of the World." Screen experience since 1915 appearing in "The Iron Horse," "Scaramouche," "Little Lord Fauntleroy," "Rain" and "Devence," "Evangeline" (1929), United Artists; Captain of the Guard" (1930), Universal.

MARIDN, GEORGE: b. San Francisco, Cal., July 16, 1869; e. in San Francisco, "University of Stage Craft"; h. 5 feet 7 inches; w. 165 pounds; gray hair, brown eyes. Has been on the stage in the United States and England. Entered pictures in 1914. Pictures include: role of Chris in "Anna Christie," Anton in "The Sea Bat," Metro-Goldwyn-Mayer, Jim McCord in "Barber John's Boy," Warner Bros., innkeeper in "A Lady's Morals," Metro-Goldwyn-Mayer, Mouse in "The Losing Game," Radio Pictures, bellboy in "Hook, Line and Sinker," Radio Pictures, "Evangeline" (1929), United Artists.

MARK, WILLIS: b. Rochester, Minn., August 20, 1865; h. 5 feet 8 inches; gray eyes and gray hair; w. 145 pounds; e. Minnesota; married Carroll Marshall; by baseball. Has lived in Minneapolis, St. Paul, New York, Stockholm, San Francisco, Los Angeles. On stage since 1888. Nine years with Oliver Morosco's Burbank Theatre Stock Company, Los Angeles. Now with Henry Duffy's plays in President theatre. Entered pictures in 1915 through Marshall Neelan and Charles Gihlin. Among his pictures are: "Not One to Spare," "Bible Bo," "Threshold," "Man from Funeral Range."

MARMONT, PERCY: b. London, England; h. 6 feet; brown hair and blue eyes; w. 155 pounds; e. St. Anne's, Redhill, Surrey; studied law. Stage experience in England and America. Screen career: important roles in "Street of Forgotten Men," "Lord Jim," "Aloma," Paramount; "The Winter Comes," Fox; "Stronger Will," Excellent; "The Lady of the Lake" (1930), Fitzpatrick.

MARSHALL, BUD: Appeared in "No Defense" (1929), Warner Bros.

MARSHALL, CLARK: Appeared in "The Voice of the City" (1930), MGM.

MARSHALL, EVERETT: b. Lawrence, Mass.; h. 5 feet 11 1/2 inches; auburn hair and brown eyes; p. non-professionals; e. Worcester County Music School, studied under George Hamlin in New York for four months. Cincinnati Conservatory of Music for three years. London for a year under Brian O'Neill and in Milan, Italy, for two years under Giulio Confalonieri. Made his debut in Palermo, Italy, in Il Trovatore as Don Carlos. In Milan he made his audition from Maestro Serafini of the Metropolitan Opera Company and was engaged by Gatti Cassazza, director, who gave him a five year contract. During this time he has sung Paggiacci, Lohensrin, Fra Gherardo, Girl of the Golden West and the King's Benchman. On screen in "Babes in Toyland" (1930), "Dixiana" (1930), Radio Pictures.

MARSHALL, HERBERT: Appeared in "The Letter" (1929), Paramount.

MARSHALL, S. L., & THREE BAD BOYS: Vitaphone No. 2111.

MARSHALL, TULLY: b. Nevada City, Cal., April 13, 1864; e. at the University of Santa Clara, Santa Clara, Cal. Specialized in dramatic literature. Was on the stage for 45 years. Played roles in such well-known productions as "Paid in Full," "City," "Talker" and "Trap." Produced "Builders" on the Pacific Coast. Entered pictures in 1916 and played prominent roles in "Intolerance," "The Covered Wagon," "Merry Widow," "He Who Gets Slapped," "Trail of '98," "Redskin," "The Thunderbolt," "Tiger Rose," "Murder Will Out," "Conquest," "Zeke in 'The Big Trail,'" also "The Bridge of San Luis Rey," Metro-Goldwyn-Mayer; "The Mysterious Dr. Fu Manchu," Paramount, and "Skin Deep," Warner Bros., all in 1929; "Numbered Men," "One Night at Susie's," First National; "Burning Up," Paramount; "Mammy," "She Couldn't Say No," "Under a Texas Moon," Warner Bros.; "Common Clay," Fox, all in 1930.

MARTELL, ALPHONSE: Appeared in "Dream of Love" (1929), Metro-Goldwyn-Mayer.

MARTIN, CHRISTOPHER: Appeared in "Rescue" (1929), United Artists.

MARTIN, DUKE: r. n. Edward Martin; b. San Francisco, Cal., June 18, 1894; h. 6 feet 1 inch; brown hair and blue eyes; w. 180 pounds; not married; by swimming and boxing. Martin was in vaudeville 10 years and has been in pictures for two years. Among his pictures are "Fortune Hunter" for Warner Brothers; "Across to Singapore" for Metro-Goldwyn-Mayer; "Now We're in the Air," "The City Gone Wild," "Moran of the Marines" and "Easy Come Easy Go" for Paramount; "Flying Romeo" for First National; and "Albany Night Boat" and "Marriage of Tomorrow" for Tiffany-Stahl; "True Heaven" (1929), Fox; "A Royal Flush" (1930), Pathe Manhattan Comedies, second series.

MARTIN, E. A.: Appeared in "False Feathers" (1929), El Dorado Pictures.

MARTINDEL, EDWARD: b. Hamilton, O., h. 6 feet 3 1/2 inches; gray hair and blue eyes; w. 200 pounds; p. Emma and Frank Martindel, non-professionals; e. Hamilton, high school; m. non-professional; by playing organ and cooking. Stage experience as an orator and concert singer; with musical comedy in Victor Herbert operas; started in "The Alaskan"; leading man for Mrs. Patrick Campbell and Pauline Frederick; also in vaudeville. Entered pictures in 1917 and has had various roles in many pictures, including "The Duchess of Buffalo," First National; "Lovers" and "In Old Kentucky" for Metro-Goldwyn-Mayer; "Singing Fool" and "On Trial" for Warner Brothers audiences; "Companionate Marriage" for Gotham; and in "Why Be Good" with Colleen Moore for First National; and "Desert Song" for Warner Brothers. Appeared in 1929 in "Modern Love," Universal; "Hardboiled Rose," Warner Bros.; "Song of My Heart," Fox; in 1930 in "The Aviator," "Divorce Among Friends," "Song of the West," Warner Bros.; "Golden Dawn," Warner Bros.; "Rain or Shine," Columbia; "Check and Double Check," Radio Pictures.

MARTINELLI, GIOVANNI: Sang in Vitaphone No. 1024, No. 943, No. 944, No. 953, No. 974.

MARTINI, NINO: Appeared in "Paramount on Parade" (1930), Paramount.

MARX BROTHERS, FUD; ARTHUR (Harpo), JULIUS (Groucho), LEONARD (Chico), HERBERT (Zeppo): stage experience was in a vaudeville act with their mother and aunt and later known as "Six Musical Maestros." Later they toured as the Four Nightingales and finally as the Four Marx Brothers. They are all musicians of note. Groucho is rated as one of the best guitar players in the country and also plays piano, mandolin and harp. Harpo gets his name from playing the harp, and also plays the piano, flute and trombone. Chico plays the piano with the technique of a cornet, zither and violin. Zeppo plays the saxophone, piano, cello and fute. First Paramount starring picture, "The Cocoanuts," was one of the greatest successes of the year, and their second was "Animal Crackers," adaptation of their recent Broadway success.

MASON, DEAN: b. Syracuse, N. Y., February 9, 1857; h. 5 feet 6 inches; brown hair and gray eyes; w. 140 pounds; p. Nancy McMillen and Jacob Mason, non-professionals; e. public school; m. and div. professional; by fishing and baseball. Began his stage career in 1875, appearing in vaudeville; was on the legitimate stage for 35 years. Produced "Leck's Bad Boy" and took the part of the grocery man. Screen experience dates back to the old Edison Company, his first comedy being "Professor Nut." Later in "Tooner-ville Trolley" comedy for Educational and in the FBO series "Plum Center." Has also appeared as the comedy character in "Wages for Wives," "A Hero on Horseback," "The Fire Brigade," "The Big Parade," latter two for Metro-Goldwyn-Mayer; and in "Idle Tongues"; with Fox in "The Scarlet Letter" many years ago in the East and also with Warner Brothers' "Why Girls Leave Home"; later in "The Awakening" and "Sally."

MASON, HADDON: Appeared in 1929 in "The Scarlet Devil" and "The Triumph of the Scarlet Pimpernel," World Wide; "The Lady of the Lake" (1930), FitzPatrick.

MASON, HOMER: Vitaphone No. 961, "Money, Money, Money."

MASON, JAMES: h. Paris, France; o. private schools and Cornell University. Screen career: "Back to God's Country," "The Long, Long Trail" (1929), Universal; "Alias the Lone Wolf," Columbia; "Dead Man's

Curve," "Chicago After Midnight," FBO; "Race for Life," Warner Bros.; "The Big Killing," Paramount; "Across to Singapore," MGM; "Thief in the Dark," "Last of the Duanes" (1930), Fox.

MASON, LERDY: Screen work with William Stiuer, FBO, Lumas, Pictures include: "Closed Gates," Sterling; "The Evening Shadows," "The Law," Lash; "Pace," "Hi! of the Show," FBO; "In 'Levee,'" United Artists; "Bride of the Desert," Itavart; Dr. Gardoni in "The Climax," Universal; "The V.King," MGM.

MASTERS, HARRY: "The Beauties" (1930), Pathe Rainbow Comedies.

MATIESEN, OTTD: b. Copenhagen, Denmark; h. 5 feet 9 inches; brown hair and eyes; w. 150 pounds; p. Dagmar and Peter Matiesen, non-professionals; e. Copenhagen high school and received his stage training at the Casino theatre, Copenhagen; m. Isabella LaMore, professional; by philosophy and languages. Stage experience consists of two years at the Casino theatre, Copenhagen, Denmark, six years in various theatres in London, England, with Sir Herbert Tree and one season at the Royal Alexander theatre, Toronto, Canada. Initiated first literary theatre named the "Harlequin Players" at the Ambassador theatre, Los Angeles, in 1921 where he played in Ibsen, Strindberg, Suderman, Shakespearean and other literary dramas for one year. Screen experience in various pictures as Philippe in "Scaramouche" directed by Rex Ingram; co-starred as Napoleon with Agnes Ayres in "Napoleon and Josephine," Metro-Goldwyn-Mayer production, the latter in technicolor; "The Dangerous Maid," directed by Victor Herman for First National; the man in "The Salvation Hunters," directed by Joseph von Sternberg; as Oliver in "The Beloved Rogue" with John Barrymore for United Artists; Egbert in "The Happy Warrior" and Howie in "Bride of the Storm," directed by Stuart Blackton. Juvenile lead in "Surrender" for Universal; starred in "The Last Moment," an independent directed by Paul Fejos; also starred in "The Tell Tale Heart"; the chief of police of Moscow in Paramount's "The Woman From Moscow." In the following sound pictures, as the lead in Fox-Melroe's "Napoleon's Barber," the Hindu in Pathe's "Strange Cargo"; in First National's "Prisoners" production, "Prisoners" and the heavy with John Barrymore in "General Crack," Warner Bros.; "Golden Dawn" (1930), Warner.

MATTHEWS, BURT: "Love at First Sight" (1930), Chesterfield.

MAUDE, CYRIL: b. London, England, April 24, 1862; h. 5 feet 8 1/2 inches; iron gray hair and blue eyes; w. 145 pounds; e. Charterhouse School. First stage experience was with a traveling repertory company in 1883 in "East Lynne." After one season he returned to England and obtained a part in "The Great Divorce Case." From then until 1914 has been starred and featured in more than 100 plays. Made first appearance in "Grumpy" in 1913 in Glasgow, Scotland. Has portrayed this part approximately 1,300 times on the stage. At age of 68 he made his screen appearance in the same play for Paramount.

MAUREL, RAYMOND: r.n. Mario Iago Loris Cozzl; h. Florence, Italy; h. 6 feet; black hair and hazel eyes; e. public schools in New York City. Graduated telletti College in Florence, Italy. He was secretary for six years to Gatti-Gasazza, director of the Metropolitan Opera Company. He made his operatic debut in the role of Alfio in "Cavalleria Rusticana" at the Brooklyn Academy of Music. He also appeared in "Othello" and "Aida." His first screen role was in "Rio Rita," which was followed by "The Cuckoos" and "Dixiana."

MAXWELL, EDWIN: b. Dublin, Ireland; e. studied medicine at the University of Edinburgh for five years. Stage experience started at the age of 7 when he made his first appearance. While in university spent summers in stock companies in New York City. Associated with the stage as player, director and doctor of scripts. Associate director with Al Woods, Earl Carroll and Al Lewis. Directed Henry B. Walthall, Fannie Brice, Fay Bainter, Wilton Lackaye and others. Appeared in "The Jazz Singer," "Donovan Affair," "Easy Come Easy Go," "The Doctor's Dilemma," "John Ferguson"; associate director with Theatre Guild for five years. Film experience started in "Taming of the Shrew," in the role of Baptista. Freelance player in 1929; in 1930 in "All Quiet on the Western Front," Universal; "Top Speed," First National; "The Gorilla," First National.

MAXUDIAN, MAX: Appeared in "Venus" (1929), United Artists.

MAY, JOE: Vitaphone No. 951, "A Perfect Understanding."

MAYER, LEW: Vitaphone No. 965, "Gym Jams."

MAYER & EVANS: Vitaphone No. 2339, "The Cowboy and His Girl," No. 2336.

MAYNARD, KEN: b. Mission, Texas. Was graduated at the Virginia Military Institute; married non-professional; h. 6 feet; w. 180 pounds; black hair, gray eyes; by aviation. Became interested in trick riding when a child and copied all the stunts he saw in circuses. When 14 years old he ran away to join a cheap wagon show. His father persuaded him to take a course in civil engineering and he was one of the youngest civil engineers in the Army. In 1923 was with Ringling Brothers and the Flying Lynx. In 1924 he was a stunt man and asked him to work in a picture. His first role was in "Janice Meredith." His first starring role was in "\$50,000 Reward." From that time on he has been starred in a long series of Western vehicles by First National and Universal; among them, in 1929, "California Mail," "Cheyenne," "The Glorious Trail," "The Lawless Legion," "The Royal Rider," First National; "The Wagon Master," "Senior Americano," "Kettle Creek," Universal; and in 1930 in "The Fighting Legion," "Lucky Larkin," "Mountain Justice," "Parade of the West," "Sons of the Saddle," all Universal.

MAYO, FRANK: b. New York, 1886; h. 5 feet 11 1/2 inches; brown hair and gray eyes; w. 165 pounds; e. Peekskill Military Academy; married. Stage career: "Day Crockett," "Woman in the Case," "The Squaw Man"; three years with Arthur Boucher and Herbert Seath, England; manager of own production, England. Headlined on RKO vaudeville circuit for eighteen months; played leading role in "The Nut Farm," stage production in Hollywood. Screen work with Universal, Lois Weber Productions, First National, et cetera. Appeared in "Dough Boys" (1930), MGM.

MAYO, GERDGE: "A Perfect Match" (1930), Pathe Manhattan Comedies.

MCADDOD, JOHN: r. n. John J. McArdle; h. Philadelphia, Pa., February 24, 1906; e. Chestnut Hill

Academy and Villanova College, Pennsylvania. Studied three years for the priesthood at Villanova College; h. 6 feet; w. 170 pounds; brown hair and blue eyes; not married. Two years world travel, as short story and fiction writer. Entered the picture business in 1930.

MCELLISTER, PAUL: Screen work with First National, Paramount, Fox, Equity, Pathe, Cosmopolitan, Paramount, Associated Exhibitors, State Rights, Rosemary Films, United Artists. Pictures include "Sorrell and Son," "United Artists," "She's a Sheik," "The Big Killing," Paramount; "Evangeline," United Artists; "Noah's Ark," Warner.

MCBAN, MICKEY: Appeared in "Father and Son" (1929), Columbia.

MCCALL, WILLIAM: b. Delavan, Ill., May 19, 1879; h. 5 feet 10 inches; dark gray hair and dark blue eyes; w. 175 pounds; p. Jane Craddock and William McCall, non-professionals; e. Normal school, Bloomington, Ill.; m. Katherine Schomer, professional; by. riding and polo. Twenty-five years stage experience. Screen experience: in stock four years with Mack Sennett, Vitagraph and others. Appeared in "Trailing Trouble" (1930), Universal.

MCCLELLANO, CHARLES: "All for Mabel" (1930), Pathe Campus Comedies.

MCCORMACK, HUGH: Played in "Nix on Dames" (1929), Fox.

MCCORMACK, JOHN: b. Athlone, Ireland, June 14, 1884; e. Marist Brothers School in Athlone and Summerhill College, Sligo, Ireland, and received doctor of literature degree from Holy Cross College, Worcester, Mass. First started to sing as member of choir in cathedral in Dublin. Obtained funds by singing at local concerts to study in Italy. After three years' study in Milan made debut in Savona, Italy, in Mascagni's "Amico Fritz." Joined Royal Opera Company at Covent Garden London, making first appearance in "Cavalleria Rusticana." Made debut in United States as member of Oscar Hammerstein's Manhattan Opera Company in "Turk in the Street" with Mme. Tetrazzini. Also appeared with the San Carlo Opera Company in Naples, Philadelphia-Chicago Opera Company and Metropolitan Opera Company in New York and has made many guest appearances in Paris. In 1921-22 was leading tenor at opera house in Monte Carlo. Became a naturalized citizen of the United States in 1919. Was made Freeman of the City of Dublin, Ireland, in 1923. First screen appearance as star in "Song of My Heart," 1929, for Fox.

MCCORMICK, MERRIL: Has appeared in "Born to the Saddle," Universal; Luca in "Romance of the Rio Grande" (1930), Fox.

MCCRAIG, ARCHIE: "Trying Them Out" (1930), Pathe Checker Comedies, first series.

MCCREA, JOEL: b. Los Angeles, Cal., November 5, 1905; h. 6 feet 2 inches; brown hair and blue eyes; w. 185 pounds; p. Lou W. and Thomas P. McCrea, non-professionals; e. Hollywood high school, University of Southern California, and Pomona College; not married; by. horseback riding, and tennis, volleyball, boxing and swimming. Stage experience amateur dramatics and community plays, taking the male lead in "The Patsy," "Laff That Off," and "The Little Journey," also character parts in "To the Ladies," "Loyalties," and "Twelve Pound Look." Screen experience follows, having been under contract to Metro-Goldwyn-Mayer, C. B. DeMille and at present to RKO. Appeared in the following productions: "The Jazz Age," for FBO, and the following for Metro-Goldwyn-Mayer: "The Fire O'Clock Girl," "Dynamite," "So This is College," "The Single Standard."

MCCULLOUGH, PHILO: b. San Bernardino, Cal., June 16, 1893; h. 6 feet; brown hair and blue eyes; w. 180 pounds; p. Mary S. McCullough, non-professional; e. Los Angeles high school, and received his stage training as an original member of the Burbank Stock Company, Los Angeles, Cal.; m. Lura Anson, professional; by. swimming, bridge and golf. He was in stock for eight years. In his 17 years in the picture industry he has spent four with Fox two with First National and the rest freelancing. He has appeared in such pictures as "Warming Up" with Richard Dix; "The Night Flyer" and "The Leatherneck" with William Boyd; "Charlatan," an all-star feature; "The Savage" with May McAvoy; "Mismates" with Doris Kenyon; and "Winds of Chance" with Anna Q. Nilsson. In 1929 in "The Apache," "The Power of the Press," Columbia; "Million Dollar Collar," Warner Bros.

MCERMOTT, MARC: Appeared in "The Whip" (1929), First National.

MCDONALD, FRANCIS: b. Bowling Green, Ky.; h. 5 feet 9 inches; dark hair and eyes; w. 150 pounds; p. Catherine Ashlue and John Francis McDonald, non-professionals; e. St. Xavier college, Cincinnati, O.; not married; by. golf, fishing and hunting. Stage experience in dramatic stock companies, Robinsons 4 Paw, Cincinnati, O.; Lois Stock, Seattle, Wash.; Virginia Brissac, San Diego, Cal.; with the American Stock Company, Spokane, Wash., and one season on Orpheum circuit with "The Luck of the Totem." Screen experience includes appearances in such pictures as "The Dramatist," "Lesson of the Condemned," "Forgotten Faces," "Carnation Kid," "Port of Dreams," "The Cleanup," "The Valley of Hell" and "Desert's Toll." Has appeared in 1929 in "Blockade," Radio Pictures; "Girl Overboard," Universal; "Burning Up" (1930), Paramount.

MCDONALD, JACK: b. San Francisco, Cal., Sept. 17, 1880; h. 5 feet 11 inches; dark brown hair and eyes; w. 140 pounds; p. Mary O'Neal and John McDonald; e. St. Ignatius College, San Francisco; not married. Stage experience began in 1897. Screen experience began in 1913 in the original film of "The Spoilers" for Selig, and also appeared in "Show Boat" for Universal.

MCDONALD, WALLACE: Appeared in 1929 in "Darkened Rooms," "Sweetie," Paramount; "Fancy Baggage," Warner Bros.

MCDONNELL, COLONEL: Appeared in "Illusion" (1929), Paramount; "Prince of Diamonds" (1930), Columbia.

MCDOWELL, NELSON: b. Greenfield, Mo., August 18, 1875; h. 6 feet 2 1/2 inches; dark gray eyes and gray-brown hair; w. 175 pounds; e. Leadville, Col., High School, Normal College, Fremont, Neb., N. W. University, Chicago, Specialized in teaching singing, elocution, dentistry. Has lived in Greenfield, Mo., Lead-

ville, Col., Chicago, Pasadena, Los Angeles. Entered pictures about 1916. Pictures include "Silent Call," "Home Stuff," "Girl of the Golden West," "Oliver Twist," "Uncle Tom's Cabin," "Little Shepherd of Kingdom Come," "Wild Beauty," "Kit Carson," "Wild Blood," Universal; "Born to the Saddle" (1930), "Grit Wins" (1930), Universal.

MCFARLANE, GEORGE: "Nix on Dames" (1929), "South Sea Rose" (1929), Fox; "Double Cross Roads" (1930), Fox.

MCGARRITY, EVERETT: Appeared as Spunk in "Hallelujah" (1929), MGM.

MCGOWAN, J. P.: b. South Australia; e. there. Stage career: actor with Robert Mantell, William Faversham, W. H. Savage. Screen career: director and scenarist for "Aflame in the Sky," "Trailin' Back," "Trail Riders," "The Painted Trail," "The Lightnin' Shot," "The Devil's Tower"; director and player in "Arizona Days," "Bad Man's Money" (Charles Davis), played in "The Cleanup," "Below the Dead-line," "Headin' Westward," "The Law of the Mounted," Syndicate; played Matson in "The Lawless Legion," First National; directed the "Manhattan Cowboy"; in "Captain Cowboy," Bell Pictures; director and player in "On the Divide," "The Silent Trail," "The Last Roundup," "West of Santa Fe," "Neath Western Skies," "The Lone Horseman," "The Oklahoma Kid," Syndicate. Played Maddox in "The Golden Bride," Mentilia in "Ships of the Night," Ravart; "Plunging Hoofs" (1929), "Senor Americano" (1929), Universal.

MCGRAIL, WALTER: b. Brooklyn, N. Y., 1899; h. 6 feet; black hair and blue eyes; w. 172 pounds; e. Brooklyn, N. Y. Stage experience in comic opera, vaudeville. Screen work with Vitagraph, Pathe, Selznick, Robertson-Cole, Fox, First National, Hodgkinson, United Artists, FBO, Warners, Associated Exhibitors, Paramount, Rosemary Films, Universal, Pro-Dis Co. Pictures include "Old San Francisco," Warners; "American Beauty," "Man Crazy," First National; "The Play Girl," Fox; "Stop That Man," Universal; "Midnight Madness," Pathe; "One Splendid Hour," Excellent Pictures; Hayden in "Blockade," FBO; Henri Duval in "Confessions of a Wife," Excellent; "Hey Rube," FBO; Childers in "Midnight Madness," Pathe; Major Patterson in "The River of Romance," Paramount; "The Veiled Woman," "Soldiers and Women" (1930), Columbia; "Lone Star Rancer" (1930), "Men Without Women" (1930), "Women Everywhere" (1930), "Last of the Duane's" (1930), Fox; "River's End" (1930), Warner.

MCGRATH, LARRY: Played in "Arizona Kid" (1930), Fox.

MCGUIRE, MICKEY: r. n. Joe Yule, Jr.; h. Brooklyn, N. Y., September 23, 1921; h. 46 1/2 inches; black hair and blue eyes; w. 46 pounds; p. Nell and Joe Yule, professionals; by. football, moving picture shows, swimming and horseback riding. Stage experience with Town Scandals in 1925; in vaudeville with Sid Gold and Sonny Yule, 1926; and in Will Morrissey's revue, at Orange Grove, in 1927. Screen experience as the midget in "Orchids and Ermine," First National picture; also in a Fox picture; and in two series of Mickey McGuire comedies for Larry Darmour released

by Radio Pictures; in 1929 in "Mickey's Midnite Frolic," "Mickey's Mixup," "Mickey's Big Moment," "Mickey's Strategy"; in 1930 in "Champs," "Master Mind," "Luck," "Whirlwind," "Warrior," "Mickey the Romeo," "Mickey's Merry Men," "Winners," "Mickey's Surprise," Radio Pictures, Mickey McGuire.

MCGUIRE, TOM: Appeared in "The Voice of the City" (1930), MGM.

MCGUIRK, CHARLES J.: "Harmony at Home" (1930), Fox.

McHUGH, CHARLIE: b. Philadelphia, Pa.; h. 5 feet; blue eyes; w. 155 pounds; e. Philadelphia, Pa. Stage experience with George M. Fried Stock Company, Forepaugh Season, Andy Hughes Variety, Eddie Foy, "Off the Earth," Henderson's "Sinbad." Screen work with Famous Players, Robertson-Cole, Universal, Warners, First National, Metro, Fox, Renown, Pictures, Metro-Goldwyn, FBO, Chadwick, Pathe. Pictures include "Pineapple Ball," First Division; "Phantom of the Range," FBO; Shorty in "The Quitter," Columbia.

McHUGH, FRANK: b. Homestead, Pa., May 23, 1899; h. 5 feet 7 inches; brown hair and blue eyes; w. 147 pounds; p. Catherine and Edward McHugh, professionals; e. St. Peter's grammar school, Pittsburgh, and Pittsburgh high school; by. reading law and setting up exercises. First stage experience was in an engagement with parents: "For His Children's Sake" and "Human Hearts." With James Gleason in "The Fall Guy" and understudy in "Is Zat So" (both in London). Appeared in New York productions of "Fog" as Scraggs; in "Tenth Avenue," "Excess Baggage," "Conflict" and in "Show Girl" for Ziegfeld. Made screen debut in 1928 in a short feature, "If Men Played Cards as Women Do." Signed long term contract with First National in 1930. Has had comedy leads in "Top Speed," "Bright Lights," "Mlle. Modiste" and in 1930 in "The Dawn Patrol," "Toast of the Legion," "College Lovers," "Going Wild," First National.

McHUGH, JACK: Appeared in "Chinatown Nights" (1929), Paramount.

McINTOSH, BURR: h. Wellsville, Ohio, August 21, 1862; h. 6 feet; gray eyes and semi-gray hair; w. 220 pounds; e. University of Pittsburgh, 1883, Lafayette College, 1884, Princeton University, 1884; specializing in athletics; by. printing, baseball, football, pool, bridge. Has lived in Cleveland, Ohio, Pittsburgh, Pa., New York, San Francisco, Hollywood. Entered pictures in 1913. Pictures include "Way Down East," "Driven," "The Green Archer," Pathe; Father in "A Hero for a Night," Universal; Financier in "The Four Flushers," Universal; Doctor in "Sailor's Wives," First National; Father in "Across the Atlantic," Warner; British General in "Lilac Time," First National; "The Last Warning," Universal; Count Peter in "The Rogue Song," MGM; "Skinner Steps Out" (1929), Universal; "Non-Support," Vitaphone.

McINTOSH, MORRIS: Appeared in "Girl on the Barge" (1929), Universal.

McKAY, GEORGE: "Sixteen Sweeties" (1930), Pathe, Melody Comedies, first series.

McKEE, LAFE: h. Morrison, Ill., January 23, 1872; h. 5 feet 10 1/2 inches; blue eyes and white hair; w. 175 pounds; e. Morrison, Ill.; married; has one

Joseph Levering

Writer — Director

"Defenders of the Law" "Sea Devils"
"La Cautivadora"

Darmour Productions

daughter, Lucille, 29 years, two sons, Joe, 24 years, Dick, 10; by fishing. Entered pictures in 1912. Pictures include: "The Manhattan Cowboy," Syndicate; "On the Divide," Syndicate; "Reilly of the Rainbow Division," Crescent; "Trail Riders," Rayart; "California Mail," First National; "The Amazing Vagabond," Radio Pictures; "Under Montana Skies," Tiffany.

McKEE, RAYMOND: b. Carthage, Ill., 1893; h. 5 feet 7½ inches; gray eyes and dark hair; w. 140 pounds; married; and has one son, Raymond Court, 3½; by field athletics, squash. Stage experience in "Grit the News Boy," musical comedy, comedy drama, drama. Entered pictures in 1911. Pictures include: "Unbeliever," "Down to Sea in Ships," featured in Sennett Smith Family comedies for three years, "Family Picnic," "Frozen River," Warner; "Campus Knights," Chesterfield; "Look Out Below," (1929), "Hunting the Hunters," (1929), Educational; "White Talking Comedies," "Social Sinners," (1929), "Whispering 11 In" (1930), "Trouble for Two," Educational, Tuxedo Talking Comedies.

McKENZIE, DONALD: "Mysterious Dr. Fu Man-chu" (1929), Paramount.

McLAGLAN, VICTOR: b. London, England. Spent a great part of his life in South Africa where his father was Bishop of Clermont. After serving in all parts of the world and during the World war, he returned to London and was approached by a motion picture director for a picture titled "The Call of the Road." Next he played the lead in "The Glorious Adventure" with Lady Diana Manners. Then followed a number of British productions in which he starred. A cable from J. Stuart Blackton, who had seen him in London, brought him to America to play the lead in "The Beloved Brute." Then came "The Hunted Woman," Fox; "Beau Geste," Captain Plagg in "What Price Glory," "Loves of Carmen," "Mother Machree," "A Girl in Every Port," "Hansman's House," "The River Pirate," "Captain Lash" and "Strong Boy." His first talking picture was "King of the Khyber Rifles," followed by "The Cockeyed World," "See You—See Me," "Happy Days" (1930), "Hot for Paris" (1929), "On the Level," "Devil with Women" (1930), Fox.

McLALLEN, JACK: Vitaphone No. 946, "Oh Sarah."

McLAUGHLIN, WILLIAM: Appeared in "The Illusion" (1929), Paramount.

McLEOD, TEX: Appeared in Vitaphone No. 2694.

McMURPHY, CHARLES: b. North Vernon, Ind., July 31, 1894; e. in Ponca City, Okla.; h. 6 feet 1 inch; w. 192 pounds; dark brown hair and gray blue eyes; not married. Was a theatre musician and small stock company actor. Entered pictures in 1925. Latest pictures: Hurley in "The Silver Horde," Radio, Detective Burke in both "The Benson Murder Case" and "The Greene Murder Case" for Paramount; Officer Mike in "Going to the Docks," Christie comedy.

McNAUGHTON, CHARLES: b. Walthamstow, Essex, England; e. in England; h. 5 feet 10½ inches; w. 155 pounds; brown hair and blue gray eyes; m. Mildred Elaine, professional. Entered pictures in 1929, coming from the stage to play the role he created in New York in "Three Live Ghosts." Pictures include: Jimmy Gubbins in "Three Live Ghosts" (1929), United Artists; Pety in "The Bad One," and Edwards in "Common Clay" (1930), Fox.

McNAUGHTON, HARRY: In 1930 in "All Stuck Up," Pathe Checker Comedies, first series; "Sixteen Sweeties," Pathe Melody Comedies, first series; "Her Fired Husband," Pathe Variety Comedies; Vitaphone No. 1068, "Seeing Off Service."

McNAMARA, TED: Appeared in "Mother Machree" (1929), Fox.

McQUARRIE, ALBERT: b. San Francisco, Cal., 1882; h. 5 feet 9 inches; brown hair and gray eyes; w. 160 pounds. Stage experience began at Alcazar theatre in 1904. Screen work with David Horsley, Universal, Pathe, United Artists, Arvon, American Releasing, Paramount, Independent. Pictures include: "The Gaucho," United Artists; "The Viking" (1929), MGM.

McQUARRIE, GEDRGE: Appeared in "The Hole in the Wall" (1929), Paramount.

McWADE, ROBERT: Stage career: in stock with Henry Duffy company on Coast. Screen career: played P. H. Bancroft in "The Home Towners," (Warner Bros.); "Night Work," (Pathe); "Good Intentions" (1930), Fox.

McWILLIAMS, JIM: Vitaphone No. 1000, "Grand Upstairs."

MEEHAN, LEW: Screen work with Associated Photoplays, American Releasing, Western Pictures, State Rights, Universal, Wm. Steiner, Artclass, FBO, Davis Distribution. Pictures include: "The Code of the Range," Rayart; "Gun Law," "Dahio Red," "Pride of Pavnee," Radio Pictures; "Frebrand Jordan," "Trails of Danger," Big 4; "Pardon My Gun," Pathe.

MEEK, DONALD: Appeared in "The Hole in the Wall" (1929), Paramount.

MEEKER, GEORGE: Appeared in "Four Sons" (1929), Fox.

MEHRA, LAL CHAND: b. Amritsar, India, June 8, 1897; h. 5 feet 10 inches; brown eyes and gray hair; w. 175 pounds; e. University of Punjab, India, and University of California, Berkeley, Cal. Specialized in educational psychology, receiving A. B. and M. A. degrees from University of California; by swimming, tennis and riding. Has lived in Lahore and Amritsar, India; Berkeley, San Francisco, Los Angeles. Entered pictures in October, 1927, through writing Hindustani titles for DeMille's "King of Kings"; then through George Volek, obtained a position as technical advisor on Goldwyn picture, "The Devil Dancer," "The Black Watch," Fox; "The Green Goddess," Warner; "The Thirteenth Chair," MGM; played Chotee in "The Thirteenth Chair," MGM.

MEIGHAN, THOMAS: b. Pittsburgh, Pa.; h. 6 feet 1 inch; dark hair and blue eyes; w. 180 pounds; e. Pittsburgh high school and St. Mary's college; m. Florence King, former stage star; by swimming and golf. His first stage experience was as an extra in "Miss Nell" in Pittsburgh; then three seasons with David Warfield; later played the lead for a long run, both here and in England, in "The College Widow," starred in "Broadway Jones." Gained recognition as

a screen star as a result of his part in "The Miracle Man"; secured his first position opposite Laura Hope Crews in "The Fighting Hope" and has since appeared in "The Bachelor Daddy," "Coming Through," "Manslaughter," "Our Leading Citizen," "Old Home Week," "The Man Who Found Himself," "Irish Luck," "The New Klondike," "Tin Gods," "We're All Gamblers" and "The City Gone Wild" for Paramount; then signed by Howard Hughes and made "The Racket." In "The Argyle Case" (1929), Warner Bros.

MEINERT, RUDDL: Has appeared in "Eleven Who Were Loyal" (1929), Ufa.

MELESH, ALEX: r. n. Alexander Melesher; b. Kiev, Russia, October 21, 1890; h. 5 feet 6 inches; brown eyes and brown hair; w. 146 pounds; e. college in Kiev; by riding, hunting, fishing. Has lived all over Russia, New York, Los Angeles. Has had stage experience. Entered pictures two years ago. Pictures include: salesman in "His Private Life," waiter in "The Constant Wife," "Marquis Preferred," Paramount.

MELLISH, FULLER, JR.: d. Fuller Mellish, Sr.; e. Stephens Institute. Stage experience in "The Dancers" with Richard Bennett; "What Price Glory," "Peggy Ann," "Present Arms" and "The Front Page." Screen experience in "Applause," "The River Inn" and "Sarah and Son," "Applause" (1930), "Roadhouse Nights" (1930), Paramount.

MENJOU, ADOLPHE: r. n. Adolphe Jean Menjou; h. Pittsburgh, Pa., February 18, 1890; h. 5 feet 10 inches; dark brown hair and dark blue eyes; w. 147 pounds; p. Nora Joyce and Albert Menjou, non-professionals; e. Culver Military Academy (Indiana) and Cornell University (New York). Received his stage training in college, theatricals, vaudeville and on the New York stage; m. Kathryn Carver, professional; by dog breeding (sealyham and scotties). He spent two years on the stage and in vaudeville. On the screen he has appeared in such pictures as "The Sheik," "Three Musketeers," "A Woman of Paris," "The Marriage Circle," "The Grand Duchess and the Waiter," "The King," "The Mother," "Service for Ladies," "His Private Life," "His Tiger Lady," "Marquis Preferred," "The King on Main Street," "Are Parents People?," "Gentleman of Paris," "Fashions in Love" (1929), "The Social Celebrity," "Blonde or Brunette," and "A Gentleman of Paris," "Fashions in Love" (1929), Paramount.

MERRILL, FRANK: Appeared in "Little Wild Girl," Trinity; "Below the Deadline" (1929), Chesterfield; "Tarzan the Tiger" (1930), Universal serial.

MERRILL, WALTER: b. Bangor, Pa., April 22, 1906; h. 5 feet 10½ inches; wavy dark brown hair and hazel eyes; w. 165 pounds; e. principally at Miami (Fla.) schools and after leaving Miami high was graduated from American Business College. Lived in the Bahamas and in Havana, Cuba. Worked with Billy Franey and Bobbie Burns in Globe pictures made at Miami and Jacksonville. Played with stock companies for two years in Miami, Jacksonville and Atlanta, and played first screen lead with Mary Thurman and Charles Emmet Mack in "Swanee River" made at a Miami studio and directed by Lem Kennedy. Became interested in pictures and acquainted with many screen comedies, Robertson-Cole, Arrow, Fox, Russell Productions, Universal, Goldwyn, Sanford Productions, Paramount, New California Film Corporation, Metro-Goldwyn-FBO, Associated Exhibitors, United Artists, Rayart. Pictures include: "Remember," "Columbia," "Sin Cargo," "Night Life," Tiffany-Stahl; "The Notorious Lady," "The Devil's Saddle," First National; "The Air Mail Pilot," Hi-Mark.

MERVILLE, REGINALD: "Rubeville" (1929), "Fifty Miles from Broadway" (1930), "Rubeville Night Club" (1930), "Crosby's Corners" (1930), Pathe Golden Rooster Comedies.

MESSINGER, BUDDY: r. n. Melvin Joe Messinger; b. San Francisco, Cal., October 26, 1903; h. 5 feet 8 inches; dark brown hair and hazel eyes; w. 150 pounds; p. Josephine E. Hone and Henry Bert Messinger, non-professionals; e. Hollywood and Los Angeles high schools and Hollywood Secretarial college; had little stage training; not married; by hunting, horses, mechanical engines, golf, weight lifting and swimming. Among his screen appearances: "A Lady of Chance," "Hot Stuff," "Cheer Up and Smile" (1929), Fox.

METCALF, EARL KEENEY: b. Newport, Ky., 1889; h. 5 feet 11 inches; brown hair and blue eyes; w. 170 pounds; e. Cincinnati, O. Stage career: seven years in stock and N. Y. productions, vaudeville. Screen work with Lubin, Select, World, Vitaphone, Abramson, Pathe. Directed James Montgomery Flagg comedies, Robertson-Cole, Arrow, Fox, Russell Productions, Universal, Goldwyn, Sanford Productions, Paramount, New California Film Corporation, Metro-Goldwyn-FBO, Associated Exhibitors, United Artists, Rayart. Pictures include: "Remember," "Columbia," "Sin Cargo," "Night Life," Tiffany-Stahl; "The Notorious Lady," "The Devil's Saddle," First National; "The Air Mail Pilot," Hi-Mark.

METCALF, HUGH: Appeared in "Heroic Lover" (1929), General Pictures.

METCALFE, ARTHUR: h. London, England; h. 6 feet; gray hair and blue eyes; w. 170 pounds; e. Cambridge high school; 31 years' stage training; m. by golfing and gardening. On the stage he appeared in "The Green Hat" in New York, and "The Awful Truth" in Hollywood, has also been on road. Has appeared in such pictures as "Dead Man's Curve" for RKO and "Gold Braid" for MGM; "Seven Days Leave" (1929), Paramount.

METCALFE, EDWARD: "Animal Crackers" (1930), Paramount.

MEYER, HEYMEN: Appeared in "The Saturday Night Kid" (1929), Paramount.

MEYER, TORBEN: Appeared in 1929 in "Behind Closed Doors," Columbia; "The Viking," Metro-Goldwyn-Mayer; "The Last Warning," Universal; "Lum-mox" (1930), United Artists.

MEYERS, HARRY: b. New Haven, Conn.; h. 6 feet; brown hair and blue eyes; w. 195 pounds; p. Minnie Lowmy and Clifford Meyers, non-professionals; e. New Haven high school, Industrial Arts college, Philadelphia, m. Rosemary Theby, professional; by writing, designing and drawing. In stock and vaudeville for

18 years in New York and the Northeastern states. Has been in pictures since 1910, having appeared in "The Holy City" and "Deal in Oil"; directed "The Drug Terror." Other pictures in which he has appeared are: "The Yankee," "Dream of Love," "The Dove," "Getting Gertie's Garter," "Up in Mabel's Room," "Exit Smiling."

MEYERS & HANFORD: Vitaphone No. 2593.

MIDDLETON, CHARLES B.: b. Elizabethtown, Ky., October 3, 1884; h. 6 feet; blue eyes and brown hair; w. 165 pounds; e. Chattanooga, Tenn.; married and has one daughter, Leora, 14; by golf, riding, swimming. Has lived in Chattanooga, Preppert, Long Island, Hollywood. Has had stage experience. Entered pictures about 9 years ago. Pictures include: Dead Leas in "Konko," prosecuting attorney in "Bellamy Trial," MGM; "The Far Call," Fox; "Welcome Dancer" (1929), Paramount; Vitaphone No. 3190, "The Frame"; No. 3740, "Christmas Knight."

MIDDLETON, CHAS. B.: Vitaphone No. 3190, "The Frame," No. 3740, "Christmas Knight."

MILASH, ROBERT E.: b. New York City, 1885; h. 5 feet 7 inches; gray hair, blue eyes, dark complexion; e. New York City. Stage experience with Frohman in "The Girl I Left Behind Me," with James K. Hackett in "The Prisoner of Zenda." Screen work with Edison, Biograph, Pathe, Crystal, Universal, World, Paramount, Vitagraph, Fox, Selznick. Pictures include: "Grinning Guns," "Men of Daring," "A Hero for a Night," Universal; "The Upland Rider," First National.

MILJAN, JOHN: b. Lead City, S. D., November 9; h. 6 feet; brown hair and eyes; w. 165 pounds; p. Mary and Frank Miljan, non-professionals; e. Lead City high school and a Maryland college; m. Victoria Lowe, non-professional; by horses and gardening. Miljan was on the stage for 14 years (1908-1922) covering almost all its branches—road, stock and repertoire. He appeared in stock in Hoboken, Staten Island, Binghamton, N. Y.; Somerville, Mass.; Philadelphia, Cleveland, Superior, Wis., Richmond, Va., Denver, Colo., Oden, Utah, Oakland, Cal. He started his screen career with Fox in 1922 appearing in "Love Letters"; then in "The Lone Wolf," "Romance Ranch," and "The Painted Lady," also Fox pictures. Other pictures are "Empty Hearts," "On the Stroke of Three" and "Flaming Waters," for FBO; "The Devil's Circus," and "Lovers" for Metro-Goldwyn-Mayer; "The Amateur Gentleman," "Sackcloth and Scarlet" and "Law Be Good" for First National; "Rough House Rosie" for Paramount; "The Yankee Clipper" and "Almost a Lady" for DeMille; "Footloose Widows," "My Official Wife," "Will's Clothing," "Old San Francisco," "What Happened to Father," "Sailor's Sweetheart," "The Desired Woman," "Sailor Izzy Warner," "The Husbands for Rent," "The Prisoner of Zenda," "The Lion, the Snr and "The Silver Slave" for Warner Brothers. He also has appeared in the following talking and sound pictures, "Desert Song," "Hard Boiled Rose" and "Hunted" for Metro-Goldwyn-Mayer; "Glorious Betsy," "Tenderloin," "Land of the Silver Fox," "Women They Talk About," "Terror," "Stark Mad," "The Home Towners" and "Queen of the Night Club," in 1929 in "Speedway," "The Devil's Sister," Metro-Goldwyn-Mayer; "The Eternal Woman," Columbia; "Times Square," Gotham; "Fashions in Love" and "Innocents of Paris," Paramount; "Untamed," MGM; in 1930 in "Devil May Care," "Our Blushing Brides," "The Sea Bat," "The Voice of the City," "The Woman Racket," MGM; "Show Girl in Hollywood," First National; Vitaphone No. 2263, "His Night Out."

MILLAR, ADOLPH: b. Germany; e. Germany. Screen work with Iodkinson, Realar, Selznick, Arrow, Inspiration, First National, MGM, Paramount. Pictures include: "Back to God's Country," "Uncle Tom's Cabin," "The Michigan Kid," Universal; "Gateway to the Moon," Fox; "The Stealers," "Clothes Make the Woman," Tiffany-Stahl; "Bulldog Drummond," United Artists; "Rain or Shine" (1930), Columbia.

MILLER, WALTER: b. Dayton, Ohio, March 9, 1893; h. 5 feet 11 inches; brown hair and eyes; w. 170 pounds; p. Isabella Corwin and George E. Miller; e. Manual Training high school, Brooklyn, N. Y.; m. Eileen Schofield, dancer; by golf, swimming and books. Traveled with the Roe and Stanley stock companies; the Hall stock of Jersey City; the Lyeum stock of Brooklyn, N. Y.; and the Lyeum stock of Troy, N. Y., and appeared in five vaudeville acts. Also had juvenile leads and characters in stock and light comedy in vaudeville as well as hokums. Screen experience with the old Biograph company under D. W. Griffith and in "The Mothering Heart" with the Reliance company; in Metro's "Miss Robinson Crusoe"; in Fox's "The Marble Heart"; with Universal; and in Pathe's "Green Archer" and 11 other serials; also appeared in Robertson-Cole's "The Stealers." In 1929 in "Hawk of the Hills," Pathe; "Rough Waters," Warner Bros.

MILLER & LYLES: Vitaphone No. 862, "They Know Their Groceries," No. 879, "Harlem Knights," No. 923, "The Midnight Lodge."

MILLET, ARTHUR: b. Pittsfield, Maine, April 21, 1874; h. 6 feet 2 inches; dark gray eyes and dark brown hair; w. 196 pounds; e. College of Sacred Heart, Denver, Col., and Hoff Conservatory of Music, Dresden, Germany. Specialized in classics and music; by boat. Lived in New York, Pittsfield, Maine, Denver, Col., Dresden, Los Angeles. Entered pictures when Tom Ricketts, director for the American Flying A Company, signed him for parts in the "Calamity Ann" pictures. Screen work with Triangle, Iodkinson, Metro, Robertson-Cole, FBO, Pathe, Pro-Disc-Co. Pictures include: "Scuttlers" and "Drag Harian," with William Farnum; "Wolf's Clothing," Warner; "Range Courage," Universal; "A Low Neck," Fox; "Shootin' Irons," Paramount; "Flaming Youth," First National; "The Younger Generation," Columbia.

MILLIKIN, BOB: "Haunted" (1929), Pathe Variety Comedies.

MILLS, STEVE: "His Birthday Suit" (1930), Pathe Variety Comedies.

MIR, DAVID: b. Petrograd, Russia. Screen work with Fox, Paramount. Pictures include: "Slightly Used," Warner; "Bringing Up Father," MGM; "The Matinee Idol," Columbia; "The Cavalier," Tiffany-Stahl; "The Faker," Columbia.

MITCHELL, GRANT: b. Columbus, Ohio, June 17, 1874; h. 5 feet 9 inches; reddish hair and brown eyes;

RUBE WELCH

1929-1930-1931

R. K. O.

SIMPLE SIMON

PARAMOUNT

42 "ORIGINALS"

WRITES—CONSTRUCTS—OR—DIRECTS

w. 160 pounds; p. Gen. John Grant Mitchell; e. Yale, post graduate at Harvard Law. Twenty-five years stage experience, ten years on Broadway, appearing in such plays as "It Pays to Advertise," "The Tailor Made Man," "The Champion," "The Hero," "One of the Family," "The Whole Town's Talking," "The Baby Cyclone" and many others. Screen experience: "M.A.R.S." Television; short comedy for De Forest Phonofilm; character of Barber John in "Man to Man" for Warner Bros.

MITCHELL, IRVING: "Manslaughter" (1930), Paramount.

MIX, TOM: r. n. Thomas Edwin Mix; b. El Paso, Tex., January 6; h. 6 feet; black hair and brown eyes; w. 165 pounds; p. Elizabeth Smith and E. E. Mix; married; by. aviation and outdoor sports. Stage experience gathered on vaudeville tour in 1928. Has appeared in a great many pictures, among them, "The Brifter," "King Cowboy," "The Dude Ranch," "Outlawed" and "Son of the Golden West"; "The Big Diamond Robbery," Radio. Joined Sells Floto circus.

MOJICA, OON: b. San Gabriel, Jalisco, Mexico, Sept. 14, 1899; h. 6 feet, black hair and dark eyes; w. 169 pounds; p. Virginia Montenegro and Jose Mojica, non-professionals; e. University of Mexico high school, College of Agriculture, University of Mexico, and National Conservatory of Mexico City; by. painting and gardening. Stage experience with Chicago Civic Opera, seasons from 1920 to 1930; Ravinia Opera Company, seasons from 1925 to 1929; San Francisco Opera Co., 1925; Detroit Civic Opera, 1926; Washington Civic Opera, 1927, and Mexico City National Opera, seasons of 1917-1919-1920-1921-1923, and also concert tours. Screen experience with Fox; "One Mad Kiss" (1930), Fox.

MONG, WILLIAM V.: b. Chambersburg, Pa.; e. in Pennsylvania; married Esme Ward; h. 5 feet 10 inches; w. 145 pounds; brown hair, brown eyes. Stage experience in dramatic roles, vaudeville and comedies in New York, Chicago and Los Angeles. Made his motion picture debut in 1916 in "The Connecticut Yankee." Appeared in "Dollar Raise," "Thy Name Is Woman," "Maker of Dreams," "Should a Girl Marry," "Dark Skies" and "Donnie Cross Roads," as Wellman in "The Big Trail"; also, in 1929, in "The Haunted House," "House of Horror," "Seven Footprints to Satan," First National; "Noah's Ark," Warner Bros.

MONTAGUE, MONTE: "Slim Fingers," "The Body Punch," "King of the Rodeo," "The Tip Off," "Courtin' Wild Cats" (1930), "Trigger Tricks" (1930), Universal.

MONTANA, BULL: r. n. Lucia Montana; h. Voellera, Italy, May 16, 1887; h. 5 feet 8 inches; black hair and dark eyes; w. 200 pounds; married; by. fighting, wrestling, boxing and sticiffits. No stage experience. Entered films in 1918. Among his later releases are "How to Handle Women" and "Good Morning, Judge."

MONTGOMERY, EDWARD: Played in "The Big House" (1930), MGM.

MONTGOMERY, ROBERT: r. n. Henry Montgomery, Jr.; h. Beacon, N. Y.; h. 6 feet 1 inch; brown hair and blue eyes; w. 165 pounds; e. Pawling school. Pawling, N. Y.; by. tennis, golf, flying, riding and fencing. Stage career; played in "Dawn," "Mask,"

"Arlene O'Dare," "One of the Family," "Garden of Eden," "Possession." Entered pictures in 1929 for MGM. Pictures include: "College Days," Biff in "So This Is College," Andy in "Untamed," Jack in "Their Own Desire," Larry Mitchell in "On the Set," "Father's Day" (1929), "The Single Standard" (1929), "The Divorcee" (1930), "Free and Easy" (1930), "Our Blushing Brides" (1930), "Sins of the Children" ("Richest Man in the World") (1930), MGM; William Foster in "Three Live Ghosts" (1929), United Artists; "The Big House."

MOOERS, OE SACIA: Appeared in "Just Off Broadway" (1929), Chesterfield; "Arizona Kid" (1930), Fox.

MOORE, CHARLES: Appeared in "The Trial of Mary Dugan" (1929), Metro-Goldwyn-Mayer; "Mississippi Gambler" (1929), Universal; "His First Command" (1930), Pathe.

MOORE, CLEVE: r. n. Cleve Morrison; b. Port Huron, Mich., June 10, 1904; h. 5 feet 11 inches; brown hair and eyes; w. 155 pounds; p. Agnes and C. R. Kelley, non-professionals; e. Mercersburg academy, Santa Clara college and Loyola college (law); by. swimming. Has appeared in such pictures as "Lilac Time," "The Air Circus," "Her Summer Hero," "The Stolen Bride," "It Must Be Love" and "We Moderns." Returned to the legitimate stage.

MOORE, DICKEY: Appeared in "Object Alimony" (1929), Columbia.

MOORE, MATT: h. County Meath, Ireland; h. 5 feet 10 inches; auburn hair and brown eyes; w. 150 pounds; e. Toledo, Ohio; by. tennis and golf. Has appeared in the following screen productions: "Traffic in Souls," "Pride of Clan," "His Jazz Bride," "The First Year," "Cave Man," "Three Weeks in Paris," "Early to Wed," "Mystery Club," "Summer Bachelors," "Married Alive," "Tillie the Toller," "Dry Martini," "Beware of Blondes," "Phyllis of the Follies," "Coquette" and "Side Street," "King of Kings" (1929), Pathe; "Call of the West" (1930), Columbia.

MOORE, OWEN: b. County Meath, Ireland; h. 5 feet 10 inches; black hair and brown eyes; w. 150 pounds; e. at Toledo, Ohio; m. Kathryn Perry, professional; by. golf. Stage experience played juvenile roles in stock. Screen experience began in 1910 with the Reliance-Majestic and appeared in the following productions: "Crimson Gardenia," "Code of the West," "The Silent Partner," "A Girl Like That," "A Coney Island Princess," "Piecemeal Jim," "Little Boy Scout," "Money Talks," "The Black Bird," "Road to Mandalay," "Red Mill," "Skvroeket," "Taxi Dancer," "Women Love Diamonds," "Becky," "Tea for Three," "The Actress," "High Voltage," "Stolen Love," "Husbands for Rent," "Side Street," "The Poor Simp," "Modern Matrimony," "Chicken in the Case," "Love Is an Awful Think," "Thundergate," "Reported Missing," "Her Temporary Husband," "Tombent," "Carnegie of the Barbary Coast," "False Pride," "East of Broadway," "Go Straight," "The Parasite," "Married," "What a Widow" (1930), United Artists; "Outside the Law" (1930), Universal.

MOORE, TOM: h. County Meath, Ireland; h. 5 feet 10½ inches; brown hair and blue eyes; w. 145 pounds; e. at Toledo, Ohio; by. golf. Stage experience of seven years, having appeared in stock, and vaudeville. In 1929 he was with the Henry Duffy players in Holly-

wood at the El Capitan theatre. His screen experience began with the Kalem company. Has appeared in the following: "The Cowboy and the Lady," "Stop Thief," "The Song and Dance Man," "Kiss for Cinderella," "Clinging Vine," "The Love Thrill," "Good and Naughty," "The Wise Wife," "Anybody Here Seen Kelly," "His Last Haul," "Syncopeating Sue," "The Yellowback," "Love Thrill," "The Siren," "Side Street," "Cyclone Hickey," "On Thin Ice," "Cabaret," "Rouged Lips," "Hold Your Horses," "Made in Heaven," "City of Comrades," "Dubs," "Great Accident," "From the Ground Up," "Mr. Barnes of New York," "Big Brother," "Manhandled," "Dangerous Money," "Adventure," "Trouble with Wives," "Pawned," "Marriage Morals," "One Night in Rome," "Harbor Lights," "Pretty Ladies," "The Woman Racket" (1930), MGM.

MOORE, VICTOR: b. Hammonton, N. J., February 24, 1876; h. 5 feet 7 inches; gray hair and brown eyes; w. 196 pounds; e. Hammonton and Boston public schools; m. Emma Littlefield; by. boating and fishing. Entered pictures in 1916 for Lasky. Pictures include: "Chinnie Fadden," "Chinnie Out West," "The Race," "The Clown." Did 41 one-reel comedies for Klevor Company. Appeared in 1930 in "Dangerous Nan McGrew," Paramount.

MOOREHOUSE, BERT: Screen career: "Hey Ruba," "The Woman I Love," FBO; Nielson in "The Delightful Rogue," RKO; "The Girl From Woolworths" (1929), First National.

MORAN, FRANK: Appeared in "Ships of the Night" (1929), Rayart.

MORAN, GEORGE: (In team of Moran and Mack, the Two Black Crows.) h. Elwood, Kansas; h. 5 feet 8 inches; brown hair and blue eyes; w. 150 pounds; is married. His first stage appearance was in black-face, when he played a negro lad in a touring company of "Uncle Tom's Cabin." He has appeared in vaudeville, on the dramatic stage and in musical comedy. His greatest success came when he teamed up with Mack and the "Big Idea" for the Two Black Crows. As a team, Moran and Mack appeared in Europe and throughout America and more recently in the Ziegfeld Follies, Winter Garden Shows, the "Scandals," the "Vanities," and the "Greenwich Village Follies." Together they have made a number of phonograph records. On screen in "Why Bring That Up" (1930), Paramount.

MORAN, LEE: h. Chicago, Ill., June 23, 1890; h. 5 feet 10½ inches; blue eyes and brown hair; w. 135 pounds; e. Chicago high school, St. Ignatius College. Specialized in Latin; m.; has one daughter, Mary Jane, 14; by. fishing, football. Has lived in Chicago, New York, Los Angeles. Stage experience in "Golden Girl," "Prince of Tonight," "Girl in the Kimono." Entered pictures in 1909. Starred in Lyons-Moran comedies for ten years. Pictures include: "Alimony Annie," "Syncopeating Sue," "Her Big Night," "Ladies of the Night Club," "Show Girl," press agent in "Glad Rags Doll," dance director in "Gold Diggers of Broadway," "Show of Shows," Warner; Eddie in "Dance Hall," RKO; "Children of the Ritz," "Out-east," "Madonna of Avenue A," "No Defense," "On With the Show," Warner Brothers; "Sweet Mama" (1930), First National; "Pardon My Gun," Pathe;

"Hide Out" (1930), Universal; "The Aviator" (1930), "Golden Dawn" (1930), Warner.

MORANTE, MILBURN: b. San Francisco, Cal.; h. 5 feet 10½ inches; brown hair and brown eyes; w. 145 pounds; e. Nevada State University. Screen work with Universal, Keystone-Triangle comedies, Reelcraft comedies, Morante comedies, Morante Productions, Wm. Steiner, State Rights, Arrow, Rayart, Steen, Bischoff, Lee-Bradford. Pictures include: "The Gray Devil," Rayart; "Wizard of the Sadie," "The Finto Kid," "The Fighting Redhead," "The Little Buckaroo," "FBO;" "Freckled Rascal," "Little Savage," Radio.

MORGAN, GENE: "The Boss's Orders" (1930), Pathe. Folly Comedies, second series; Vitaphone No. 4209, "Railroad Follies."

MORGAN, H. A.: Appeared in "Beggars of Life" (1929), Paramount.

MORGAN, PHIL: Vitaphone No. 3988, "Ducking Duts."

MORENO, ANTONIO: b. Madrid, Spain; h. 5 feet 10 inches; brown eyes and black hair; w. 175 pounds; e. public schools of Northampton, N. Y., Los Angeles; by golf. Entered pictures in 1914. Pictures include: "Mare Nostrum," "Tempress," "Midnight Taxi," "Serge, Prince Orloff," in "Adoration," "First National;" "Careers," "Synthetic Sin," "First National;" "The Air Legion," Radio Pictures; "One Mad Kiss" (1930), "Romance of the Rio Grande" (1929), "Rough Romance" (1930), Fox.

MOREY, HARRY T.: b. Michigan. Screen work with Vitaphone, Selznick, Robertson-Cole, Apollo Trading, Graphic Film, Metro, Hodgkinson, Weber and North, Goldwyn-Cosmopolitan, Triart, Principal, Fox, Associated Exhibitors, First National, Pro-Dis-Co. Pictures include: "Aloma of the South Seas," "Under the Tonto Rim," "Forgotten Faces," Paramount; Professor Moriarty in "Return of Sherlock Holmes," Paramount.

MORGAN, FRANK: b. New York City in 1890; e. at Cornell University. Went on the stage in New York City in a vaudeville skit. His next was the juvenile lead in "Mr. Wu," in which Walker Whiteside starred, in 1914. Entered pictures for Vitaphone shortly thereafter. When Earl Williams left Anita Stewart's company he became her leading man. First talking picture was a Paramount short, "Belle of the Night." Is under long term contract to Paramount and has appeared in "Dangerous Nan McGrew" and "Queen High."

MORGAN, KEWPIE: Screen career: Pathe comedies; "The Better Ole," Warner Bros.; "Finnegan's Ball," First Division; "Flying Luck," Pathe; Educational; "Dance With Me," Pathe, Checker Comedies.

MORIARTY, PAT: Appeared in "Masquerade" (1929), Fox.

MORLEY, JAY: b. Port Orange, Fla.; h. 5 feet 10 inches; brown hair and dark eyes; w. 183 pounds; e. Columbus, Ohio. Has had five years of stage experience in dramatic stock. Screen work with Selig, Universal, Warner, Lubin, Fox, Paralta, Vitaphone, Hodgkinson, Pyramid, Playgoers, Elfelt Productions, Gerson Pictures, Weiss Brothers. Pictures include: "The Mojave Kid," "Man in the Rosh," "FBO," "The Amazing Vagabond," "Come and Get It," Radio.

MORLEY, MORGAN: "Syncope Trial" (1929), "After the Show" (1929), "A Night in a Dormitory" (1930), Pathe Melody Comedies, first series.

MORRIS, CHESTER: b. New York City, February 16, 1901; p. William Morris, actor, having been leading man for Mrs. Fiske, Madame Modjeska, Olga Nethersole and for the Charles Frohman Company and Etta Hawkins, actress, who scored her greatest success in support of E. H. Sothern in "Lord Chumley"; e. Lincoln School, Mt. Vernon, N. Y., Art Students League in New York; early stage training received when as a high school student he joined the Westchester Players, a stock company in Mt. Vernon, and with them he played leading roles in "Smilin' Thru" and other plays; m. Sue Kilburn, and has one child. Stage experience: When but a youngster of 16 he acted the role of a man 35 in "The Copperhead"; later was given a small role in John Golden's "Turn to the Right," advancing to the leading role in the road company when Jason Robards, the leading man, was called to New York to play in "Lighthouse." Morris then secured a juvenile role in "Thunder" and later played in stock for a number of years in Washington and Baltimore. He also appeared in "The Exciters" at the Times Square theatre in New York and in "So This Is London," a George Cohan production which toured the country for forty-one weeks. After this he appeared in the vaudeville sketch, "All the Horrors of Home," written by his father, and acted out by the entire family, mother, father, sister, Chester and two brothers. Morris also appeared in "Home Towners" by George Cohan and followed that play with "Yellow" and then "Crime" which ran a year and a half in New York and marked the high spot in his theatrical career. "Whispering Friends" followed "Crime" and "Fast Life" (in which Claudette Colbert and William Morris also acted). Began his screen career in 1923 when he was given the role of Chick Williams in the United Artists picture, "Alibi." Following this he has acted in "Fast Life," "Woman Trap" and "The Second Choice" for First National, Paramount and Warner Brothers, respectively; in 1930 in "Playing Around," First National; "The Big House," "The Divorcee," MGM; "Case of Sergeant Grisham," Radio Pictures; "Whispers," United Artists; "She Couldn't Say No," Warner Bros.; "The Bat Whispers," United Artists.

MORRIS, OAVE: b. Chicago, Ill.; h. 5 feet 10 inches; blue eyes and dark hair; w. 150 pounds; e. University of Ill.; married; Clara Morris; by golf. Lived in New York and Los Angeles. Appeared in "Broadway Blues," Sennett.

MORRIS, FRANCIS: Appeared in "Thunder" (1929), Metro-Goldwyn-Mayer.

MORRIS, JOHNNIE: b. New York City; h. 5 feet; brown eyes and dark brown hair; w. 122 pounds; e. New York City; married and has one daughter, Mildred, 14, one son, Robert, 15; by golf, baseball, swimming, dancing. Has stage experience in vaudeville, musical comedy, drama, burlesque. Entered pictures January 29, 1927. Pictures include: "Love and Learn," "Street of Sin," "Innocents of Paris," "Beggars of Life," Paramount; "Square Shoulders," Pathe; "Dance With Me" (1930), Checker Comedies, second series, Pathe.

MORRIS, JOE: Vitaphone Nos. 1075-76, "His Public."

MORRISON, ARTHUR: b. St. Louis, Mo., 1880; h. 5 feet 11½ inches; dark brown hair and blue eyes; w. 183 pounds; e. St. Louis, Mo. Stage experience with Hopkins stock, Chicago, 6 years vaudeville. Screen work with Pathe, Triangle-Superlative Pictures, Overland Film, Hampton-Hodkinson, Metro, Fox, Hodgkinson, Elvin Film, Anchor. Pictures include: "The Sledge Bids for Guinness," Universal; "Willful Youth," Peerless; "Slim Fingers," Universal.

MORRISON, DUKE: Appeared in "Words and Music" (1929), Fox.

MORRISON, LOUIS: b. Portland, Maine, February 8, 1876; h. 5 feet 9 inches; blue eyes and gray hair; w. 200 pounds; e. Portland, Me.; m. by swimming. Has lived in New Orleans, Denver, Portland, San Francisco, Seattle, Kansas City, San Diego. Stage experience with Belasco, Charles and Daniel Frohman. Entered pictures in 1913 with Thomas Ince. Pictures include: "Dangerous Maid," "Sorrel and Son," "Peter Pan," proprietor in "Frozen Justice," Fox; "The Rescue," United Artists.

MORRISON, PETE: r. n. George D. Morrison; b. Denver, Colo., August 8, 1893; h. 6 feet 1 inch; hazel eyes and black hair; w. 198 pounds; e. Denver. Specialized in science; m.; has one son, Douglas, 13; by polo, hunting, fishing. Has lived in Denver, Santa Barbara, San Diego, Upland, and entered pictures in 1908. Has played in serial and quite a few freereelers for Universal. Made series for Joe Sameth. Pictures include: "Bride Slavin in 'Three Outcasts,' Paramount; "Chinatown Nights," Paramount; "Beyond the Rio Grande," "Ridin' the Law," "Trails of Danger" (1930), Big 4; "Conrin' Wild Cats," "Trailing Trouble" (1930), Universal.

MORRISSEY AND MILLER NIGHT CLUB: Vitaphone No. 2293.

MORRISON, ALEX: Vitaphone No. 2199, "Lesson in Golf."

MORSE, LEE: Vitaphone No. 1004, "The Music Racket."

MORTON, CHARLES: h. Vallejo, Cal., January 28, 1907; h. 6 feet; brown hair and green-blue eyes; w. 175 pounds; b. Frank Morton, professional; e. Madison high school, Madison, Wis., and University of Madison; not married; by. handball, swimming, basketball and football. Stage experience since seven years of age, having appeared in stock, vaudeville and on the legitimate stage. Played in "Katzenjammer Kids," with Sothern and Marlowe and Sir John Martin Harvey. Screen experience began with Fox in 1925. Has appeared in the following pictures: "Four Sons," "Four Devils" and "Christina" for Fox; "The Far Call" (1929), Fox; in 1930 in "Cameo Kirby" Fox; "Check and Double Check," Radio Pictures.

MORTON, CHESTER: Appeared in "The Side Show" (1929), Columbia.

MOSJUKIN, IVAN: Appeared in 1929 in "The President," Edward L. Klein; "Loves of Casanova," Metro-Goldwyn-Mayer; "White Devil," Ufa.

MOULTON, EOWIN: Appeared in "Grit Wins" (1930), Universal.

MOUNTEO POLICE QUINTETTE: Vitaphone No. 2695, "The Northern Patrol."

MOWER, JACK: b. Honolulu, 1890; h. 6 feet; brown hair and hazel eyes; w. 180 pounds; e. Punahou, Col., and Honolulu. Stage experience in musical comedy, vaudeville. Screen work with Vitaphone, Selig, Metro-Goldwyn, Lasky, Pathe, State Rights, Mary Pickford, Marghal, Neilan, Lionel Barrymore, Antonio Moreno, Blanche Sweet and others. His first connection with First National was the signing of a contract to play opposite Norma and Constance Talmadge. After this he free-lanced for a while and then rejoined First National as the featured male player in "Subway Sadie," "Just Another Blonde," "Man Crazy," "The Crystal Cup," "Smile, Brother, Smile," "Lady Be Good," "The Butter and Egg Man," "Ladies Night in a Turkish Bath," "Waterfront" and "Naughty Bab," appeared in 1929 in "Children of the Blitz," "Dark Streets," "Twin Beds," "Two Weeks Off," "First National;" "Song of Songs," Warner; in 1930 in "In the Next Room," "Murder Will Out," "Road to Paradise," "Show Girl in Hollywood," "First National;" "The Golden Girl," "The Pall Guy," Radio.

MUNI, PAUL: r. n. Muni Weisenfreund; b. Vienna Austria, September 22, 1897; h. 5 feet 11 inches; brown hair and eyes; w. 162 pounds; e. Sall and Philip Weisenfreund, professionals; e. public school in New York and Cleveland; m. Bella Finkle, professional; by. motoring, experimenting with make-ups, reading, playing violin and mandolin. Stage experience started in 1908. Trained around with a little troupe, including parents, until 1913. Then joined a traveling company which traveled the midwestern cities, mutuating by all the current New York successes. This carried on until 1917-18 when he joined the Yiddish Art Theatre in New York. Played with that group for four years. Then in other Yiddish theatres until 1926 when he went into an American play called, "We Americans." In 1927-28 played in "Four Walls." His screen experience started in 1927 with Fox. Appeared in "Valiant" and "Seven Faces" for Fox.

MUNSON, BYRON: b. Chicago, Ill., June 29, 1900; h. 6 feet 11 inches; brown hair and blue eyes; w. 170 pounds; p. Maude Campbell and Arthur Munson; e. Culver Military academy; not married; by. tennis, horses and dogs. Has appeared in such pictures as "Old Ilus," "The Mask," "Annapolis" and "Publicity Madness."

MUROOCK, PERRY: Appeared in "The Amazing Vagabond" (1929), Radio Pictures.

MURRAY, CHARLIE: b. Laurel, Ind., June 22, 1872; h. 5 feet 11½ inches; blue eyes and red and gray hair; w. 193 pounds; e. Cincinnati, Ohio; married and has one daughter, Henrietta; by. boxing, baseball. Has lived in Cincinnati, Muncie, Ind., Los Angeles, New York. Stage experience with Murray and Mack for 21 years. Entered pictures in 1912 with Biograph Company. Pictures include: "McFadden's Flats," "Cohans and Kellys," "The Gorilla," "Tone," "Head Man," "Flying Romeo," "Vamping Venus," "Do Your Duty," "First National;" in 1930 in "Clancy in Wall Street," "Aristocrat," "Around the Corner," Columbia; "King of Jazz," Universal; "The Duke of Dublin," "His Honor the Mayor," Paramount-Christie Comedies.

MURRAY, JAMES: b. New York City, February 9, 1901; h. 5 feet 11¼ inches; light brown hair and green eyes; w. 178 pounds; p. non-professionals; e. Evander Childs high school; by. athletics. First picture he made was "The Prince in Exile" in 1923, and later in "Hospitality" his latest releases are "The Crowd" and "The Big City" and "Thunder" (1929), Metro-Goldwyn-Mayer; "Shanghai Lady," Universal; "Bright Lights" (1930), First National; "Hide Out" (1930), Universal.

MURRAY, J. HAROLO: b. South Berwick, Maine, February 17, 1891; e. in Boston. Began his stage career as a singer in Boston. Was in vaudeville for two years, then in "The Passing Show of 1921," Winter Garden production; with Eddie Cantor in "The Whirl of New York," Springtime of Youth, "Caroline," "Vogues," "China Rose" and "Captain Jack." Lead in "Castles in the Air" and in "Rio Rita" for two and a half years; "Married in Hollywood" (1929), "Cameo Kirby" (1930), "Happy Days" (1930), "Women Everywhere" (1930), Fox. Under contract to Fox.

MURRAY, JOHN T.: b. Australia; e. Church of England grammar school, Melbourne, College of Geneva, Switzerland. Screen work with First National, Pro-Dis-Co, Universal, MGM. Pictures include: "Finger Prints," "Gas Old Bird," Warner; "Galloping Ghosts," Pathe; Hamilton in "Society," Warner; "Fazil," Fox; "Honky Tonk," Warner Brothers; "Personality" (1930), Columbia; "Night Work," Pathe; "Rain or Shine" (1930), Columbia; "The Crazy Nut," Educational, Mermaid Talking Comedies; "Let Me Explain," Paramount, Christie Talking Plays; "The Servant Problem," "Who Pays," Vitaphone.

MURRAY, KEN: Appeared in "Half Marriage" (1929), "Leathernecking" (1930), Radio Pictures.

MURRAY & LA VERE: Vitaphone No. 2108.

MURSKY, ALEXANDER: Played in "White Devil," Ufa.

MUSE, CLARENCE: b. Baltimore, Md.; e. Baltimore high school and Dickerson university, Carlisle, Pa.; h. 5 feet 6 inches; w. 165 pounds; black hair, brown eyes; by. golf and hunting. On the stage—concert, circus, radio and vaudeville. Entered pictures in 1928. Sent for by Fox to replace Charles Gilpin in "Hearts in Dixie." Pictures include: "Royal Romance," "Rain or Shine," "Guilt," "Dirigible," "The Last Parade."

MUSSER, CLAIR OMAR: Played in Vitaphone No. 2256.

MYERS, HARRY: b. New Haven, Conn.; h. 5 feet 11 inches; brown hair and blue eyes; w. 176 pounds; e. Philadelphia; married. Has had stage experience. Screen work with Lubin, Vim Comedies, Myers-They Comedy Corporation, Pathe, Universal, Fox, First National, Metro-Goldwyn-Mayer, Warner, Ermine, Vitaphone, Tiffany-Stahl. Pictures include: "Up in Mabel's Room," Pro-Dis-Co; "Girl in the Pullman," Pathe; "The Bachelor's Baby," Columbia; "The Dove," United Artists; "The Cleanup," Excellent; "Montmartre Rose," "Street of Illusion," Columbia; "Dream of Love," "Wonder of Women," MGM.

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NACHBAUER, ERNST STAHL: Appeared in "Berlin After Dark" (1929), World Wide.

NAGEL, CONRAO: b. Keokuk, Iowa, March 16, 1897; h. 5 feet; blond hair and blue eyes; w. 160 pounds; e. Highland Park college, Des Moines bachelor of oratory; by. books. During his stage career he played with the Peerless Stock company in juvenile parts in 1914 at Des Moines. Deciding upon a screen career he appeared in "The Fighting Chance" for Lasky in 1920; and thence to Metro-Goldwyn-Mayer in "Three Weeks," "Tess of the d'Urbervilles," "The Snob" in 1924, "The Waning Sex," and "Tin Hats" in 1926; in "Quality Street," "The Hypocrite" in 1927; "The Mysterious Lady" and others in 1928. In 1929 "Red Wine," Fox; "The Idle Rich," MGM; "Kid Gloves," Warner; "The Kiss," "Thirteenth Chair," MGM; in 1930 in "Dynamite," "Redemption," "The Ship from Shanghai," MGM; "Numbered Men," "The Right of Way," "The Second Wife," Radio Pictures; "Du Barry, Woman of Passion," "One Romantic Night," United Artists; "The Lady Surrenders," Universal.

NAISH, CARROL: b. New York City, January 21, 1901; h. 5 feet 9½ inches; black hair and brown eyes; w. 152 pounds; p. Catherine Moran and Paris Sarofield, non-professionals; e. St. Cecilia's Academy, New York City; m. Gladys Heaney, professional; by. writing, singing, cooking, athletics, tennis and golf. Had seven years stage experience. With Gaby Deslys, Paris, Champs Elysees theatre, in 1918. With Florence Reed, also Leslie Carter in "The Shogun's Gesture," played Prince Oshita in 1927 and 1928. Played Dr. Deon in "Scotland Yard," at Harris theatre, New York, A. H. Woods production. Leading man for Sylvia Breamer on Orpheum Circuit in 1926 and 1927. Leading man for Blanche Yaska in New York in 1929 in vaudeville skit entitled "Conspiracy," "The Queen's Husband," part of Laker in stock company in New York for two years. First screen experience in the spring of 1930. Brought from New York by Fox. First picture "Cheer Up and Smile." After that "Double Cross Roads," part of lookout; "Good Intentions," part of Charlie Patrik; "Scotland Yard," part of Dr. Remur; all for Fox; "The Queen's Husband," part of Laker, for RKO.

NATHEAUX, LOUIS: b. Pine Bluff, Ark.; h. 5 feet 11 inches; blue eyes and black hair; w. 154 pounds; e. high school, Danville, Ill., Culver Military Academy, Northwestern University. Screen work with Paramount, Pro-Dis-Co. Pictures include: "The Country Doctor," "Dress Parade," "Harp in Hoek," "Stand and Deliver," "My Friend in India," "Ship Comes In," "Tenth Avenue," "The Cop," Pathe;

"Four Walls," MGM; Masher in "Midnight Madness," Pathe; Emil in "This Mad World," MGM; "Stool Pigeons," Columbia; "Broadway Babies," "Weary River," First National; "Why Be Good," "Girys Gone Wild," Fox; "Ned McCobb's Daughter," Pathe; "Mexicali Rose" (1929), Columbia.

NAZZARO, CLIFF and TWO MARIJRIES: Vitaphone No. 2116.

NEILL, JAMES: b. Savannah, Ga.; h. 6 feet; brown and gray hair, brown eyes; w. 160 pounds; e. University of Georgia. 30 years stage experience. Screen work with Paramount, Fairbanks, Goldwyn, Realart, First National, Universal, Fox, Stromberg Productions, Ginsburg. Pictures include: "Love Hungry," Fox; "The Idle Rich," MGM; "Only the Brave" (1930), Paramount; "Barber John's Boy" (1930), Warner.

NEILL, RICHARD: b. Philadelphia, Pa.; h. 6 feet; dark brown hair; w. 180 pounds; e. Philadelphia, Pa. Stage experience with Chas. Frohman, E. H. Sothern, "The Other Girl," "Girls of Gottenberg," Margaret Anglin, W. H. Thompson. Screen work with Fox, Metro, World, Inc., American Releasing, Pathe, Playgoers, Oscar Apfel, Paramount, Selznick, Davis, United Artists, Pro-Dis-Co. Pictures include: "Code of the Cow Country," "The Fighting Comeback," "The Trunk Mystery," "Desert of the Lost," "The Law's Lash," Pathe; "Somewhere in Sonora," First National; "Beyond the Sierras," MGM.

NELSDN, BBBY: b. Santa Monica, Cal. Screen career; "Perils of the Jungle," Weiss Bros.; "T. Cheer Leader," Lums; "Tarzan the Mighty," "Roaring Ranch" (1930), Universal.

NELSDN, EDDIE and COMPANY: Vitaphone No. 2548, "Stop and Go."

NELSDN, FRANK: Screen work with Paramount, Fox. Pictures include: "The Great Mail Robbery," FBO; "The Sea Beast," Warner; "The Tigress," Columbia; Tracy Boone in "Girl in the Show," MGM.

NELSON, JACK: b. Memphis, Tenn., 1882; h. 5 feet 10 inches; brown hair and gray eyes; w. 150 pounds; e. Military Academy, Sweetwater, Tenn. Stage career, twelve years Belasco Stock, with Henry Miller. Screen work with Selig, Ince, Chadwick, Fox, Hokinson, Rayart, Universal, Paramount, FBO, Pathe. Pictures include: "Say It with Diamonds," "Shamrock and the Rose," Chadwick; "Tarzan the Mighty," Universal.

NELSON, SAM: b. Whittier, Cal.; h. 6 feet 1 inch; brown hair and blue eyes; w. 165 pounds. Pictures include: "The Boy Rider," "The Swift Shadow," "Fangs of the Wild," "Crooks Can't Win," "The Law of Fear," "The Circus Kid," FBO; McGinn in "Rio Rita," RKO; "Little Savage," "One Man Dog," Radio; "Soldiers and Women" (1930), Columbia.

NERO, CURTIS: Appeared in "West of Zanzibar" (1929), Metro-Goldwyn-Mayer.

NESS, DLE M.: Appeared in "Hardboiled" (1929), Radio Pictures.

NESTOR, ABER: "Half Way to Heaven" (1929), Paramount.

NEWELL, BILLY: Played in Vitaphone No. 2296.

NEWELL, DAVID: b. Carthage, Missouri; h. 6 feet 2 inches; w. 183 pounds; p. James P. and Jesse Caffee Newell, non-professionals; e. grammar school in Pueblo and Denver and high school in Chicago and Toledo, his four years of college were spent in Missouri, the first two years being in the Junior College of Kansas and his last two years at the University of Missouri; by swimming and walking. His stage career started in small parts in the Stuart-Walker Stock Company in Cincinnati, Ohio, in 1926. For four seasons he traveled with them to various cities and then for forty-two weeks on the Keith and middle western vaudeville circuits. He later tried New York and has been in three dramatic productions on Broadway, his last appearance on the stage as the leading man with Ethel Barrymore in "The King and God." Paramount tested him and gave him the juvenile lead in the all-talking mystery thriller, "The Hole in the Wall"; in 1929 in "Dangerous Curves," "The Marriage Playground," "Darkened Rooms," Paramount; in 1930 in "Paramount on Parade," Paramount; "Murder on the Roof," Columbia; "Let's Go Native," "Kibitzer," Paramount.

NEWHOFF & PHELPS: Vitaphone No. 2766, "Cross Words."

NICHOLS, GEDRGE: Appeared in "The Wedding March" (1929), Paramount.

NICHOLSON, PAUL: b. Orange, N. J.; h. 6 feet 1 inch; brown eyes and hair; w. 185 pounds; e. Fordham College, New York, m., by riding, horses, boxing, swimming. Stage experience. Entered pictures in 1897 with American Motoscope and Biograph Company, New York. Pictures include: "Chickie," "The Nervous Wreck," "The Brite," "Up in Mabel's Room," "The Smart Set," "The Port of Missing Girls," "Bertha the Sewing Machine Girl," "Not Quite Decent," Fox; "Barber John's Boy," Warner.

NDRDSTROM, CLARENCE: Vitaphone No. 4285, "Ship Ahoy."

NDRMAN, AL ("RUBBER LEGS"): "Pardon My Gun," Pathe; "King of Jazz" (1930), Universal.

NDRMAN, AMBER: Appeared in "Love and the Devil" (1929), First National.

NORRIS, JERRY: "Her Hired Husband" (1930), Pathe-Variety Comedies.

NORTH, WILFRED: Appeared in "Trial of Mary Dugan" (1929), Metro-Goldwyn-Mayer.

NORTH, JACK: Entertainer; b. Jersey City; h. 5 feet; brown hair and blue eyes; w. 163 pounds; e. Jersey City high school; not married. After amateur theatricals, six years with Public, Vitaphone No. 2756, "The Ban-Jokester."

NORTON, BARRY: b. Buenos Aires, S. A., June 16, 1905; h. 5 feet 11 inches; black hair and brown eyes; w. 160 pounds; e. in Paris and Colegio Inmaculada de Olivos at Buenos Aires; by boxing, fencing, polo and swimming. First important screen role was a part in "The Lily." After that role was selected for a part in "What Price Glory." Then under contract to Fox. In 1928 his three most successful pictures were "Mother Knows Best," "The Four Devils" and "The Legion of the Condemned." Now is under contract to Paramount and has made for that company such pictures as "Sins of the Father" with Emil Jennings; Spanish version of "The Benson Murder Case," French and Spanish versions of "Slightly Scarlet."

NORTHRUP, HARRY: b. New York City, July 31, 1890; h. 5 feet 6 inches; brown hair and brown eyes;

w. 170 pounds; e. San Francisco; specializing in geography, history; by riding, tennis. Stage experience in original New York productions with Sothern, Miller, Hackett, Faversham, Lochan. Pictures include: "Four Horsemen," "Christian," "Shield of Honor," "Arizona," "Burning Daylight," "Me Gangster," "Divine Sinner," Robert Lowry in "Party Girl," "Tiffany," "Prisoners," First National; "The Last Warning," Universal.

NORTON, EDGAR: Screen work with Paramount, Fox, Warner, First National, Associated Exhibitors. Pictures include: "Fast and Furious," "The Man Who Laughs," Universal; "Singed," Fox; "The Student Prince," MGM; "Oh, Kay," First National; "The Love Parade" (1930), Paramount; "Monte Carlo" (1930), Paramount; "The Lady Surrenders" (1930), Universal.

NDRTON, FLETCHER: Appeared in "Dream of Love" (1929), Metro-Goldwyn-Mayer.

NORWORTH, JACK: b. Philadelphia, Pa., January 5, 1879; h. 5 feet 7 inches; brown eyes and iron gray hair; w. 170 pounds; e. Philadelphia public school; m. Dorothy Adelphi; has two sons, Jack 15, Ned 16; by trap shooting and crap shooting. Stage experience in musical comedy, vaudeville. Entered pictures about September, 1928. Played in "Nagger" series.

NOTRE DAME GLEE CLUB: Sang in Vitaphone No. 2289.

NOVARRO, RAMDN: r. n. Ramon Samaniegoes; b. Durango, Mexico, February 6, 1905; h. 5 feet 8 inches; black hair and brown eyes; w. 155 pounds; e. college in Mexico; by music and violin. On the stage he appeared with the Marion Morgan dancers in 1919. His screen productions include "The Prisoner of Zenda" and "Scaramouche" in 1922; "The Midshipman" in 1925; "Ben Hur," "The Student Prince" and "The Road to Romance" in 1927, and "Forbidden Hours" and others in 1928, all for Metro-Goldwyn-Mayer, also in 1929 in "The Flying Fleet," "The Pagan," MGM; in 1930 in "Devil May Care," "In Gay Madrid," "The Singer of Seville," "The Call of the Flesh," MGM.

NOVELLO, IVDR: Appeared in "Constant Nymph" (1929), Gainsborough.

NOVIS, DONALD: Played in "Monte Carlo" (1930), Paramount.

NOWELL, WEDGEWOOD: b. Portsmouth, N. H.; h. 5 feet 11½ inches; brown eyes and gray hair; w. 163 pounds; e. Boston, Worcester English High, University Penna.; married; by constructing radio sets, aquatic sports, horse racing, polo. Stage experience. Entered pictures in 1915. Pictures include: "813," "Westbound Limited," "Enter Madame," "Eternal Flame."

NOY, WILFRED: b. South Kensington, London, December 24, 1883; e. Great Yarmouth, Brighton, Dulwich Schools; by cricket, tennis and golf; married; has three children. Was actor, stage director, writer. Acted and directed for Clarendon Film Company, England. Directed "Under the Red Robe," "Masters of Men," "The Face at the Window," "The Lady Clare," "The Lost Cord," "The Midnight Girl," "The Substitute Wife," "Eager Lips," "The Devils Cage." Played Lord Durhugh in "The Careless Age" (1929), First

National; Mr. Redding in "The Doctor's Secret" (1929), Paramount; wrote and directed "Circumstantial Evidence," Chesterfield.

NUGENT, EDWARD: b. New York City, February 7, 1904; h. 6 feet ¼ inch; dark brown hair and green eyes; w. 150 pounds; p. non-professionals; e. New York City; by collecting antiques. Sang in the Metropolitan Opera Boys' chorus, danced at Grauman's Million Dollar theatre; and played with various stock companies in New York City. Screen experience includes appearance in "Our Dancing Daughters," his first picture; "The Flying Fleet," "The Bellamy Trial" and "A Single Man." In 1929 in "The Duke Steps Out," "Untamed," "Our Modern Maidens, MGM; also in "Bright Lights" (1930), "Loose Ankles," First National.

NUGENT, ELLIOTT: b. Dover, O., September 20, 1901; h. 6 feet; blond hair and gray eyes; w. 155 pounds; p. Grace M. and J. E. Nugent, professionals; e. Dover high school, Ohio State University, Columbus, O., and has had stage training appearing in vaudeville stock companies, New York productions on road tours; m. Norma Lee, stage and screen ingenue lead; by tennis and swimming. Stage experience in vaudeville as a child on the Keith-Orpheum circuit, etc., and stock experience with Stuart Walker company and others. His first New York legitimate appearance in "Dulcy" in 1921, and has been featured (also co-author) in "Kempy" (1922-23), "The Poor Nut" (1925-26), and "By Request" (1928), and in "The Wild Westcotts" (1929), "Hoosiers Abroad" (1927) and "Good Boy" (1929). His screen experience as follows: featured in "College Life," a forthcoming Metro-Goldwyn-Mayer release, as the part of Eddie; and featured in "Wise Girls" adapted from the stage play "Kempy" by J. E. Nugent and himself as "Kempy"; in "Fathers Day" (1929), MGM; in 1930 in "Not So Dumb," "The Richest Man in the World," "The Single standard," "The Unholy Three," "Sins of the Children," MGM.

NUGENT, J. C.: b. Niles, Ohio, April 6, 1878; e. at Reeves University. Has been an actor for 35 years and has traveled professionally to all parts of the world. Has written over a hundred plays. Was placed under contract by Metro-Goldwyn-Mayer as a writer, director and actor. Pictures include "The Rounders," "Wise Girls," "Navy Blues" and "Father's Day."

NYE, CARROLL: b. Canton, Ohio, October 4, 1901; h. 6 feet; brown hair and dark brown eyes; w. 160 pounds; p. Myra and William P. Nye, mother on Los Angeles Times; e. Covina, Cal., and University of California, Los Angeles; m. Helen Lynch, professional (in motion pictures); by reading, swimming and writing for his own pleasure (used to be a reporter on the Times). Three years on the stage, mostly in stock from 1922-1925, at the Majestic theatre, Los Angeles, under the direction of the late William Wilkes, appearing in support of Pauline Lord in "Anna Christie," Wallace Eddinger, Edward E. Horton, etc. Played Centurion in "Androcles and the Lion" under the direction of Miss Wilkes at the Orange Grove; also a season of stock in Glendale with Robinson players doing all types of roles; also six months in "White Collars" at the Egan theatre. His screen career began June, 1925.

Ralph Ceder

Director — Writer

Universal — Pathe

when he appeared in "Classified" as the brother of Corinne Griffith. Since then he has played 35 featured roles including "Her Honor the Governor" and "Kosher Kitty Kelly" for FBO; "The Brute," "Heart of Maryland," "The Silver Slave," all together 11 juvenile leads at Warner Brothers in 1927; also appearances in "Crail's Wife" for DeLoe; "While the City Sleeps" with Lon Chaney; "In Gold Braid" with Ramon Novarro, and in "Confession," an all-audien, for Metro-Goldwyn-Mayer. Appeared in 1929 in "Light Fingers," Columbia; "The Girl in the Glass Case," First National; "The Squall," "The Flying Fleet" and "Madame X," Metro-Goldwyn-Mayer; "Lottery Bride" (1930), United Artists.

NYE, RAYMOND: b. Tamaqua, Pa.; h. 5 feet 11 inches; dark brown eyes and dark brown hair; w. 200 pounds; e. Wilmington high school, Wilmington, Del., Central Training School, Philadelphia; specialized in chemistry, mathematics; by football. Has lived in Philadelphia, Wilmington, Los Angeles. Was on stage, in stock, dramatic, vaudeville. Entered pictures on old Universal lot as heavy for J. Warren Kerrigan. Was with William Farnum and Theda Bara, also old Biograph and Universal.

O

OKIE, JACK: b. Sedalia, Mo., November 12; r. n. Lewis D. Office; h. 5 feet 11 inches; brown hair and blue eyes; w. 170 pounds; e. DeLaSalle high school in New York City; not married; by seeing shows. He was placed in the cast for the Junior League's charity show of 1919 in New York City by Fay Leslie, which resulted in the partnership of Okie and Lulu McCannell which held together until 1927. Together they played in "Innocent Eyes," "Artists and Models," several "Passing Shows," once with the "Polies" and in "Peggy Ann," filling in between times with vaudeville bookings over the two-a-day. In pictures he has appeared in Universal's "Finders Keepers," starring Laura LaPlante, then with Clara Bow in Paramount's "The Fleet's In" and also with Charles Rogers and Mary Brian in "Someone to Love." In 1929 in "Hard to Get," First National; "Chinatown Nights," "Close Harmony," "The Dummy," "East Comings," "Close Man I Love," "Sweetie" and "The Wild Party," Paramount; "Sin Town," Pathe; "Street Girl," Radio Pictures; in 1930 in "Paramount on Parade," "Sap from Syracuse," "The Social Lion," Paramount; "Hit the Deck," Radio Pictures; "Let's Go Native," Paramount.

OKLAND, WILL: Played in Vitaphone No. 430.

OKMAN, WHEELER: b. Virginia; h. 5 feet 11 inches; brown hair and eyes; w. 170 pounds; e. Washington, D. C., three years; experience in pictures included: "The Broken Mask," Anchor S. R.; "The Masked Angel," First Division; "Out All Night," "Hey! Hey! Cowboy," Universal; Nicholas in "The Devil's Chaplain," Rayart; "Handcuffed," Rayart; "The Donovan Affair," "Father and Son," "The Power of the Press," Columbia; "Morgan's Last Raid," MGM; "What a Night," Paramount; "On With the Show," Warner; "NG," from "Woodworth," "Little Johnny Jones" (1929), First National; "Roaring Ranch," "Shanghai Lady," Universal; "On Your Back," Fox.

OBBER, ROBERT: b. St. Louis, Mo.; h. 5 feet 9 inches; brown eyes and dark brown hair; w. 148 pounds; e. Washington University, St. Louis; by golf. Stage experience. Pictures include: "The Big Parade," MGM; "The Whole Town's Talking," "Held by the Law," Universal; "A Reno Divorce," "Across the Atlantic," Warner; starred in and directed talking shorts; "Four in a Row," co-directed, "The Woman Racket," MGM; "The Idle Rich" (1929), MGM; "A Regular Business Man," Vitaphone.

O'BRIEN, GEORGE: h. San Francisco, Cal., April, 1900; h. 6 feet 3/4 inch; dark brown hair and eyes; w. 185 pounds; p. Margaret L. and Daniel J. O'Brien, non-professional; e. Polytechnic high school, San Francisco, Cal., Santa Clara College, Santa Clara, Cal., and received his stage training in amateur theatricals; not married; by boxing, swimming, football, basketball and volley ball. His four years of screen experience consist of appearances in such pictures as "The Iron Horse" as Davy Brannon; "The Man Who Came Back" as Harry Potter; "The Painted Lady" as Luther Smith; "The Dancers" as Tony; "The Roughneck" as Jerry Delaney; "The Fighting Heart" as Denny Bolton; "Havoc" as Dick Chapel; "Thank You" as Kenneth Jamieson; "The Silver Treasure" as Nostromo; "Three Bad Men," the "Johnstown Flood" as Tom O'Day; "Rustlin' for Cupid," "Fig Leaves" as Adam Smith; "The Blue Eagle" as a sailor; "Paradise to Love" as Prince Michael; "Sunrise" as the Man; "Is Zat So?" as Chick Cowan; "East Side West Side" as John Breen; "Sharpshooters" as a sailor; "Honor Bound" as a convict; "Blindfold" as a policeman; all Fox pictures, and in Warner Brothers "Noah's Ark" as Japhet. In 1929 in "Masked Emotions," "Salute," "True Heaven"; in 1930 in "Lone Star Ranger," "Rough Romance," "Last of the Duanes," Fox.

O'BRIEN, PAT: Appeared in 1929 in "Freckled Bascal" and "Fury of the Wild" Radio Pictures; also in Vitaphone Nos. 2-73, "The Nightingale"; Nos. 1094-95, "Compliments of the Season."

O'BRIEN TOM: b. San Diego, Cal.; h. 5 feet 11 1/2 inches; dark brown hair and dark blue eyes; w. 155 pounds; p. Mary E. and Thomas O'Brien, father professional; e. Los Angeles high school, University of California and University of Pennsylvania; m. Ina Mae Morehouse, professional; by hunting, exploring and making zood pictures. On the stage for 20 years appearing with the Burbank Stock Company, Los Angeles, Cal., Oliver Morosco producer; Aleazar Stock Company, San Francisco, Cal., Frederick Belasco producer; in San Francisco and Los Angeles for five years with Sullivan and Considine vaudeville for five years in his own act; also in Orpheum and R. F. Keith's vaudeville for about five years in his own act; with Cash Hawkins Company Number 2, "The Great Divide," Henry Miller producer; the star of "Rose of Panama," Mort Singer producer, and many other productions on the road. He entered motion pictures in 1913 and has appeared in such roles as Bart Buck in "The Great Divide," "The Big Parade," 1925; Tom Screent Ryan in "Tin Hats," 1926; Mike in "The Flaming Forest," 1926; Top Sergeant O'Grady in "The Bugle Call," 1927; Joe O'Neill in "The Fire Brigade," 1927; Steve in "The Frontiersman," 1927 for Metro-Goldwyn-Mayer; Red in "San Francisco," 1927, and Bill in "The Chorus Kid," 1927 for Gotham; Alex in "His Private Life" and for Helen of Troy" for First National in 1927; and for

Universal the motorcycle cop in "That's My Daddy," 1928; Johnson in "Anybody Seen Kelly," 1928; and in "The Last Warning," 1928; has appeared in many other pictures. In 1929 in "The Peacock Fan," Chesterfield; "Hurricane," Columbia; "Smiling Irish Eyes," First National; "The Flying Fool," Pathe; "His Lucky Day" and "It Can Be Done," Universal; "Untamed," "Broadway Scandals," MGM; in 1930 in "Call of the West," Moby Dick," Warner Bros.

OCTEL, WALLY: Appeared in "Hawk of the Hills" (1929), Pathe.

O'CONNELL, HUGH: Vitaphone No. 978, "Find the Woman."

O'CONNOR, EDWARD: Appeared in "Lucky in Love" (1929), Pathe.

O'CONNOR, HARRY: b. Chicago, Ill.; e. Seattle. Stage career, 23 years. Screen career: "Red Hot Hoofs," "Cyclone of the Range," "Trail of the Horse Thieves," FBO; "Half Pint Polly" (1930), Pathe, Rodeo Pictures.

O'CONNOR, HENRY: Appeared in "One Man Dog" (1929), Radio Pictures.

O'CONNOR, LOUIS J.: h. Providence, R. I., 1880; h. 5 feet 11 inches; slightly gray hair and hazel eyes; w. 210 pounds. Stage experience in Western stock, also with Shubert. Screen work with Selznick, Pathe, Universal, Shubert, Weiss Brothers, Artclaus, Gotham Productions, Sun Productions, Rayart, FBO. One of his pictures was "The Tip Off," Universal.

O'CONNOR, ROBERT: h. Milwaukee, Wis. Pictures include: "The Noose," First National; "Dressed to Kill," Fox; "Four Walls," MGM; "The Isle of Lost Ships," "Smiling Irish Eyes," "Weary River," "In the Next Room" (1930), First National; "Man to Man" (1930), Warner.

O'DONNELL, SPEC: r. n. Walter O'Donnell; b. Fresno, Cal., April 9, 1911; h. 5 feet 1/2 inch; red hair and blue eyes; w. 125 pounds; p. Maude Trip and John W. O'Donnell, non-professionals; e. in Fresno, Cal.; not married; by flying and baseball. Stage experience in the Fresno high school in "Wind Mills of Holland" and "Hottentot" comedy, then with Writers' Club in "Nettie." He entered films in 1923 and appeared in the following for Warner Brothers: "Main Street," "County Kid," "Little Johnny Jones" and "Darling of New York," then two and one-half years with Stern Brothers Comedies, then with Mary Pickford in "Little Annie Rooney" and "Sparrows," in nine or ten comedies for Max Davidson Roach, in "The Grand Parade" for Pathe, in "Devil's Cargo," "Tomorrow's Love" and "Dressmaker from Paris" for Paramount; "Vamping Venus" for First National; "The Sophomore" for Pathe, and "Headlines" for Warner Bros.; in 1930 in "Show Girl in Hollywood," First National; "Rich Unrich," Pathe-Checker Comedies, first series; "Traffic," Pathe-Checker Comedies, second series; "Hold the Babies," Pathe-Rainbow comedies; "Two Plus Fours," Pathe-Campus Comedies.

O'FARRELL, BRODERICK: Appeared in 1929 in "Behind Closed Doors," Columbia; "Handcuffed," Rayart.

OFFERMAN, GEORGE: Appeared in "Girl on the Barge" (1929), Universal.

O'GRADY, TOM: Appeared in "Hardboiled" (1929), Radio Pictures.

O'HARA, GEOFFREY: "Harmony Club" (1929), Columbia-Victor Gems.

O'KEEFE, WALTER: Appeared in "Red Hot Rhythm" (1929), Pathe.

OLAND, WARNER: b. Umea, Sweden, October 3; h. 5 feet 11 inches; brown hair and eyes; w. 180 pounds; p. Maria Posberg and Jonas James Oland, non-professionals; e. Boston, Mass., high school, received his stage training at Dr. Curry's Dramatic school; m. Edith Shearn, professional; by golf, tennis and ranching. Twenty years stage experience and has appeared in Ince's "Lone Comedy," "The Doll House" and "The Father." Screen experience consists of appearances in "The Jazz Singer," "Tong War," "Love's Dream," "The Scarlet Lady" and "The Wheel of Chance." In 1929 in "The Faker," Columbia; "Dream of Love," Metro-Goldwyn-Mayer; "Chinatown Nights," "The Mighty," "The Mysterious Dr. Fu Manchu," "The Studio Murder Case"; in 1930 in "Dangerous Paradise," Paramount on Parade, "Return of Dr. Fu Manchu," "The Vagabond King," Paramount.

OLIVER, BARRIE: "The New Waiter" (1930), Pathe-George Le Maire Comedies; "Musical Beauty Shop" (1930), Pathe-Melody Comedies, first series.

OLIVER, GUY: b. Chicago, Ill., 1875; h. 5 feet 10 1/2 inches; brown hair and eyes; w. 162 pounds; e. in Chicago. Has been in vaudeville. Began picture career as stock actor with Lubin, being one of the first motion picture actors. Has been with Paramount since they started in their barn at Vine and Selma streets. Appeared in such pictures as "The Covered Wagon," "To the Last Man," "The Blind Goddard," "The Vanishing Pioneer," "Old Ironsides," "Beggars of Life," "Hot News" and scores of other Paramount productions, including in 1929 "Avalanche," "Stairs of Sand," "The Studio Murder Case," "Sunset Pass," "Three Week Ends," "Woman Trap," "Half Way to Heaven," Paramount; in 1930 in "The Devil's Holiday," "Kibitzer," "The Light of Western Stars," "Only the Brave," Paramount.

OLSEN, JOHN: b. Peru, Ind., November 6, 1892; e. grade and high school in Peru, then Northwestern University, Evanston, Ill.; m. non-professional. Stage experience: fourteen years in vaudeville as headliner with partner, "Chic" Johnson. Toured Australia two years. Produced own show, "Monkey Business." Screen experience: "Oh Sailor, Behave" (1930), Warner Bros., "Fifty Million Frenchmen." Is part of team of Olsen and Johnson.

O'MALLEY, PAT: r. n. Patrick H. O'Malley, Jr.; b. Forest City, Pa.; h. 5 feet 11 inches; brown hair and blue eyes; w. 160 pounds; e. Cathryn Reynolds and Patrick H. O'Malley, Sr., non-professionals; e. Forest City, Pa.; m. Lillian Wilkes, professional; by his children. Screen experience in the following productions: as Tommie Glendon in "Alibi" for United Artists, and as Manager McCarty in "The Man I Love," for Paramount; in 1930 in "The Fall Guy," Radio Pictures; "Average Husband," Educational-Mack Sennett Talking Pictures; Vitaphone No. 3781, "The Peepie Versus."

O'NEIL, HENRY: Vitaphone No. 1003, "Strong Arm."

O'NEILL, JIM "TIP": b. San Francisco, Cal., July 21, 1863; h. 5 feet 8 inches; brown eyes and dark

hair; w. 150 pounds; e. San Francisco; by boating, hunting and fishing. Has lived in San Francisco, Chicago, Boston, Omaha, Denver, Edmonton, Alta., Canada. In theatrical dramatic, vaudeville, burlesque, stock for five years. Entered pictures in 1916. Pictures include: "Ace High," "My Boy," "Shady Lady," "Camera Man."

O'NEIL & VERMONT: Played in Vitaphone No. 2119.

ORLAMONO, WILLIAM: h. Copenhagen, Denmark, August 1, 1867; h. 5 feet 10 1/2 inches; blue eyes and gray hair; w. 150 pounds; e. Copenhagen; specializing in languages; m.; by horseback riding. Has lived in New York, Philadelphia, Chicago, Los Angeles. Stage experience. Entered pictures in 1912 with Lubin Company of Philadelphia. Pictures include: "Sin Flood," "Seven Keys to Baldpate," "Camille," "Skinner's Big Idea," "Little Yellow House," "While the City Sleeps," "The Awakening," "House of Horror," First National; "Blue Skies," "Words and Music," Fox; "Girl from Woodworth's," "Way of All Men," First National; "Her Private Affair," Pathe.

ORLANO, JOHN: Appeared in "Bye, Bye, Buddy" (1929), Trinity.

ORTH, FRANK: Vitaphone No. 2710, "Meet the Wife"; No. 4287, "The Salesman"; No. 4286, "The Victim."

OSBORNE, BUO: h. Knox County, Texas; e. Oklahoma City, Okla. Screen career: "Don Desperado," "Two-Gun of Tumbleweed," "Border Blackbirds," "The Bronc Stomper," Pathe; "Sky High Saunders," "A One Man Chance," "Bad Man's Money," J. Charles Davis; "Days of Daring," "The Smiling Terror," "The Lariat Kid" (1929), Universal; "The Laws of the Mounted," "On the Divide," "The Last Round-Up," "West of Santa Fe," "The Invaders," Syndicate; "Half Pint Polly" (1930), Pathe, Rodeo Comedies.

OSBORNE, REO: "The Smiling Terror" (1929), Universal.

OSCAR, JOHN: "Courtin' Wild Cats" (1929), Universal.

O'SHAUGHNESSY, CHARLES: Appeared in "Kitty" (1929), World Wide.

O'SHEA, DANNY: h. Boston, Mass., October, 1903; h. 5 feet 11 inches; brown hair and eyes; w. 181 pounds; p. Danny O'Shea, non-professional; e. public school in Boston, Catholic college and Boston Tech, then to war; not married; by all sports, fighting and dancing. Danced in musical comedy, "Kid Boots," and "The Gingham Girl," and others in New York City; also at the Orpheum, Los Angeles. Started in pictures with Mack Sennett, with whom he remained for two and one-half years; thence to FBO for one and one-half years, appearing in fight pictures. Other pictures in which he has appeared are "Dugout of the Dugout," "Manhattan Cocktail," "Story of Judy Judd," "On the Stroke of Twelve," "Lummo" (1930), United Artists.

OSTERMAN, JACK: Vitaphone No. 950, "Talking It Over."

OTTO, HENRY: Appeared in 1929 in "The Quilter," Columbia; "The Iron Mask," United Artists.

OUR GANG: "Saturday's Lesson," "Lazy Days," "Rainboatin'," "Small Talk," "Boxing Gloves," "Bouncing Babies," "Cat, Dog & Co." (1929), "Moan and Groan," Inc. (1929), and in 1930 in "Shivering Shakespeare," "The First Seven Years," "When the Wind Blows," "Bear Shooters," "A Tough Winter," MGM-Our Gang-Hal Roach Comedies.

OVEY, GEORGE: r. n. George Overton Odell; h. Kansas City, Mo.; h. 5 feet 3/4 inches; brown hair and eyes; w. 140 pounds; e. Kansas City, Mo.; m. Louise Horner, professional; by golf. Has appeared on stage in musical comedy, drama, vaudeville, and stock. On the screen portrays comedy roles. Played in "My Friend From India," "Broadway" (1929), Universal; "Night Ride" (1930), Universal.

OWEN, REGINALD: Appeared in "The Letter" (1929), Paramount.

OWSLEY, MONROE: h. Atlanta, Ga.; h. 5 feet 11 inches; brown hair and blue eyes; e. Loomis Institute; by tennis. First stage experience touring South with roadshow. Later played in stock companies in Cincinnati, Dayton, Philadelphia, Springfield, Mass., and Chicago. Made Broadway debut two years ago in "Young Blooming" with Helen Hayes. Last season appeared in "Holiday" at New west to appear in screen version of "Holiday" for Pathe.

P

PAGE, PAUL: Entered pictures in 1929. Played Allen Grant in "Girl From Havana" (1929), Mart in "Speakeasy" (1929), Chick Slater in "Protection," Handsome in "Men Without Women" (1930), "Born Reckless" (1930), "The Golden Call" (1930), Fox; "The Naughty Flirt" (1930), First National.

PALLETTE, EUGENE: b. Winfield, Kan., July 8, 1889; h. 5 feet 9 inches; brown hair and blue eyes; w. 135 pounds; p. Elinora Jackson and William Baird Pallette, non-professionals; e. Culver Military Academy; not married; by hunting and fishing. Stage experience covering a period of six years during which time he has appeared in stock and on the road in the Middlewest and South. Nineteen years screen experience and has appeared in "Fair and Warmer," "Parlor, Bedroom and Bath," "Fire Feathers" for Metro; "The Three Musketeers" with Douglas Fairbanks; "The Red Mark" Cruze; in 12 Roach comedies in 1927; with Richard Barthelmess in "Out of the Ruins"; with Adolphe Menjou in Paramount's "His Private Life," in Warner Brothers first 100 per cent talking picture, "Lights of New York," and also in Paramount's "The Canary Murder Case" and "The Dummy," both talking features in four short subjects for Warner Brothers. In 1929 in "The Greene Murder Case," "The Love Parade," "The Studio Murder Case," "The Virginian," "Pointed Heels," Paramount; in 1930 in "The Benson Murder Case," "The Border Legion," "Men Are Like That," "Slightly Scarlet," "Let's Go Native," "The Santa Fe Trail," "Follow Thru," "The Sea God," Paramount.

PALMER, BARRY: Appeared in "The Bachelors Club" (1929), General Pictures.

PANGBORN, FRANKLIN: b. Newark, N. J.; h. 5 feet 10 1/2 inches; brown hair and hazel eyes; w. 156 pounds; p. Harriet and Benjamin Pangborn, non-professionals; e. Barringer high school, Newark, N.

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"Transatlantic"

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J., and received his stage training in New York City; by tennis, motoring and swimming. Spent several seasons with Mme. Alla Nazimova in "The Marionettes," a Charles Frohman production; with Pauline Frederick in "Joseph and His Brethren," a George Tyler production; with Francine Larrimore in "Parasites," a Schubert production; took the part of Messala in "Ben Hur," Klaw and Erlanger production; with the Jesse Bonstelle Company in Detroit and Buffalo; five years at the Majestic theatre in Los Angeles, and featured with Trilxie Frantz at the Majestic theatre, Los Angeles, in "West Sisters." He has appeared in such pictures as Warner Brothers Vitaphone production, "On Trial"; D. W. Griffith's (United Artists) production, "Masquerade"; Fox Movietone production, "Watch Out!"; DeMille's "My Friend from India"; and in "The Rejuvenation of Aunt Mary," "The Night Bride," "Getting Gertie's Garter," "Blonde for a Night," and "The Girl in the Pulpit," all Pathe-DeMille pictures. In 1929 in "Lady of the Pavements," United Artists; "The Sap," Warner Bros.; "The Crazy Nut," Educational-Mermaid; "Cheer Up and Smile," Fox; in 1930 in "Not So Dumb," MGM; "The Lady Surrenders," Universal; "The Chumps," Educational-Mack Sennett Talking Pictures; Vitaphone No. 4240, "Who's the Boss?"; Nos. 3674-75, "Poor Aubrey"; Nos. 3942-43, "Reno or Bust"; No. 4260, "The Doctor's Wife."

PANZER PAUL: r. n. Paul Panzerbeiter; h. Wurtzberg, Bavaria; h. 5 feet 10½ inches; black hair and brown eyes; w. 170 pounds; e. Heidelberg university; m. Josephine Atkinson, non-professional; by reading, music and singing. Stage experience in "San Toy," "The Country Bird," "The Geisha," "Floradora" and "Silver Slipper." Screen experience with Pathe, four years; and has appeared in "Perils of Pauline," "Enemies of Women," "Son of the Sahara," "Ancient Mariner," "Siberia," "Johnstown Flood," "Thunder Mountain" and "Sally in Our Alley"; "Hawk of the Hills" (1929), Pathe.

PAOLI, RAOUL: b. Corsica, France, November 24, 1892; e. in Paris, France; h. 6 feet 1½ inches; brown hair and brown eyes; by, all sports; French and European all-round athletic champion. Played featured and leading parts for several years in France. Has appeared in the French version of "The Bad Man," in Laurel and Hardy comedies and Charley Chase comedies, and was with Buddy Rogers in "Safety in Numbers."

PARAGONS, THE: Vitaphone No. 2883, "In the Tropics."

PARK E. L.: Appeared in "Behind That Curtain" (1929), Fox.

PARKER, FRANKLIN: b. Fillmore, Mo., November 8, 1901; e. University of Nebraska, Lincoln, Neb., and University of Colorado at Boulder, Col.; h. 5 feet 8½ inches; w. 145 pounds; red hair and hazel eyes; by, football, basketball and golf. Went on the legitimate stage in 1923 and in 1929 started working in motion pictures. Played the role of Hildy Johnson in the stage production of "The Front Page," the role of Philip in "Just Life," Eddie Cowan in "Is Zat So?" and Adolph in "Kiki." Later pictures: "Masquerade," "Common Law," "Cheer Up and Smile" and "Street Corners."

PARTOS, GUS: Appeared in 1929 in "The Night Watch," First National; "Close Harmony," Paramount; "Broadway," Universal.

PASHA, KALLA: b. New York City; e. Chicago. Twenty-six years of stage experience. Screen work with Mack Sennett comedies, Associated Productions, Paramount, Metro, Universal. Pictures include: "Wolf's Clothing," Warner; "The Devil Dancer," "The Dove," United Artists; "Tillie's Punctured Romance," Paramount; "Seven Footprints to Satan," First National; "West of Zanzibar," MGM.

PATRICK, JOHN: h. Muskegon, Mich., 1897. Screen work with Metro, Pro-Dis-Co, Paramount. Pictures include "Ladies at Play," "Prince of Headwaiters," First National; "Three Weeks in Paris," "While London Sleeps," Warner; "Stage Kisses," "Golf Widows," "The First Year," "Love Hungry," Fox; "Sinners Parade," Columbia.

PATRICK, LEE: Appeared in "Strange Cargo," (1929), Pathe.

PATRICOLA, TOM: b. New Orleans, La., 1895; e. in Chicago and San Francisco; h. 5 feet 7 inches; w. 170 pounds; brown hair, brown eyes; by, horseback riding. On the stage for 15 years for Keith-Orpheum circuit. Six years with George White's "Scandals." Entered pictures in 1929. Pictures: "Si-Si Senor" for Educational; "Three Sisters" as Tony, Fox; Gus in "Children of Dreams," Warner Bros.; "Happy Days," "Words and Music" (1929), "Frozen Justice" (1929), "Married in Hollywood" (1929), "One Mad Kiss" (1930), "South Sea Rose" (1929), Fox; "Anybody's Woman" (1930), Paramount.

PATTEN, GEORGE: "Crosby's Corners" (1930), Pathe-Golden Rooster Comedies.

PATTON, BILL: h. Amarillo, Texas; h. 5 feet 11 inches; dark brown hair and blue eyes; w. 168 pounds; e. Amarillo, Texas. Screen work with Western Photoplay Corporation, Long Beach Motion Picture Company, Sylvanite Productions, Charles R. Selling Productions, Western Classic Productions, Aywon, Sanford, Elfeld, Davis Distributors, Chesterfield. Pictures include "The Flying U Ranch," "The Pinto Kid," "Pals of the Prairie," "FBO," "Below the Deadline," Chesterfield; "Freckled Rascal," "One Man Dog," Radio.

PAULIG, ALBERT: Appeared in 1929 in "Dancing Vienna," First National; "Prince and the Dancer," World Wide.

PAULL, ALAN: Played in "Sunny Side Up" (1929), Fox.

PAWLE, LENNOX: Played King in "Married in Hollywood" (1929), "Hot for Paris" (1929), Lord Bardell in "Sky Hawk" (1930), Fox.

PAYNE, OUGLAS: Appeared in 1929 in "The Scarlet Devil" and "The Triumph of the Scarlet Pimpernel," World Wide.

PAYNE, LOUIS: h. New York City, January 13, 1876; h. 5 feet 11 inches; brown hair and eyes; w. 190 pounds; p. Frances Harvey and Alfred Payne, non-professionals; e. New York City high schools and Polytechnic college, Brooklyn; m. Mrs. Leslie Carter, professional; by, tennis. Has been on the stage since 16 years of age in New York and appeared with Nat

Goodwin in "In Missouri." Twelve years screen experience and has appeared in such pictures as "The Whirl," "The Yankee Shipper," "The Lady Who Lied," "Interference."

PEABOY, EOOIE: Vitaphone No. 2103, "Banjo-mania"; No. 2539, "In a Music Shop," and No. 2560.

PEARCE, GEORGE: b. New York City; h. 5 feet 7½ inches; gray hair and blue eyes; w. 160 pounds; e. Trinity School, New York City. Was opera and dramatic star. Entered pictures fourteen years ago; played in "White Cargo," "Three Kings," "Do Your Duty," "The Valiant," Fox; "Personality" (1930), "Vengeance" (1930), Columbia Productions; "The Right of Way" (1930), First National.

PECK, NORMAN: b. Salt Lake City, Utah; e. Los Angeles. Stage career: two years, making debut in "Cradie Snatchers," "The Wild Westcotts" and "The Scarlet Woman," in Los Angeles. Screen experience: first picture, "Barbed Wire," with Pola Negri, for Paramount; "Publicity Madness," "The Long Necker," for Fox; first talker, "The Vagabond Lover," with Judy Vallee, for RKO; also appeared in "Oh Darling" (1930), Educational-Jack White Talking Comedies.

PEIL JR., EDWARD: Appeared in "College Coquette" (1929), Columbia; "Masked Emotions" (1929), Fox.

PEIL, SR., EDWARD: Appeared in 1929 in "Masked Emotions" Fox; "Cock of the Walk" (1930), Sono Art-World Wide.

PENOLETON, GAYLORO: Played in "Manslaughter" (1930), Paramount.

PENOLETON, NAT: b. Davenport, Iowa, August 9, 1899; h. 5 feet 11 inches; dark brown hair and hazel eyes; w. 210 pounds; e. public schools of New York City and Columbia College; by, wrestling. Left college to go to Portugal with Standard Oil Company. After one year went into general importing business for himself. Remained in Spain and Portugal four years. In 1921 returned to United States and formed True Story Films Corporation, of which he was vice president and general manager. Turned professional wrestler and had bouts all over the country. Stage experience: played the part of a wrestler in the stage play, "Naughty Cinderella," with Irene Bordoni in New York and on the road; after that, played small parts in other stage productions between wrestling bouts. First screen experience was in juvenile leads in several Lubin productions. Played parts in twelve silent pictures for Famous Players-Lasky and Hearst's Cosmopolitan. Has appeared in the following talking pictures: "The Laughing Lady," as life guard; "The Big Pond," "Last of the Duanes," "The Sea Wolf," for Fox.

PENNEL, R. O.: Appeared in "On the Level," Fox.

PENNER, JOE: Vitaphone No. 1068, "Stepping Out"; No. 1066, "Seeing Off Service."

PENNICK, JACK: b. Portland, Oregon; h. 6 feet 4½ inches; blond curly hair and blue eyes; w. 195 pounds; p. Bessie and Albert Ronald Pennick, non-professionals; e. high school, training in the Marine Academy; m. Nona Lorraine, non-professional; by, woodcraft. Stage experience. Screen experience in the following productions: "Plastered in Paris,"

for Fox with Sammy and Cohen, "The Four Sons," "The Mighty," "Navy Blues," "The Virginian" and "The City Girl." Takes heavy or comedian parts. Freelance player.

PENWARDEN, DUNCAN: "The Lady Lies" (1929), "Gentlemen of the Press" (1929), Paramount.

PEPPER JACK: b. Palestine, Texas, June 14, 1902; h. 5 feet 8 inches; dark hair and blue eyes; w. 150 pounds; e. Dallas; by, football, bicycles, racing, baseball. Stage career; musical comedy with Shuberts, "Gay Paree," "Passing Show," "Merry Whirl," and others. Entered pictures in 1928 as master of ceremonies in short revues; appearing in MGM talking shorts; in "After the Show" (1929), Pathe, Checker Comedies.

PERCIVAL, WALTER: Vitaphone No. 4168, "Twixt Love & Duty."

PERCY, BOB: Appeared in "Me, Ganster" (1929), Fox.

PERCY, DAVID: r. n. David Thomas Percy; b. Arlington, Mass., May 4, 1902; h. 6 feet; brown eyes and dark brown hair; w. 160 pounds; e. Arlington and Boston, Mass. Specialized in literature, ancient and modern history; married and has one daughter, Ellen Goulding, 19 months. Has lived in Arlington, Mass., Bath, Maine, Chattanooga, Tenn., Neuf Chateau, France, Chaumont, France, Toul, France, Paris, New York, Hollywood. Entered pictures October 27, 1928, through radio work. Pictures include "The Black Watch," "Fox Movietone Follies," "Words and Music," "Monte Carlo" (1930), Paramount.

PERIOLAT, GEORGE: b. Chicago, Ill.; h. 5 feet 9 inches; dark eyes and brown hair; w. 185 pounds; e. Chicago, Ill. Specialized in music; by swimming, music. Has lived in Chicago, Boston, New York, Los Angeles, San Francisco. Stage experience with Frohman, Otis Skinner, Julia Arthur. Entered pictures 8 years ago. Pictures include "Mark of Zorro," "Blue Danube," "Volga Boatman," "Alias the Deacon," "The Secret Hour," "Red Lily," "Rogers in 'The Fatal Warning,'" "Mascot," "One Splendid Hour," "Excellent," "The Night Watch," "First National;" "When Dreams Come True," Rayart.

PERKINS, OSGOOD: Appeared in "Mother's Boy" (1929), Pathe.

PERRIN, JACK: Screen work with Pathe, Hodgkinson, Utro, Arrow, FBO, Associated Exhibitors, First National, Ayton, Rayart, Elbe, has worked mostly in Westerns for Universal. Pictures include Northwest Mounted Police series; "Wild Blood," Universal; "Harvest of Hate," "Hoofbeats of Vengeance," "Plunging Hoofs," Universal; "Beyond the Rio Grande," "Ridin' the Law," "Trails of Danger" (1930), Big 4; "Overland Bound," Syndicate.

PERRY, ROBERT: Appeared in 1929 in "Beggars of Life," Paramount; "Noisy Neighbors," Pathe.

PERRY, WALTER: b. San Francisco, Cal., September 14, 1872; h. 5 feet 9 1/2 inches; gray eyes and gray hair; w. 160 pounds; e. public schools of San Francisco; by, boxing, baseball, horse racing. Has lived in cities all over the United States, Canada and Alaska. Entered pictures in April, 1915, when visiting Inceville, Cal., on vaudeville tour. Screen work with Pathe, Peerless, Metro, Hodgkinson, Warner Bros., Goldwyn, FBO, Universal, First National, Fox. Pictures include: "Irish Hearts," Warner; "Beautiful Cheat," "Foreign Legion," Universal; "Wild Youth," Peerless; "Kathleen Mavourneen," Fox; "Third Degree," Vitaphone; "Through Different Eyes," Fox.

PERWARDEN, DUNCAN: Appeared in "Gentlemen of the Press" (1929), Paramount.

PETE: Dog actor; b. Pasadena, Cal., 1923; father was Pal of film fame. Is fullblooded black and white bull terrier. Played Tige in Buster Brown comedies and became a member of "Our Gang-MGM-Hal Roach."

PETERS, FREDERICK: b. Waltham, Mass., June 30, 1884; h. 6 feet 6 inches; dark eyes and brown hair; w. 250 pounds; e. Waltham grade school, Winchester, Mass., high school; married Lillian Peters; by, boxing, baseball, football, track, rowing, wrestling. Has lived in Boston, N. Y., Seattle, San Francisco, Hollywood, Bremerton, Wash. Entered pictures in 1916. Among his pictures are "Miracles of the Juncles," "Tarzan," "12 Miles Out," "Salome," "Goliath the Giant," "Cyclops," "Man Who Laughs," "Spieler," and with Lupino Lane.

PETERSON, ERNST: "White Hell of Pit Palu" (1930), Universal.

PETRIE, WALTER: "Battle of Paris" (1930), Paramount.

PETROVITCH, IVAN: Appeared in "The Three Passions" (1929), United Artists.

PHELPS, BUD: Appeared in "The Last Warning" (1929), Universal.

PHILBRICK, WILLIAM H.: "The Gorilla" (1930), First National; "Whoopee" (1930), United Artists.

PHILLIPS, EDDIE: b. Philadelphia, Pa., August 14; h. 5 feet; black hair and brown eyes; w. 160 pounds; p. non-professionals; e. North East high and University of Pennsylvania, and received his stage training in Orpheum stock; by, golf and magic. Three years in stock and played with Blanche Bates, Holbrook Blinn and Lionel Barrymore, also in Orpheum stock in Germantown. Began screen career with Mary Pickford in "The Loveliest" and has been in pictures for six years. Was brought from New York by Mary Pickford after making her believe that he was an Italian. Has appeared in 1929 in "Scandals," "College Love," "His Lucky Day," "King of the Campus," Universal; in 1930 in "Chasing Rainbows," MGM; "Big Boy," Warner Bros.

PHILLIPS, JOE: "Boy Wanted" (1929), Columbia; Victor Gems; "Si, Si, Señor" (1930), Educational-Ideal Comedies; "Dancing Around" (1929), Pathe-George LeMaire Comedies.

PICHA, HERMAN: Appeared in "Dancing Vienna" (1929), First National.

PICK, LUPU: Appeared in "Spies" (1929), MGM.

PICKFORD, JACK: b. Toronto, Ont., 1896; e. St. Francis Military Academy, New York. Stage experience in "Peg Bohin," "Three of Us." Screen work since 1919 with Biograph, Jack Pickford Company, Goldwyn, United Artists, First National, Universal. Pictures include "Gang War," FBO; "Brown of Harvard," "Exit Smiling," MGM.

PIDGEON, WALTER: b. East St. John, New Brunswick, Can.; e. in Canada; h. 6 feet 2 inches; w. 190

pounds; black hair and gray eyes; by, golf and music. Met Elsie Janis in the World war and she was much interested in his voice. Professional career began with Miss Janis in "At Home," in which they toured the United States and England. Made Victor phonograph records and then went into vaudeville with Elsie Janis. Introduced the song hits, "What'll I do" and "All Alone" in New York. Joseph Schenck obtained his release from his stage contract and brought him to Hollywood to make pictures. He appeared in "Mannequin," "Outsider," "The Desert Healer," "Miss Nobody" and others. Under contract to First National and made the following talking pictures: "Her Private Life" with Billie Dove, "A Most Immoral Lady," "Bride of the Regiment" and "Mlle. Modiste." Featured in "Viennese Nights" for Warner Brothers; "Toast of the Legion" (1930), First National; "Going Wild" (1930), "The Gorilla" (1930), First National.

PIERCE, GEORGE: Appeared in 1929 in "Do Your Duty," First National; "Masquerade," Fox.

PIERCE, JACK: Appeared in "Masquerade" (1929), Fox.

PIERCE, JAMES: b. Freedom, Ind., August 8, 1900; e. Indiana University. Has lived in Tucson, Ariz., Los Angeles, England. Entered pictures in 1927. Pictures include Tarzan in "Tarzan and the Golden Lion," FBO; "Her Summer Hero," FBO; "Phantom of the Range," FBO; "Jesse James," Paramount; The Cop in "Ladies of the Mob," Paramount; taxi driver in "So Long Letty," Warner; New York Yankee ball player in "Fast Company," Paramount.

PIGOTT, TEMPLE: "Seven Days Leave" (1929), Paramount; "Night Work," Pathe; "America or Bust" (1930), Pathe-Checker Comedies, second series.

PINGREE, EARL: Appeared in "Dark Streets" (1929), First National.

PITCAIRN, JACK: Played in "Journey's End" (1930), Tiffany.

PITTSCHAU, WERNER: Appeared in "Prince and the Dancer" (1929), World Wide.

PLANTATION TRIO: Vitaphone No. 3816, "The Land of Harmony."

PLATEN, KARL: "When You Give Your Heart Away," Ufa.

PATT, WILLIAM: Appeared in "Mother Machree" (1929), Fox.

PLAZA BOYS, THE: "Trying Them Out" (1930), Pathe-Checker Comedies, first series.

POFF, LON: r. n. Alonzo M. Poff; b. Bedford, Ind., February 8, 1870; h. 6 feet 2 1/2 inches; blue-gray eyes; w. 164 pounds; by, fishing. Has lived in St. Louis, Kansas City, New York, Chicago, Denver, Pueblo, San Francisco. Stage experience. Entered pictures in 1914. Pictures include "Old Swimming Hole," "Three Musketeers," "Two Lovers," "Leif the Lucky," "Wheels of Chance," First National; "The Faker," Columbia; "The Iron Mask," United Artists.

POLAND, JOSEPH FRANKLIN: b. Waterbury, Conn.; h. 5 feet 11 inches; brown hair and blue eyes; w. 160 pounds; e. Erasmus Hall, Brooklyn, N. Y., and Columbia university; by, chess, tennis and handball. Appeared in feature comedies for Universal with such players as Reginald Denny, Laura LaPlante and Glenn Tryon.

POLICE QUARTET: Played in Vitaphone No. 2320.

POLLARD, "SNUB": r. n. Harold Frazer; b. Melbourne, Australia. First stage experience with Pollard Juvenile Opera Company which brought him to America. First screen experience was a bit with Broncho Billy Anderson of Essanay in Hollywood, then followed a part with Charlie Chaplin. Signed with Hal Roach and made 200 comedies in next ten years. Left pictures once for vaudeville tour. Among latest pictures is "Ex-Flame," modern version of "East Lynne," in which he has role of Bogzins the butler.

POMERANTZ, FRANCIS: Appeared in "False Feathers" (1929), El Dorado Pictures.

PONDER, JACK: r. n. John L. Ponder; b. Shreveport, La., November 20, 1904; h. 6 feet; brown eyes and light brown hair; w. 150 pounds; e. University of Texas and University of Missouri. Specialized in English and chemical engineering; by, riding, swimming, tennis, walking. Has lived in St. Louis, Hollywood, Austin, Texas, Eau Gallie, Fla. Entered pictures in 1927. Pictures include "Lilac Time," First National; son of F. X. Bushman in "Charge of the Gauchos," FBO; juvenile leads in nine Westerns with Bob Custer, Art Acord, Yakima Canutt, among which are "Arizona Days," and "The Silent Trail."

PORCASI, PAUL: b. Palermo, Italy, 1880; e. in Italy, Palermo Conservatory of music and College; h. 5 feet 10 inches; w. 180 pounds; gray hair, brown eyes. In grand opera as tenor and actor and also taught music and singing for twenty years. Entered pictures 15 years ago when Herbert Brenon asked him to play in "The Fall of the Romanoffs." Then played for Paramount in Long Island Studios for the past ten years. Pictures include "Broadway," "Three Sisters," "Murder on the Roof," "Jenny Lind," "Morocco," "Children of Drama," "Born Reckless," Fox.

POTEL, VICTOR: b. LaFayette, Ind.; h. 6 feet 1 inch; blue eyes and medium brown hair; w. 175 pounds; e. LaFayette, San Diego, Cal., and Ensenada, Mexico; by, golf, tennis. Has lived in Chicago, LaFayette, San Francisco, Niles, Calif., Hollywood, Ensenada, Mexico. Entered pictures in July, 1910, with the Essanay Film Company in Chicago. Screen work with Essanay, United Artists, Metro, First National, Associated Exhibitors, Select, Universal, Bray. Pictures include "Below the Line," Warner; "Uneasy Payments," FBO; "Special Delivery," Paramount; "What Price Beauty," Pathe; "Little Shepherd of Kingdom Come," First National; "Lingerie," Tiffany-Stahl; "Marianne," MGM; "The Gawk in 'Melody of Love,'" Universal; "The Virginian," Paramount; "Captain Swager," Pathe; "Call of the West," Columbia Picture; "Border Romance," Tiffany; "Dough Boys," MGM.

POWELL, RUSS: b. Indianapolis, Ind., 1875; h. 5 feet 11 inches; w. 295 pounds; Stage experience with Orpheum Circuit, San Francisco Opera Co. Screen work with Biograph, National, Vogue, Pathe, Goldwyn, Reart, Universal, Vitagraph, Metro, Pro-Dia-Co, Principal Pictures. Pictures include "The Red Mill," MGM; "Soft Cushions," Paramount; "No Place to Go," "Vamo' n' Venus," First National; Mr. Kuchen-dorf in "Riley the Cop," Fox; "Fashions in Love," "The Love Parade," Paramount; "The Grand Parade," Pathe; "Check and Double Check," Radio.

POWELL, WILLIAM: h. Kansas City, Mo.; h. 6 feet; brown hair and eyes; w. 168 pounds; p. Hattie and Horatio Powell; e. in Pittsburgh, Pa., and the American Academy of Dramatic Arts in New York, and also received his stage training at this academy; by, reading. Spent 10 years on the dramatic stage with such productions as "Within the Law," "Going Up" and "Spanish Love." He has been in pictures since 1921, his first role being in "Sherlock Holmes" with John Barrymore, later appearing in "When Knighthood Was in Flower," "The Outcast," "The Bright Shawl," "Under the Red Robe" and "Romola." He then went to Paramount to appear with Richard Dix in "Too Many Kisses," which was followed by a contract with the Empire in "Paradox Money," "Alma of the South Seas," "The Runaway," "Desert Gold," "Beau Geste," "Tin Goda," "The Great Gatsby," "New York," "Love's Greatest Mistake," "Special Delivery," "Time to Love," "Seniorita," "Beau Sabreur," "She's a Sheik," "The Last Command," "Peel My Pulse," "Partners in Crime," "The Drag Net," "The Vanishing Pioneer," "Forgotten Faces," "Interference" and "The Anary Murder Case"; in 1929 in "Charming Sinners," "Four Feathers," "Pointed Heels," "The Greene Murder Case," Paramount; in 1930 in "Behind the Makeup," "Benson Murder Case," "Paramount on Parade," "The Shadow of the Law," "Street of Chance," Paramount.

POWER, PAUL: r. n. Luther Vesterdarg; b. Chicago, Ill., 1902; h. 6 feet 1 inch; dark blue eyes and dark brown hair; w. 180 pounds; e. University of Southern California, Harvard University, specializing in law, philosophy, history; by, tennis, swimming, baseball, basketball. Has lived in Chicago, Boston, Los Angeles. Entered pictures September, 1925. Pictures include "Face Values," "Trial Marriage," "Hot Heels," "Winnie's Vacation."

PRATT, JACK: Appeared in 1929 in "Hawk of the Hills," Pathe; "The Desert Song," Warner Bros.

PRATT, PURNELL B.: b. Bethel, Ill., October 20, 1878; h. 5 feet 11 inches; blue eyes and gray hair; w. 170 pounds; e. public schools of California, University of Southern California, University of Pennsylvania; by, automobile, football, baseball, tennis, boxing. Has lived in New York, Philadelphia, Los Angeles. Twenty-five years of stage experience. Entered pictures in 1928. Pictures include Hector Ferguson in "The Dresser," "United Artists;" Marston in "Through Different Eyes," Fox; "Fast Life," First National; Mr. Abrams in "Is Everybody Happy," Warner; "Ajibi," United Artists; "On with the Show," Warner; "Furies," "Road to Paradise," First National; "Common Clay," Fox; "The Gorilla," First National; "Sinner's Holiday," Warner.

PRETAL, CAMILLUS: Appeared in "Abie's Irish Rose" (1929), Paramount.

PRICE, BERT: Appeared in "The Side Show" (1929), Columbia.

PRICE, GEORGIE: Played in Metro Movietone Act No. 81.

PRICE, HAL: Played in "Night Ride" (1930), Universal.

PRINCE, JOHN T.: b. Boston, Mass., September 11, 1871; h. 6 feet; brown eyes and gray hair; w. 167 pounds; e. Montreal, Boston. Specialized in English literature; m.; by, baseball. Has lived in Quebec, Montreal, Ottawa, Boston, New York, Chicago, Lincoln, Neb., Los Angeles. Has had stage experience. Entered pictures in 1919. Pictures include "Son of Cain," "King of Kings," "Radio Detective," "Over There," "Ramona," "Mission Bells," "Phantom Island," "Hawk of the Hills" Pathe.

PRIOR, ALAN: Played Count Adrian in "Bride of the Regiment" (1930), First National; also in No. 2106, Vitaphone short.

PRIOR, HERBERT: Appeared in "The Duke Steps Out" (1929), MGM; "The Winged Horseman" (1929), Universal.

PRITZHOF, PAUL: b. Oklahoma City, August 28, 1918; h. 4 feet 7 inches; brown eyes and brown hair; w. 73 pounds; e. Selma School, Hollywood. Was formerly artist's model. Entered pictures in September, 1923. Pictures include "Loves of an Actress," "Rose of the Golden West," "A Man's Past."

PRIVAL, LUCIEN: b. New York City, July 14, 1900; h. 6 feet; dark brown hair and eyes; w. 161 pounds; p. Nanny Krusch and Louis Prival, non-professionals; e. Kolnische Gymnasium and Lehmann'sche Private Schule, both of Berlin, Germany; by, writing allegorical subjects. Stage experience of 14 years and played in the following productions during the war: in Berlin: "Die Rauber," "Urie! Acosta," "Peer Gynt," "Hamlet," "The Lower Depths," "Johannisfeuer." After the war he went to New York and from 1920 to 1926 he appeared in ballet pantomimes, including "The Fairydoll" and "Zoraida." He also played in the German theatre in New York from 1925 to 1927. Screen experience of fourteen years, also started during the war in Germany. There he appeared in "Sirocco," "Die Kleptomane," and in America in the following "Street Fingers," "The Hummingbird," "Puppets," "The Great Deception," "High Hat," "A Man of Quality," "Just Another Blonde," "American Beauty," "Hell's Angels," "The Racket," "The Peacock Fan," "The Next Room," "Party Girl," "The Lotus Lady."

PROUTY, JED: b. Boston, Mass.; e. Boston, Mass. Screen work with Reart, Goldwyn, Warner, World, Universal, Paramount. Pictures include "Smile Brother Smile," "Orchids and Ermine," "No Place to Go," "The Gingham Girl," FBO; "The Siren," "Name the Woman," Phil in "Sonny Boy," Warner; "Why Leave Home?" Fox; Newton Vamper in "Girl in the Show," MGM; "The Fall of Eve," Columbia; "His Captive Woman," "Two Weeks Off," First National; "The Broadway Melody," "It's a Great Life," MGM; "The Devil's Holiday," Paramount; "No Questions Asked," Vitaphone.

PUFFY, CHARLES: b. Budapest, Hungary, September 3, 1888; e. Budapest, Hunzary, and University of Berlin. Pictures include: Puffy-Cohen comedy series; "Love Me and the World Is Mine," Universal; and many other important feature productions for Universal and First National.

PRUDHOMME, CAMERON: Played in "Abraham Lincoln" (1930), United Artists.

PRYOR, ROGER: Vitaphone Nos. 1007-08, "The Collegiate Model."

PUETTIER GUSTAV: Played in "The Last Company," Ufa.

PULLMAN PORTERS, THE: Appeared in Vitaphone No. 2101.

Q

QUARTERMAINE, CHARLES: b. Richmond, Surrey, England; h. 5 feet 10½ inches; brown eyes and brown hair; w. 145 pounds; e. Croydon, England; married Mary Forbes; by. golf, riding. Has lived in London, New York and Los Angeles. Entered pictures in September, 1919. Pictures include: "The Face at the Window," English production; Dr. Philip Mason in "The Thirteenth Chair," John Pardee in "The Bishop Murder Case," MGM.

QUILLAN, EDDIE: b. Philadelphia, Pa., March 31, 1907; h. 5 feet 6 inches; brown hair and eyes; w. 140 pounds; p. Sarah Owen; and Joseph Quillan, professionals; e. Mount Carmel high school and received his stage training playing in the Quillan act with his family; not married; by. swimming, golf, fights, volley ball and tennis. From the time he was able to walk, he toured the country with his family, who were vaudeville troupers. On the screen he has made 18 two-reel comedies for Mack Sennet; had a title role in DeMille's "The Godless Girl," after which he was signed by Pathe. Under that banner he has played featured roles in "Show Folks," "Geraldine." Has appeared in 1929 in "Noisy Neighbors," "Hot and Bothered," "Play Boy," "The Sophomore," "Up and at 'Em," "Night Work," "Big Money" (1930), Pathe; Vitaphone No. 2574, "A Little Bit of Everything."

QUILLAN, JOHN: b. Philadelphia, Pa., June 25, 1906; h. 5 feet 7 inches; black hair and brown eyes; w. 128 pounds; e. Our Lady of Mt. Carmel high school, St. Gabriel's college and private tutors; stage training in vaudeville before he was five years old; by. baseball, swimming and football. Stage experience with the Quillan family and has appeared in Shubert shows in Philadelphia and Atlantic City; "Pierre of the Plains" at the Windsor Square; also in "The Rising Generation," written by his father during the war. Screen experience of two years and has appeared in "Noisy Neighbors," titled "Fineman's Ball." Also in a Vitaphone production with John, Marie and Joe; Vitaphone No. 2574, "A Little Bit of Everything."

QUILLAN, JOSEPH: b. Glasgow, Scotland, July 27, 1884; h. 5 feet 7 inches; auburn hair and blue-grey eyes; w. 190 pounds; p. Rose Ann Moore and James Quillan, non-professionals; e. St. Joseph college, Burdies, and has been on the stage since he was 18 years old; m. Sarah Quillan, professional; by. boxing and baseball. In vaudeville since he was 18 years old. His first appearance in pictures was in Pathe's "Noisy Neighbors," Vitaphone No. 2574, "A Little Bit of Everything."

QUINN, JAMES T.: b. New Orleans, La.; b. 5 feet 7½ inches; brown hair and blue eyes; w. 135 pounds; e. New Orleans, La. experience. Screen work with Famous Players, Reliance, Goldwyn, Warner, First National, Metro, Fox, Universal, Metro-Goldwyn, Pro-Dis-Co, FBO. Pictures include "Two Flaming Youths," "Ginsberg the Great," Warner; "Women Who Dare," Excellent; "Go and Get It," RKO; "The Dance of Life," Paramount; "Come and Get It," Radio.

R

RADFORD, BASIL: Played role of Standish in "Barnum Was Right" (1929), Universal.

RAKER, LORIN: Appeared in "Mother's Boy" (1929), Pathe.

RALLI, PAUL: b. Cyprus, December 29, 1905; h. 6 feet; brown eyes and dark hair; w. 165 pounds; e. London, England. Specialized in law. Stage experience in London and New York. Pictures include: "Life's Like That," "Westerhole," "Montmarie Rose," Excellent; Namari in "Married in Hollywood," Fox; "Show People," MGM.

RALPH, LOUIS: Appeared in "Spies" (1929), MGM.

RANDALL, BERNARD: Appeared in "Show Girl" (1929), First National.

RANDOLF, ANDERS: b. Denmark, December 18, 1876; h. 5 feet 11 inches; brown-grey hair and grey-blue eyes; w. 185 pounds; p. non-professionals; m. non-professional; by. none. Three years stage experience and 16 years screen. Appeared in 1929 in "Me, Gangster," "The Sin Sister," Fox; "The Viking," Metro-Goldwyn-Mayer; "Dangerous Curves," Paramount; "Noah's Ark," Warner Bros.; "Young Nones," First National; "The Kiss," MGM; "Last Performance," "Shanghai Lady," Universal; in 1930 in "Going Wild," First National; "Sin Flood," "Way of All Men," MGM.

RANGERS, THE: Vitaphone No. 2900, "After the Roundup."

RANKIN, ARTHUR: r. n. Arthur Rankin Davenport; b. New York City, August 30, 1900; h. 5 feet 10 inches; blue eyes and dark brown hair; w. 155 pounds; e. St. Paul's Preparatory School, Garden City, L. I., Bishop Hildy College, Ontario, Canada; m. Has lived in Garden City, New York, Hollywood. Stage experience in "Jest" in New York with John and Lionel Barrymore, his uncles. Pictures include "Vodka Boatman," "Broken Laws," "Say It with Sables," "Blood Ship," "Walking Back," "Making the Varsity," "Fenders Keepers," Bob Conroy in "Brothers," Jimmy Fairchild in "Glad Rag Doll," Warner; "The Fall of Eve," "Below the Deadline," "Submarine," Columbia; "Companionate Marriage," First National; "The Wild Party," Paramount; "Ship of the Night," Rayart; "Mexicali Rose," Columbia.

RASP, FRITZI: Has appeared in "Spies" (1929), Metro-Goldwyn-Mayer.

RATCLIFFE, E. J.: b. London, England; e. St. Peter and Paul College, England. Screen work with Metro-United Artists, Warner, Pro-Dis-Co, Associated Exhibitors, Columbia. Pictures include "Held by the Law," "Cheating Cheaters," Universal; "The Notorious Lady," "Prince of Headwaters," "Smile, Brother, Smile," "Publicity Madness," Fox; Nathan Boxby in "Floating College," Tiffany-Stahl; "Four Feathers," Paramount; "Jazz Age," Radio Pictures; "Sally," First National; "Cohens and Kellys in Scotland," "One Hysterical Night," "Skinner Steps Out," Universal.

RATHBONE, BASIL: b. South Africa; e. in England; h. 6 feet 1½ inches; black hair and hazel eyes; m. Ouida Bergere, scenarist and playwright. Started his theatrical career playing in Shakespearean roles in 1912. Played in "Romeo and Juliet," "Otello" and in the role of "Peter Ibbitson." Played in "He Who Gets Slapped" for a season, then came to America to play in "The Masked Bride" with Mae Murray at the Metro-Goldwyn-Mayer Studios. A former stage contract made it necessary to return to New York to appear in "The Captive," "The Command to Love" and "Judas," of which he was star and co-author. Returned to Hollywood to appear in "The Last of Mrs. Cheyne" with Norma Shearer at Metro-Goldwyn-Mayer and was placed under long-term contract, and has appeared in "This Mad World," "Bishop Murder Case," "Lady of Scandal," "Flirting Widow" (1930), "A Notorious Affair" (1930), First National; "The High Road" (1929), Metro-Goldwyn-Mayer; "Sin Takes a Holiday" (1930), Pathe; "The Lady Surrenders" (1930), Universal.

RATOFF, GREGORY: Vitaphone No. 3335, "For Sale."

RAY, JACQUES: Appeared in "The Side Show" (1929), Columbia.

RAYMOND, JACK: r. n. George Feder; b. Minneapolis, Minn., December 14, 1901; b. 5 feet 4 inches; brown hair and eyes; w. 128 pounds; p. Jennie and Joseph Feder, non-professionals; e. Hagerstown, Md.; by. golf and pinocle. Twelve years in vaudeville and musical comedy; one year in stock in Dallas, Tex., and six months in stock in Los Angeles, Cal. Seven years screen experience as assistant director on "The Last Command" for Paramount; and in such roles as Bernie in "Sally of the Scandals," FBO; Bernie in "The Butcher and Egg Man," First National; Snoopy Max in "Synthetic Sin," First National; the Barker in "Lonesome"; Jake in "Melody of Love," Universal; and Pinsky in "Younger Generation," Columbia. He also was cameraman for Universal's "The Kid's Clever"; in 1929 in "Three Week Ends," Paramount; "Points West," Universal.

RAUCOURT, JULES: b. Brussels, Belgium; h. 5 feet 11 inches; brown eyes and dark hair; w. 160 pounds; e. Brussels and Paris; specialized in literature; by. swimming. Has lived in Paris, Berlin, London, New York, Venice, Los Angeles. Was on the stage in Paris and in London with Gaby Deslys. Wrote and published "Le Jardin Pourpre," and "L'Amour du Cinema." Entered pictures in 1916. Pictures include "Prunella," "La Tosca," "Frou-Frou," "Ranger of the North," "Glorious Betsy," "His Tiger Lady," "Hollywood Extra 9413."

RAWLINSON, HERBERT: b. Brighton, England, 1885; h. 6 feet; brown hair and blue eyes; w. 165 pounds; e. England and France. Stage career: repertory and stock. Screen career: "Slipping Wives," Pathe; "The Bugle Call," MGM; "The Hour of Reckoning," Davis; "Wages of Conscience," No. 2356, Vitaphone short.

RAYNOR, SAM: "Barber's College" (1929), Pathe-George Le Maire Comedies.

REDMOND, JACK: Appeared in "The Wild Party" (1929), Paramount.

REDMOND & WELLS: Vitaphone No. 2748, "The Gyp."

REED, DONALD: b. Mexico City, 1907; e. Mexico City and at Occidental City, Los Angeles. Pictures include "Mark of the Frog," Pathe; "Mad Hour," "Naughty but Nice," "There You Are," "His Secretary," "The Auction Block," MGM; "A Most Immoral Lady," "The Night Watch," "Sbow Girl," First National; "Hardboiled," Radio Pictures; "Little Johnny Jones," First National; "Evangeline," United Artists.

REED, GEORGE: Appeared in "River of Romance" (1929), Paramount.

REED, IRA B.: b. Tahlequah, Okla., May 9, 1904; e. in Hot Springs, Ark.; m. Harriet Reed, non-professional; h. 5 feet 8 inches; w. 160 pounds; black hair, brown eyes. No stage experience. Entered pictures in 1926. Three years as one of the chief pilots in Howard Hughes' "Hell's Angels." With Colleen Moore in "Lilac Time," First National; Russ Farrell series of air pictures, "The Air Circus," "The Flying Marine," "The Sky Hawk," Fox; "Young Eagles," Paramount; with Buddy Rogers, and as Von Riecker, the German war ace, in "The Dawn Patrol," First National, with Richard Barthelmess; with Joe E. Brown in "Going Wild," First National.

REEVES, ROBERT: b. Marlin, Texas, January 28, 1892; h. 6 feet 2 inches; brown hair and blue eyes; w. 200 pounds; p. Frances and George P. Reeves, non-professional; e. Marlin high school, Texas A. & M. College; not married; by. horseback riding, tennis, baseball, hunting and fishing. Eight years' screen experience; featured in Westerns and serials for Universal and in Rayart releases; appeared in 1930 in "Canyon Hawks," Big 4 Corp.

REGAN, JOSEPH: Played in Vitaphone No. 2628.

REGO, CHARLES: "Trying Them Out" (1930), Pathe-Checker Comedies, first series.

REICHER, FRANK: b. Munich, Germany; b. 5 feet 7 inches; brown eyes and dark brown hair; w. 148 pounds; e. Germany, specializing in literature and music; by. swimming. Has lived in Berlin, New York, London, Hollywood. Has had experience on stage. Entered pictures in 1915, left for 10 years, then returned in 1926. Pictures include "Her Man o' War," Pro-Dis-Co; "Beau Sabreur," Paramount; "The Blue Danube," Count Zellner in "The Masks of the Devil," MGM; directed dialogue in "Paris Bound," "Big News," "Girl of the Port," RKO; has appeared in "His Captive Woman," First National; "Four Sons," Fox; "Sins of the Fathers," "Someone to Love," Paramount; "Strange Cargo," Pathe; "Mister Antonio," Tiffany-Stahl; "Black Waters," World Wide; "Her Private Affair," Pathe.

REINHARDT, HARRY: Appeared in "Dream of Love" (1929), Metro-Goldwyn-Mayer.

REINHART, JOHN: "Love, Life and Laugh" (1929), Fox; "The Climax" (1930), Universal.

RENALDO, DUNCAN: b. Camden, N. J., April 23, 1904; h. 6 feet; black hair and dark brown eyes; w. 175 pounds; e. Madame de Burrier's School, Versailles, France; not married; by. painting, singing and collecting native drums and antiques of all kinds. Stage experience in New York in "My Son" and in Los An-

ROBERT NORTH

Associate Producer

geles in "Her Cardboard Lover" with Edward Everett Horton. Has appeared in the following screen plays: Metro-Goldwyn-Mayer, "The Bride of San Luis Rey," "Trader Horn"; for Tiffany-Stahl, "The Naughty Duchess," "Pals of the Prairie," "The Devil's Skipper," "Clothes Make the Woman," "Marcheta," "Romany Love."

RENARO, ERVIN: Played in "The Climax" (1930), Universal.

RENNIE, JAMES: b. Toronto, Canada; h. 5 feet 11 inches; dark brown hair and gray-green eyes; w. 152 pounds; e. Collegiate Institute at Toronto; m. Dorothy Gish, professional; hy. swimming, reading Voltaire, and pets. Has had leading roles on the stage in "Moonlight," "Honeysuckle," "Spanish Love," "Crime," "The Great Gatsby" and "Young Love." Has been in pictures since 1921 and has appeared in "Remodeling Her Husband," with Dorothy Gish; "Mighty Lak a Rose," "Clothes Make the Pirate," "His Children's Children," "Girl of the Golden West" and "The Bad Man," also in No. 980, "Two Rounds of Love," Vitaphone short.

REVELLERS, THE: Appeared in Metro Movietone Act No. 89.

REX: Horse actor. "Hooftbeats of Vengeance" (1929), "Plunging Hoofs" (1928), Universal; "Harvest of Hate" (1930), Universal.

REYNOLDS, ABE: "Love at First Sight" (1930), Chesterfield.

REYNOLDS, HARRINGTON: In "Old English" (1930), Warner Bros.

RHYTHM BOYS: Played in "King of Jazz" (1930), Universal.

RICE, FRANK: b. Muskegon, Mich.; e. Portland, Ore. Twelve years stage experience. Pictures include "The Shingston Kid," "The Boy Rider," "The Pinto Kid," "Pals of the Prairie," "FBO," "The Wolf's Fangs," "A Thief in the Park," "Fox," "Sky High Saunders," "Three Miles Up," "The Royal Rider," "Dangerous Females," "Christie," "The Forbidden Trail," "Cosmopolitan," "The Lawless Legion," "First National," "The Overland Telegraph," "MGM," "Stairs of Sand," "Paramount," "The Wagon Master," "The Fighting Legion," "Parade of the West," Universal; "Faro Nell," Paramount, Christie Talking Plays.

RICHARD, VERNON: Vitaphone No. 2248, "The Hunt" (1927), "In the Mines."

RICHARDSON, FRANK: Appeared in 1929 in "Fox Movietone Follies," "Sunny Side Up," "Masquerade," "Fox," "Let's Go Places" (1930), Fox; Vitaphone No. 2270 and 2329.

RICHMAN, HARRY: r. n. Henry Richman, Jr.; b. Newark, N. J.; p. Katherine and Henry Reichman; m. and div., Yvonne Stevenson. Early stage training at the piano playing vaudeville houses and cabarets together with a young violinist named Remington. They called themselves "The Singing Duo," and toured the United States and Canada during 1913. Appeared in stock, in a company headed by Marjorie Rambeau and Willard Mack, and in Pacific Coast stock company, in which Richard Dix was leading man. Then took to night club entertaining putting on a single song and dance at Baron Long's Vernon Country Club in Los Angeles, and at Watt's Tavern. During 1915 Richman, with two other youths, Farnsworth and Gilson, sang in a vaudeville act, they became accompanist for Mae West in vaudeville; also with Roszika and Yanesi Dolly; then took the role of Henry Rivers with the late Nora Bayes in "Queen o' Hearts" in 1922; also sang over Station WHN of New York at this time. Joined George White's Scandals in 1926 where he appeared for three successive years. At this time he acquired ownership interest in various night clubs and became well known through his broadcasts over the NBC hook-ups from the Club Richman, New York. Some songs that have been introduced and established by his singing of them are "Muddy Water," "The Birth of the Blues," "Lucky Day," "Laugh, Clown, Laugh," "King for a Day," "Dirty Hands, Dirty Face," "Linger Awhile," and "Will You Remember Me?" He wrote the music of "Muddy Water" and the lyrics of "Will You Remember Me?" During the summer of 1929 he went to Hollywood with Joseph M. Schenck, to begin production of his first film "The Song of Broadway," an original screen story by Irving Berlin, who also wrote eight songs for him to sing in the picture; "Putting on the Ritz" (1930), United Artists.

RICHARSON, JACK: r. n. John Howard Richardson; b. New York City, November 18, 1883; h. 5 feet 11 inches; brown hair, grey temples and dark blue eyes; w. 180 pounds; e. Cornell and James M. Richardson, non-professionals; m. Cora Ann, Cleveland, Ohio. Culver Military Academy, and Western Reserve University also of Cleveland; m. Florence Stone, professional; hy. cartooning, golfing. Stage experience of ten years in vaudeville, dramatic stock and repertoire. Screen experience started in 1909 with Selig Co. at Edendale; 1910 New York Motion Picture Co., Charles French, director; 1911 American Film Co., at Lakeside, Calif., playing heavies opposite J. Warren Kerrigan. Moved with American Co. to Santa Barbara, where studio was built and was with them for five years; 1917 with Thos. H. Ince, and starred in the following: "The Painted Lily" with Alma Rubens; "Free and Equal," "Desert Law," "His Enemy the Law" and "The Mayor of Ebert." During those two years with Triangle Pictures played lead with Genia Swanson, Louise Glaum, Bessie Barriscale, Dorothy Dalton, Wm. Desmond; 1919 with Vitaphone and played with Wm. Duncan in two serials; 1919 Warner Brothers, featuring in their first classic of the screen with Grace Darmond. From 1920 to 1929 as a freelance player with the following companies: First National, Warner Brothers, Universal, Pathe, C. B. DeMille, Goldwyn, Metro-Goldwyn-Mayer, Tiffany-Stahl. Feature parts in the following: "The Singing Fool," "The Leathernecks," "The Sailor's Holiday" and "Hard Boiled Hagarty," also several independents with Johnny Walker. Also appeared in the following "Painted Faces," "The Dude Wrangler," "Maid to Order" and "The Troopers Three."

RICHMOND, WARNER: b. Culpeper County, Virginia, January 11, 1895; h. 5 feet 11 inches; brown hair and blue eyes; w. 170 pounds; p. Emille and William H. Richmond, e. Virginia Military Institute, Lexington, Va., and University of Virginia, Charlottesville, Va.; m. Felce Striker Rose, non-professional; hy. horse and the autobiographical history of "The Face of the Rebellion." Created leads in "The Eyes of Youth," Shubert show, and "Little Miss Brown" with Brady managing; supported stars in "As a Man Thinks" and "Indian Summer" with John Mason; "Trail of the

Lonesome Pine" with Charlotte Walker; "Misleading Lady" with Lewis Stone; and in the Theatre Guild production of "John Ferguson." He has appeared in such pictures as "Toabie David" with Richard Barthelmess, "Slide, Kelly, Slide," Metro-Goldwyn-Mayer production with William Haines; "The Fire Brigade," Metro-Goldwyn-Mayer production with Charles Ray; "Chicago," Cecil B. DeMille production; also in Warner Brothers "Finger Prints," "Irish Hearts," "White Flannels," "Heart of Maryland," "The Redeeming S'n" and "Stark Mad." Among his other pictures are "Manhattan Madness," "Fifty Fifty" and "Big Brother," "The Apache"; (1929) Columbia; "Big News" (1929), Pathe; "Strictly Modern" (1930), First National; "Vengeance," Vitaphone No. 3799.

RICKETTS, TOM: b. London, England; h. 5 feet 10 inches; white hair and dark blue eyes; w. 150 pounds; e. England and America. Screen work with Essanay, American, Universal, Goldwyn, Metro, Associated Exhibitors, First National, FBO, Warner Brothers, Schulberg, Columbia, Astor, Fox, Paramount, Rayart, Excellent, Pathe. Pictures include "My Friend from India," "Pathe," "Sailors Sweetheart," "Beware of Bachelors," "Admiral in 'Glad Rag Doll,'" Warner; "Doomsday," "Just Married," Paramount; "Light Fingers," Columbia; "Dr. Martini," Fox; "Interference," Paramount; "Red Hot Speed," Universal; "Prince of Diamonds," Columbia; "The Vagabond King," Paramount.

RICKS, ARCHIE: Played in "The Long, Long Trail" (1929), Universal.

RICKSON, JOE: Appeared in "The Drifter" (1929), Radio Pictures; "Trails of Danger" (1930), Big 4; "Lone Star Ranger" (1930), Fox.

RIGGS, STANLEY: Vitaphone No. 1059, "Let's Merge."

RIDGEWAY, FRITZI: Appeared in 1929 in "This Is Heaven," United Artists; "Red Hot Speed," Universal; "Prince of Diamonds" (1930), Columbia; "Hell's Heroes" (1930), Universal.

RIEFENSTAL, LENI: "White Hell of Pitz Palu" (1930), Universal.

RIGAS, GEORGE: b. Greece; h. 6 feet; black hair and brown eyes; w. 178 pounds; e. Greece and France. Stage experience, abroad and in United States. Pictures include "That Royle Girl," "Desert Gold," "Beau Geste," "Redskin," Paramount; "Wolf Song," "The Rescue," United Artists; "Acquitted," Columbia; "Hearts and Hoofs," Pathe, Rodeo Comedies.

RIGGE, HOOLPH KLEIN: Played in "Spies" (1929), MGM.

RINKER, A.: "Two Plus Fours" (1930), Pathe Campus Comedies.

RIN TIN TIN: dog actor. "Song of Songs" (1929), "Frozen River" (1929), "Rough Waters" (1929), Warner Bros.; Vitaphone No. 2267.

RING, CYRIL: Appeared in "The Cocoanuts" (1929), Paramount; "Top Speed" (1930), First National.

RINGHAM, EDWARD: Appeared in "House of Secrets" (1930), Chesterfield.

RIPLEY, ROBERT L.: Vitaphone "Believe It or Not" series.

RISSO, JOHN: b. San Francisco, California, June 11, 1904; h. 5 feet 11 inches; brown hair and eyes; w. 158 pounds; p. Maria and G. B. Rizzo, non-professional; e. Oakland high school, Oakland, Cal., University of California, Berkeley, Cal.; not married; hy. tennis, singing, music. Stage experience; sang at Mary Hopkins hotel in San Francisco, Radio Station KPO, on Shell National hookup with Hugh Barrett Dobbs. On the screen, played the newsboy in "Street of Chance" (1930), Paramount, with William Powell.

RIVE, KENNETH: Played in "White Devil," Ufa.

RIVERO, JULIAN: b. Galveston; h. 5 feet 9 inches; brown eyes and black hair; w. 148 pounds; e. Austin College, Texas; married; hy. riding, fishing, dancing, fencing. Has lived in New York City, Chicago, Montreal, Los Angeles. Entered pictures in 1915. Has directed comedies for the World Film Company and Canadian Film. Pictures include: "The Night Ship," "Lumas," "Chicago After Midnight," BO. Became a stock player with Educational Studio.

ROACH, BERT: b. Washington, D. C.; e. in Washington; h. 5 feet 10 1/2 inches; w. 220 pounds; dark brown hair, gray eyes; hy. golf. At age of 17 he went to New York and obtained a small role in a musical comedy in which he remained for one year. He then appeared with Nora Bayes in a musical show and later in the chief role in the farce comedy, "The Gentleman from Mississippi." Two years with H. B. Harris in "The Computers" and then starred in "Louisiana Lou" and later for several years as leading tenor in a musical comedy stock production. Went to California and was given his first opportunity in pictures by Al Christie. He was starred by Sennett, Universal and Christie for nine years. His first big role in feature pictures came when he was signed by Metro-Goldwyn-Mayer for a featured part in "Scrapbook." His only singing role was in "So Long Letty" with Charlotte Greenwood for Warner Bros. In 1929 he appeared in "Twin Beds," First National; "The Desert Rider," "Honeymoon," Metro-Goldwyn-Mayer; "The Last Warning," Universal; "The Arlyle Case," "The Time, Place and Girl," Warner Bros.; "Young Nowheres," First National; in 1930 in "Hold Everything," Viennese Nights, "Captain Thunder," Warner Bros.; "Scrapbook Married," "Down with Husband," "The Stronger Sex," "The Fatal Forens," "For Love or Money," "So This Is Paris Green," Paramount-Christie Talking Plays.

ROANNE, ANORE: Appeared in "Venus" (1929), United Artists.

ROBARDS, JASON: b. Hillsdale, Mich.; e. Saginaw and Dramatic Arts Academy, New York. Stage experience in "Lightning," "Seventh Heaven." Pictures include "Streets of Shanghai," "Wild Geese," "Tiffany-Stahl," "Polly of the Movies," First Division; "Casey Jones," "Jaws of Steel," "A Bird in the Hand," Christie short; "The Flying Marine," "Trial Marriage," Columbia; "The Isle of Lost Ships," First National; "Some Mother's Boy," Rayart; "The Gamblers," Warner; "Paris," First National; "Crazy That Way," Fox; "Peacock Alley," Tiffany; "Abraham Lincoln," United Artists.

ROBBINS, ART: Appeared in "One Man Dog" (1929), Radio Pictures.

ROBBINS, WALTER: b. Chicago, Ill., October 18, 1888; h. 5 feet 4 inches; brown eyes and hair; w. 145 pounds; e. Chicago, Ill.; hy. horse racing, baseball, football, boxing, hockey, swimming. Entered pictures in 1914 at Vitaphone studio, again in 1916 permanently. Pictures include: "Three Gold Coins," "Western Speed," "Western Lack," "Johnny Get Your Hair Cut," "Shanghai'd," "Coney Island."

ROBERTS, BERLY: Appeared in "Just Off Broadway" (1929), Chesterfield.

ROBERTS, OESMONO: b. London, England, February 5, 1894; e. at St. Bees School, Cumberland, England; h. 5 feet 1 1/2 inches; w. 187 pounds; brown hair and blue eyes; hy. riding, golf, shooting and hunting; not married. Entered the picture business in 1922. Played leads in many English pictures and stage productions. Left the "Journey's End" company at the Belasco theatre in Los Angeles to go to work in a Hollywood studio. Played the role of Major Blend in "Queen's Husband," Radio, with Lowell Sherman; "Way for a Sailor," Metro-Goldwyn-Mayer.

ROBERTS, THEODORE: Appeared in 1929 in "Ned McCobb's Daughter" and "Noisy Neighbors," Pathe.

ROBERTSON, EDWARD G.: b. Bucharest, Rumania, December 12, 1893; e. in New York City in the public schools and won a master of arts degree at Columbia; m. Doris Lloyd, actress; h. 5 feet 8 1/2 inches; w. 150 pounds; brown eyes, black hair; hy. golf. On the stage for sixteen years. Speaks Spanish, Italian, French, German, Hebrew and Yiddish in addition to his native tongue and has done plays in all of these languages. Signed for his first picture part in "The Bright Shawl" eight years ago because the engagement included a trip to Havana. Then came "The Hole in the Wall," "The Night Ride," "Widow from Chicago," "Lady to Love," "Little Caesar," "Outside the Law" (1930), Universal.

ROBERTSON, WILLARD: b. Rannels, Texas, January 1, 1886; h. 6 feet 3/4 inch; dark brown hair and blue-gray eyes; w. 180 pounds; e. public schools of Washington and at National University, Law School of Washington and sailing and sailing the first stage experience as actor in a stock company at Washington, D. C. Later joined Thomas Jefferson's company playing a part in "Rip Van Winkle." In 1906 with "The College Widow" company and made first appearance on Broadway. Next joined Tully Marshall's Stock Company at Cleveland, Ohio and following this engagement played a whole in "The Warriors of Virginia" under David Belasco's management. Played the minister in "Polly of the Circus." Was stage director for Robert Hilliard when he toured in "A Fool There Was." Played an important role in "The Trail of the Lonesome Pine," for three years. During his stage appearances studied law and returning to Washington took up study at law school. Then became secretary to James B. Harlan of Interstate Commerce Commission. Later became an attorney for the commission, Governor Joseph W. Folk of Missouri making appointment. Has played roles in "Icebound," "Miss Lulu Bett," prize winning Pulitzer plays, and in many other productions including "Rope" and "The Front Page." Wrote "Big Game" which was produced by the Little Theatre, and "The Sea Woman," produced by the Little Theatre, and "Black Velvet," in which Frank Keenan played the featured role. Played on screen in "The Last of the Duanes," for Fox in 1930.

ROBINSON, EARL: Appeared in "Air Circus" (1929), Fox.

ROCCAROLI, ALBERT: Appeared in "Romance of the Rio Grande" (1929), Fox; "The Love Parade" (1930), Paramount.

ROCHE, JOHN: b. Penn Yan, N. Y.; h. 6 feet 1 inch; brown hair and hazel eyes; w. 175 pounds; e. Rochester, N. Y. Stage experience in stock and musical comedy. Screen work with Cosmopolitan, Fox, Warners, First National, Universal, Paramount, Vitaphone, Educational. Pictures include "The Truthful Sex," "Uncle Tom's Cabin," Universal; "Their Hour," Tiffany-Stahl; "Diamond Handcuffs," MGM; "The Dream Melody," Excellent; "The Donovan Affair," Columbia; "The Awful Truth," "This Thing Called Love," Pathe; "Monte Carlo," Paramount.

ROEBUCK, BOB: Vitaphone No. 1034, "Horse Sense."

ROGERS, CHARLES (BUOY): b. Olanthe, Kan., h. 6 feet; black hair and brown eyes; w. 175 pounds; p. Marie and Bert Henry Rogers, non-professionals; e. Olanthe high school, University of Kansas, and was trained for the screen in The Paramount Picture School; hy. music and gymnastics. Has appeared in such pictures as "Fascinating Youth," "Wings," "My Best Girl," "Get Your Man," "Able's Irish Rose," "Varsity," and "Someone to Love"; in 1929 in "Close Harmony," "Here Comes the Bandwagon," "Illusion," "The River of Romance," "Half Way to Heaven," Paramount; 1930 in "Paramount Parade," "Safety in Numbers," "Young Eagles," "Follow Thru," "Heads Up," and "Along Came Youth," Paramount; Vitaphone No. 2550, "The Movie Man"; 2541, "The Ice Man."

ROGERS, HARRY: "Trying Them Out" (1930), Pathe Checker Comedies, first series.

ROGERS, JOHN: Appeared in "Behind That Curtain" (1929), Fox; "The Sea Wolf" (1930), Fox.

ROGERS, WALTER: b. Denver, Col., April 6, 1906; h. 6 feet; brown hair and gray brown eyes; w. 170 pounds; e. Denver high school and Carnegie Tech. hy. football. Played stock at the Elitch Gardens theatre in Denver. Discovered San Janney's "Loose Ankles," also produced "Devil's Den." Entered pictures in 1929. Played Jacques Vallon in "Seven Faces" (1929), Fox; "All Quiet on the Western Front" (1930), Universal.

ROGERS, WILL: r. n. William Penn Adair Rogers; h. Colazah, S. Cherokee Indian Territory, November 4, 1897; e. Willy Hessel School at Nasho, Mo., and Kemper Military Academy, Boonville. First stage experience was in Keith's Union Square theatre. His act was sitting on a pony on the stage and he chewed gum, spun a rope and cracked jokes. Later in the Follies without the pony he chewed and dangled his witty comments on current news. Was once named for governor of Oklahoma in the nomination. Has been mavor of Beverly Hills, Cal., and has published a book, "The Cowboy Philosopher on the Peace Conference." Has appeared in such pictures as "Happy Days" (1930), "So This Is London" (1930), "They Had to See Paris" (1929), Fox.

ROLANO, GILBERT: r. n. Luis Antonio Damaso De Alonso; b. Juarez, Mexico, December 11, 1905; h. 5

David Broekman

General Musical Director of Columbia Pictures

Synchronization and Scores

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feet 11 inches; black hair and brown eyes; w. 165 pounds; p. Mr. and Mrs. Francisco Alonso, father a bull fighter in Spain; e. private schools in Mexico. He has appeared in "The Plastic Age," "The Campus Flirt" in support of Bebe Daniels, "The Blonde Saint" for First National; in "Camille" as leading man for Norma Talmadge, First National picture; and in "The Dove" and "The Woman Disputed," also as leading man for Norma Talmadge, United Artists production; "New York Nights" (1929), United Artists; "Monsieur Le Fox" (1930), MGM.

ROLLENS, JACQUE: Appeared in "Mother Machree" (1929), Fox.

ROLLINS, OAVIO: b. Kansas City, Mo., September 2, 1909; h. 5 feet 10 1/2 inches; brown hair and blue eyes; w. 135 pounds; p. non-professionals; e. North-west high school, Kansas City, and Glendale high, Glendale, Cal., college at Culver, Ind., and received his stage training in school; by, riding, tennis, swimming, golf, hiking and motor boats. Has appeared in the following pictures: "High School Hero," directed by David Butler, juvenile; "Love Is Blonde," comedy, lead; "Win That Girl," with Sue Carol, lead; "Air Circus," directed by Hawks, lead; "Prep and Pep," directed by John Ford, juvenile; "Our Daily Break," directed by Murnau; and Fox Movietone Follies; all Fox productions. Also in Universal's "Thanks for the Buggy Ride," directed by William Seltzer; in 1929 in "The Black Watch," "Love, Live and Laugh," "Why Leave Home," Fox; also "Happy Days" (1930), Fox.

ROMAN, FRANK: b. Granada, Spain, September 25, 1908; h. 5 feet 10 inches; black hair and dark brown eyes; w. 150 pounds; p. Antonia Sierra and Elias Roman, non-professionals; e. High schools in California and Dramatic school; not married; by, all outdoor sports. Stage experience of two years in stock. Screen experience since 1927; appeared in "Four Devils," "The Veiled Woman."

ROMAN, HIGH: Appeared in "The Show Girl" (1929), First National.

ROMANOFF, CONSTANTINE: Appeared in "Wolf Song" (1929), Paramount.

ROME, BERT: Appeared in 1929 in "The Ware Case," "Forward Pass," First National.

RONSERAY, COUNT PIERRE de: b. Paris, France, October 30, 1892; h. 5 feet 11 inches; dark hair and blue-gray eyes; w. 160 pounds; e. Paris, Sorbonne College in Paris; by, music, singing and piano; tennis, horseback riding, golf. Stage experience in France and America in "It's Easy to Have," "Rachel," "The Lion Tamer," "The Pirate," "Transgressors," "Lulu Belle," "Mata Hari." Screen experience in France and America. Picture include "Madame Sans Gene," "Exchange of Wives," MGM; "The French Husband," MGM; "The Temptress," MGM; "The Desert Healer," First National; "Love Pants," First National; "Time to Love," Paramount; "Glorious Boys," Warner; "The Beloved Rogue," Warner; "Lady of the Pavement," United Artists; "Veiled Lady," Fox.

ROONEY, PAT: Iron gray hair and blue eyes; p. Pat Rooney and Josephine Grainger; m. Marion Bent. Stage career: more than 25 years in vaudeville as a comedian, in "Kings of Smoke," "Shamrock," "Love Bird." On screen played in "Sweethearts," Universal.

ROONEY 3rd, PAT: Nineteen years old; p. Marian Bent and Pat Rooney. Stage career in vaudeville. On screen played with parents in "Sweethearts," Universal.

ROPER, BOB: Played in "Broadway" (1929), Universal.

ROPER, JACK: Appeared in "The Duke Steps Out" (1929), Metro-Goldwyn-Mayer.

ROQUEMORE, HENRY: b. Marshall, Texas, March 13, 1888; h. 5 feet 6 inches; gray hair and dark eyes; w. 222 pounds; p. Mary Myers and John Lewis Roque-more, non-professionals; e. Palestine high school and the University of Texas; m. Fern Emmett, professional; by, golf and riding. Stage experience of 27 years consists of appearances in the following productions: "Forty-Five Minutes from Broadway," "The Man on the Box," "Fair and Warner," "The Traveling Salesman," and "When We Were Twenty-one." Screen experience consists of roles in such pictures as "The Wagon Show," "Sinners in Love" and "Stocks and Bonds"; "Anne Against World" (1929), Rayart; "Beyond the Rio Grande" (1930), B.G. 4.

ROSCOE, ALAN: Screen work with First National, Pro-Dis-Co, FBO, State Rights, Columbia. Pictures include: "Duty's Reward," Elbebe; "Marry the Girl," Sterling; "The Matting Call," Paramount; "Modern Mothers," "The Sideshow," Major in "Flight," Columbia; manager in "The Yagabond Lover," Bland in "Seven Keys to Baldpate," BKO; "Driftwood," "Hurricane," Columbia; "Love in the Desert," "The Red Sword," Radio Pictures; "Call of the West," "The Rain or Shine," Columbia; "Half Shot at Sunrise," Radio Pictures.

ROSE, OON: Played in "King of Jazz" (1930), Universal.

ROOSEVELT, BUDDY: h. Meeker, Col.; h. 5 feet 11 inches; brown eyes and black hair; w. 175 pounds; e. public schools in Meeker, Col., and Cambridge Tech., Cambridge, Mass.; by, swimming, golf, hunting. Has lived in Boston, Cambridge, Hollywood. Pictures include: "Ride 'Em High," "Trail Riders," "Mystery Valley," James Muddock in "The Devil's Tower," Rayart.

ROSENBLATT, CANTOR JOSEPH, and Male Chorus: Vitaphone No. 2203.

ROSENER, GEORGE: Vitaphone No. 910, "The Fallen Star."

ROSENTHAL, BORIS: Appeared in "East Side Sadie" (1929), Worldart Films.

ROSENTHAL, HARRY: Vitaphone No. 1007-08, "The Collegiate Model."

ROSITTI, ALONZO: Appeared in "Seven Footprints to Satan" (1929), First National.

ROSS, BURT, JR.: b. New York City, August 2, 1913; h. 5 feet 7 inches; brown eyes and hair; w. 125 pounds; e. Hollywood high school; by, football, basketball. Entered pictures in 1925. Pictures include: "The Sunset Derby," "For the Love of Mike," "Life of Cariso."

ROSS, CHUCHILL: r. n. Ross Weigh; h. LaFayette, Ind., January 29, 1901; h. 5 feet 7 inches; blond hair and blue gray eyes; w. 120 pounds; p. non-professionals; e. Jefferson high school and the Exeter

Academy, New Hampshire; not married; by, reading, writing and music. Played in the Little theatre, Indianapolis, for a short time. He has appeared with FBO, First National and Paramount, and in "The Collegians" series for Universal; in 1929 in "College Love" and "King of the Campus," Universal.

ROSS, FRANK: b. Boston, Mass.; p. Frank and Dorothy Ross; e. Exeter Preparatory School and at Princeton University; by, tennis and swimming. No stage experience. Screen experience in "Sweetie," "The Saturday Night Kid" (1929), "Young Eagles" (1930), Paramount.

ROSS, SHERMAN: Appeared in "Making the Grade" (1929), Fox.

ROSSITTO, ANGELO: Appeared in "One Stolen Night" (1929), Warner Brothers.

ROTH, HANS: Played in "The Blue Angel," Ufa.

ROTHE, ELLIOTT: b. Passa de Lorro, Mexico, May 30, 1907; h. 5 feet 11 1/2 inches; dark hair and brown eyes; w. 157 pounds; p. Little Fox and Nat Rothe, professionals; e. Blair Military Academy, Peekskill Military Academy, University of Southern California, Columbia University; not married; by, designing sets and stage lighting, painting, horseback riding, swimming and all outdoor sports. Stage experience; appeared in "Cradle Snatchers," 1926-27, role of Jose, Sam Harris production; "Women Go on Forever," 1927, part of Louis, Brady and Wiman; "My Maryland," 1928, part of Jack Negly, Shuberts; "Revolt," 1929, part of Sol, Harry Wagstaff Grilble; "East of Sunrise," 1929, part of Walter, Standish Omiel; "Mendel, Inc.," 1930, role of Oscar, Lew Cantor, all New York productions. Leads in stock during summers of 1928-29; Bonstall Players in Buffalo, N. Y.; Olga Worth Players in Little Rock, Ark. Screen experience: Under contract to Paramount 1924-5; lead opposite Clara Bow in "Faint Perfume" and "My Lady's Lips," role of Harold Parmelee in "Merton of the Movies"; opposite Alberta Vaughn in Telephone Girl series, FBO; juvenile in "Tarnish," Samuel Goldwyn; series of comedies for Fox; series of Westerns for Universal; Tony the Greek in "Little Annie Rooney" with Mary Pickford.

ROUBERT, MATTY: Appeared in "Close Harmony" (1929), Paramount.

ROUENKO WALDIMIR: Appeared in "Napoleon" (1929), Metro-Goldwyn-Mayer.

ROWLAND ART: Appeared in "The Black Pearl" (1929), Rayart.

RUBIN, BENNY: b. Boston, Mass., February 2; h. 5 feet 7 1/2 inches; black hair and brown eyes; w. 142 pounds; p. non-professionals; e. on stage; m. professional; by, box ng, baseball and golf. Spent nine years in vaudeville; two in burlesque and holds record for engagements at the Palace theatre, New York City, for a total of six weeks out of seven. Also first actor to be held over at the Capitol theatre, New York. Played in stock in New York, Boston, Chicago and Portland, Me. With "Gay Paree" and "Half a Widow" company and long engagements in all large Eastern theatres. Sent for by Fox and started his screen career in "Daisies Won't Tell." Appeared in 1929 in "Naughty Baby," First National; "It's a Great Life," MGM; "The Actor," "Income Tax,"

"The Delicatessen Kid," "Pop and Son," "Broken Statutes," "Pilgrim Papas," "Hotsy Totsy," Radio Pictures; Vitaphone 2539, and in 1930 in "Children of Pleasure," "Lord Byron of Broadway," "Montana Moon," MGM; "Hot Curves," "Sunny Skies," Tiffany; "Leathernecking," Radio.

RUBEN, J. WALTER: b. New York City, August, 1899; h. 5 feet 10½ inches; brown hair and eyes; w. 156 pounds; p. Ruth Waltern and Max Ruhens, non-professionals; e. DeWitte Clinton high school, New York City, and Columbia university; received his stage training when but a child; m. June Stevenson, non-professional; by. dogs and prize-fighting. Screen experience includes such pictures as "The Gay Retreat," "The Last Outlaw," "Shooting Irons" and "Under the Tonto Rim" in 1927; and in 1928 in "The Vanishing Pioneer," "Fools for Luck," "Avalanche," "Sunset Pass."

RUBIN, JAN: Appeared in Vitaphone No. 2790.

RUECKERT, ERNST: Appeared in "Eleven Who Were Loyal" (1929), Ufa.

RUFFO, TITO: Sang in Metro Movietone Acts Nos. 85 and 520.

RUGGLES, CHARLES: b. Los Angeles, Cal.; h. 5 feet 6 inches; light brown hair and light gray eyes; w. 145 pounds; by. handball, boxing and swimming. At age of 15 went to San Francisco and took a part in Barrie's "The Admirable Crichton." After this played stock in San Francisco and Los Angeles. Later joined with Oliver Morosco and made first appearance in New York in "Help Wanted." Then "Rolling Stones," "Canary Cottage," "The Tick Tock Man of Oz," "Tumorig Inn," "The Demi-Virgin," "White Collars," "Battling Butler," "Queen High" and "Rainbow," chosen by Paramount for part in "Gentlemen of the Press," followed by "The Lady Lies," "Broadhouse Nights," "Young Man of Manhattan," "Queen High," and "Her Wedding Night." No. 2568-69, "Wives, Etc.," Vitaphone.

RUNYON, DAMON: Appeared in Vitaphone No. 1047, "At the Round Table."

RUSH, OICK: "The Benson Murder Case" (1930), Paramount.

RUSH, FELIX: "Crosby's Corners" (1930), Pathe Golden Rooster Comedies.

RUSSELL, J. GORON: Appeared in "Beyond the Sierras" (1929), Metro-Goldwyn-Mayer.

RUSSELL, JOHN LOWELL: Appeared in "Arizona Days" (1929), El Dorado Pictures.

RUSSELL, WILLIAM: Appeared in "Girls Gone Wild," (1929), Fox.

RUSSELL MARKERT DANCERS: Appeared in "King of Jazz" (1930), Universal.

RUTH, "BABE," HERMAN: b. Baltimore; e. St. Mary's Industrial School, Catholic orphanage; married. Began playing sandlot baseball when a youngster, gradually working way into the major leagues; did some splendid pitching in a World Series, proved calibre as an all-around player, specializing in right field; developed into acknowledged "home run king" and has been responsible to a great extent for several of the pennants won by his team, the New York Yankees. Pictures include: "Headin' Home," "State Rights," "Babe Comes Home," First National; Harold Lloyd featured him in "Speedy."

RUTH, MARSHALL: h. Marshalltown, Iowa, December 24, 1898; h. 5 feet 10½ inches; blond hair and blue eyes; w. 230 pounds; e. Culver Military Academy, Iowa State College, University of Wisconsin, Beloit College; by. football. Entered pictures in 1922. Screen career includes "Red Wine," "Dick in 'Joy Street,'" "Billy in 'Nix on Dames,'" Fox; "Virgin Lips," Columbia; "Navy Blues," "Babe Kitterick" in "Broadway Melody" (1929), MGM.

RUTHERFORD, JOHN: "Half Shot at Sunrise" (1930), Radio Pictures; "Whoopie" (1930), United Artists.

RUYSDAEL, BASIL: Appeared in "The Cocoanuts" (1929), Paramount.

RYAN, BEN: Vitaphone No. 1029, "A Tenement Goes," No. 998, "Websterian Students."

RYAN, ROBERT J.: b. Pipestone, Minn.; h. 6 feet; blue eyes and dark hair; w. 179 pounds; e. Pipestone. Entered pictures in 1919. Pictures include: "Womanpower," "The Colleen Widow," Warner; "Butch in 'The Tollers,'" Tiffany-Stahl; "Strong Boy," Fox.

RYNO, WILLIAM H.: b. New York City; h. 5 feet 10½ inches; gray hair and gray eyes; w. 160 pounds; e. N. Y. C. schools. Screen work with Fox, Universal, Selig, Pathe, First National, Selznick, Art class, Arrow, Davis, Associated Exhibitors. Pictures include: "The Boy Rider," FBO; "The Cowboy Cavalier," Pathe; "A Horseman of the Plains," Fox.

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SABATO, ALFREDO: Appeared in "The River" (1929), Fox.

SABIN, TEDDY: Appeared in Vitaphone No. 2160.

SABINI, FRANK: r. n. Fernando F. Poo del Villar; b. Havana, Cuba, September 15, 1895; h. 5 feet 10 inches; black hair and brown eyes; w. 172 pounds; p. non-professionals; e. Havana high school, Havana Institute and New York Military Academy; m. Helen Eisner, professional; by. music. Stage experience: twelve years vaudeville, Keith-Orpheum, principal comedian in burlesque, three years Columbia Wheel, New York; Morosco production of "The Bad Man" for one year; two years with Dillingham. Screen experience: Sono-Art's "Blaze o' Glory," part of Tony; "Beyond Victory," part of Pete; "Big Money," "Carnival Revue," Pathe; "On the Spot," with Jack Oakie, Paramount; Mack Sennett five reel feature comedy, featured with Marjorie Beebe; MGM's "Jenny Lind," part of Italian artist; also No. 2160, Vitaphone short.

SAINPOLIS, JOHN: b. New Orleans, La.; h. 5 feet 10½ inches; gray hair and brown eyes; w. 170 pounds; e. New Orleans. Stage experience in New York productions, "For the Defense," "The Tallor Made Man," "The Torch," four seasons with David Warfield. Screen work with Goldwyn, Metro, Preferred, Universal, Selznick, Paramount, First National, Metro-Goldwyn-Mayer, Fox, Schuster, Chadwick, Radio Pictures include: "Green Grass Widows," "The Gun Runner," Tiffany-Stahl; "Fast Life," "Why Be Good," First National; "Coquette," United Artists; "In the Next

Room," First National; "Guilty," Columbia; "Three Sisters," Fox; "Party Girl," Tiffany; "The Melody Man," Columbia; "Captain Thunder," Warner.

ST. ANGELO, ROBERT: b. Elena, Italy; h. 6 feet 1 inch; coal black hair and brown eyes; w. 185 pounds; p. Charles St. Angelo; by. tennis, swimming and sketching. Received his first bid in the Fitzmaurice production "To Have and to Hold"; then worked for a year as an extra playing in "Adam's Rib," "Manslaughter" and "The Ten Commandments"; also appeared in "As a Man Desires." His first real part was in "The King of Kings" in which he did so well that he was put under a long term contract. Since then he has played various roles in "Turkish Delight," "Chicago," "The Missing Man" and "Craig's Wife."

ST. JOHN, AL.: h. Santa Ana, Cal., September 10; h. 5 feet 8 inches; blond hair and blue eyes; w. 140 pounds; e. Santa Ana and Los Angeles high schools, and received his stage training in San Francisco, Los Angeles and New York City; m. non-professional; by. hunting. Has spent four years in musical comedy and 16 years in pictures. Appeared in 1929 in "The Dance of Life," Paramount; "She Goes to War," United Artists; in 1930 in "Hell Harbor," United Artists; "Western Knights," Educational-Mermaid Talking Pictures; "Two Fresh Eggs," Pathe-Folly Comedies, second series.

ST. LEO, LEONARD: Appeared in "Heroic Lover" (1929), General Pictures.

SANDERS, KENT: Appeared in "Strong Boy" (1929), Fox.

SANOERS, SCOTT: Appeared in Vitaphone No. 956, "Scotch Taffy."

SANDFORD, STANLEY J.: b. Osage, Iowa, February 26, 1894; h. 6 feet 5 inches; dark blue eyes and brown hair; w. 280 pounds; e. Seattle, Wash.; m.; two children, Robert, 9, Louise, 7; by. motoring, swimming, hunting. Stage experience in Daniel Frawley Company, Seattle and Alaska. Entered pictures in June 12, 1910. Pictures include: "The World's Champion," "The Circus Husbands," "The Far Call," Fox; "The Iron Mask," United Artists.

SANTELL, ARTHUR: r. n. Arthur Blackmer; b. Santa Susana, Cal.; h. 5 feet 10½ inches; black hair and blue eyes; w. 156 pounds; p. father is a Methodist minister; e. Santa Susana, California; not married; by. hunting and woodcraft. Has been on the stage since the age of 12, and is killed as "America's Strongest Boy." He is 18 years old and some of the feats of strength are: tearing three inch telephone book in half with bare hands, breaks 120 penny spikes with his teeth, drives some spikes through two inch board with haws, hangs from a plane at 1500 foot elevation in a 50 foot rope with his teeth, pulls 6,900 pounds of loaded automobiles with teeth. Screen experience includes several short reels.

SANTLEY, FREDRIC: b. Salt Lake City, Utah, November 20; h. 5 feet 10½ inches; blond hair and blue eyes; w. 165 pounds; e. private tutorage; m. Marion Simpson, non-professional; by. polo, golf, swimming and handball. Stage experience: first appearance at age of 4, girl's part as Sissy Denver in "The Silver King." Also played following child roles: The heir of Damon in "Damon and Pythias," Dolores in "The Galley Slave," Little Willie in "East Lorne," "Annie," "Quo Vadis," Arthur Wesley Thomson in "Quality Street" with Maude Adams, Jimmie in "The Price of Honor," Chub Tolliver in "The County Chairman," and "Slightly Soiled" in "Peter Pan," also with Maude Adams. Followed this work by playing prominent roles in following plays: "Billy the Kid," "The Moulin Rouge," "When Dreams Come True," "The Hunters" and "Little Miss Fie!" with Alice Lloyd. For following three years was in motion pictures with Vitaphone, Essanay, Kalem and Cosmopolitan. Returned to speaking stage with "The Gay Hussars," "Jumping Jupiter" with Richard Carle, "Kiss Me Quick," "Gloriana," "The Colhan Revue," "Dew Drop Inn," and "Have a Heart." Played in vaudeville then returned to music after the war, his first show being "The Royal Vagabond," followed by "The Poor Little Ritz Girl," "Two Little Girls in Blue," "Up She Goes," "Topsy and Eva" with the Duncan Sisters in San Francisco, Los Angeles and Chicago; "Sitting Pretty" and "Kosher Kitty Kelly," present Arms, "Hello, Daddy," "Funny Face." Appeared on screen again in 1930 in "Leathernecking," Radio Pictures.

SANTORO, JACK: r. n. Juan Santoro; h. New York City, April 18, 1898; h. 5 feet 8½ inches; brown eyes and black hair; w. 147 pounds; e. Columbia University. Specialized in law and sciences; by. golf, tennis, riding. Has lived in New York City, Stirling, N. J., Boston, Mass., Chicago, Ill., Hollywood, Cal., Havana, Cuba. Stage experience. Entered pictures in 1923, when Darryl Zanuck engaged him for a part in a Warner picture because of his resemblance to Raymond Griffith and Adolphe Menjou. Pictures include: "Slightly Used," "Ginsberg the Great," "Women They Talk About," "Midnight Taxi," "Sonny Boy," "Frozen River," Warner; "One Stolen Night," Warner.

SANTSCHI, TOM: Among his outstanding recent pictures are "The Vagabond Master" (1929), Universal; "River's End" (1930), Warner Bros.

SARGENT, LEWIS: h. Los Angeles, Cal., 1904; h. 5 feet 9 inches; light brown hair and gray-green eyes; w. 150 pounds; p. Elsa and Lewis Sargent, non-professionals; e. Issaquah Business College; m. Pauline Buzzard, non-professional; by. fishing, hunting, boxing, riding, rowing, swimming, tumbling and driving. Stage appearances at the Glendale Community theatre in 1924. Screen experience consists of roles of Huck in "Huckleberry Finn" in 1919; the star in "Soul of Youth" for Paramount; co-starred in "Just Around the Corner" in 1921 for Cosmopolitan, New York; starred in 15 one-reelers for professional in 1923; Noah Claydon in "Over Twisted" in 1924 for United Artists; Jimmy Cooke in "Racing Blood" series for RKO in 1928. Also had parts in "The River Pirate" and "Roadhouse" for Fox in 1928; and in "The Godless Girl," a DeMille production. In "One Splendid Hour" (1929), Columbia.

SARLANO, REGINALDO: "Inside the Lines" (1930), Radio Pictures.

SARNO, HECTOR V.: h. Naples, Italy; h. 5 feet 10 inches; brown eyes and gray hair; w. 175 pounds; e. Italy. Specialized in medicine at University of Naples; married and has a daughter, Maria, 22, a son, Dante, 20. Has lived in New York, Los Angeles,

Pasadena. Has had seven years' stage experience. Entered pictures in 1909. Pictures include: "Girl of the Golden West," "Ashes of Vengeance," "Song of Love," First National; "Great Diamond Mystery," "Honor Among Men," "Lucky Star," Fox; "Laughing at Death," Radio; "Red Hot Speed," Universal; "Hearts and Hoofs," Pathe, Rodeo Comedies.

SASCHA, ALEXANDER: "When You Give Your Heart Away," Ufa.

SAUM, CLIFFORD: Played in "Three Sisters," Fox.

SAVILLE, GUS: "The Light of Western Stars" (1930), Paramount.

SAXE, TEMPLER: b. Redhill, England; h. 5 feet 10 inches; dark brown hair and gray-blue eyes; w. 170 pounds; e. Bonn and Brussels universities. Stage career; leading baritone, Carl Rosa Opera Company; London; "An English Daisy," "Piff, Paff, Puff." Screen work with Vitagraph, Paramount, Tiffany, Constance Talmadge, Pathe, Selznick, FBO, Metro, Pioneer, Whitman Bennett, American Releasing, Warner, Fox, Arrow, First National. Pictures include: "The Girl from Gay Paree," Tiffany; "What Price Beauty," Pathe; "Beyond London's Lights," FBO; "Valley of Hunted Men."

SAXON, HUGH: b. New Orleans, La., January 14, 1869; h. 5 feet 9 inches; dark blue eyes and silver gray hair; w. 165 pounds; e. Vanderbilt University, Nashville, Tenn. Specialized in theology, journalism; married and has one son, Lyle, author of New York one daughter, Mrs. A. V. Shotwell; by. golf, swimming. Has lived in London, England, Los Angeles, New York, San Francisco, Johannesburg, S. Africa. Entered pictures in 1916. Pictures include: "Sand," "Veiled Woman," "Tracked," "Phantom of the Turf," "One Splendid Hour," Excellent.

SAYLOR, SID: r. n. Leo Saylor; b. Chicago, Ill., May 24, 1895; h. 5 feet 10½ inches; brown eyes and brown hair; w. 180 pounds; e. Los Angeles and San Diego schools, Chicago Art Institute. Specialized in art and athletics; married and has one daughter, Jeanne, 8; h. hunting, fishing, golfing. Fourteen years stage experience. Entered picture in 1925. Worked as property man until Francis Ford discovered him. Among his pictures are: 54 Sid Saylor Comedies released through Universal; "Just Off Broadway," Chesterfield; "The Light of Western Stars," Paramount.

SCHABLE, ROBERT: b. Hamilton, Ohio; h. 5 feet 7½ inches; light brown hair and gray eyes; w. 145 pounds; e. Hamilton, Ohio. Stage experience with Ethel Barrymore, John Drew, Marie Doro. Screen work with Fox, Metro, First National, Famous Players, Paramount, United Artists, Warner. Pictures include: "The Loves of Sunya," United Artists; "Sailors' Wives," Philippine Lacombe in "Careers," "Man and the Moment," First National.

SCHAEFFER, CHARLES N.: Appeared in "The Winged Horseman" (1929), Universal.

SCHENCK, JOE: Of the famous vaudeville team, "Van and Schenck," b. Brooklyn, New York; h. 5 feet 9 inches; dark hair and blue eyes; w. 143 pounds; e. Brooklyn. Like his partner, he was born and raised in Brooklyn, where they first teamed up as pitcher and catcher on semi-professional baseball clubs. They then went to work for the Brooklyn Rapid Transit Company, Van doing the motoring and Schenck collecting the tickets. One day the pair sat together in car harness. Soon they became known about Brooklyn as the "Singing Street Car Men" and vaudeville scouts got on their trail, giving them a professional trout with their trolley uniforms as a wardrobe. Success came to them and for 20 years they played in almost every big city in the world. Recently they made a series of song shorts subjects. Metro-Goldwyn-Mayer signed them to play a regular feature with their own lives as a background, "Take It Big," Metro Movietone Acts No. 83 and 102. Died in 1930.

SCHILDKRAUT, JOSEPH: b. Vienna, Austria, March 22, 1898; h. 5 feet 10 inches; black hair and eyes; w. 146 pounds; p. Rudolph Schildkraut, professional; e. Vienna and Berlin high school and college; m. Elise Bartlett, professional; by. book collecting (possesses library of 17,500 books in German, French, English, Greek and Latin), music, breeding of wire-haired terriers. In Germany in 1913 he joined Max Reinhardt's theatre, and appeared in "The Prodigal Son," which was produced in this country by Morosco. Guest under the name "The Wanderer" until the war of 1917, he played in the repertoire of modern and classical authors, such as Shakespeare, Schiller, Lessing, Moliere, Sudermann, Strindberg, Galsworthy and many others. Went to Vienna during the war in 1917 and joined the Deutsches Volks theatre, where he widened his repertoire, operating some of the plays played at Berlin, and did new ones, until Christmas of 1920. He came to America in January, 1921, and signed a contract with New York Theatre Guild, and starred for them in Molnar's "Lilliom" in English and ran 768 performances. Then appeared in Ibsen's dramatic "Peer Gynt" for one season, then in Edwin Justic Mayer's comedy, "The Firebrand," for one season. His screen career consisted of the part of Challe de Vaudry with Billie Gibb in "Orphan of the Storm," directed by D. W. Griffith, then under direction of C. B. DeMille appeared in "Road to Yesterday," "The King of Kings," "Shipwrecked," "His Dog," "The Forbidden Woman" and "Tenth Avenue." He then signed a starring contract with Universal Studio for the part of Gaylord Ravenel in "Snow Lotus." Played in "Mississippi Gambler" (1929), Universal; "Cook of the Walk" (1930), Sono Art-World Wide; "Night Ride" (1930), Universal.

SCHILOKRAUT, RUDOLPH: h. Constantinople; e. Roumania. Specialized in dramatics. He had stage experience. Pictures include: Ten films for UFA; five pictures for America; "His People," "The Country Doctor," Pathe; "Christina," Fox; "King of Kings," Pathe.

SCHLETON, H. A.: Played in "The Immortal Vagabond," Ufa.

SCHMIDT, KAI: Appeared in "Laughing at Death" (1929), Radio Pictures.

SCHMUCK, FRITZ: Played in "When You Give Your Heart Away," Ufa.

SCHNEIDER, EOWIN: Was accompanist for John McCormack for fifteen years. Played off-stage accompaniment for McCormack in Fox Movietone production,

"Song of My Heart," and also part of the village organist in the picture.

SCHNEIDER, WILLY: Appeared in "Life of Beethoven" (1929), Film Arts Guild.

SCHOTT, WERNER: Played in "The Last Company," Ufa.

SCHROTH, HEINRICH: Appeared in "The President" (1929), Edward L. Klein.

SCHUMANN-HEINK, FERDINAND: b. Hamburg, Germany, August 9, 1893; h. 5 feet 10 inches; dark brown eyes and brown hair; w. 163 pounds; e. Dresden, Germany, Montclair, N. J., Fordham University, New York. Specialized in medicine; married; by riding, tennis, golf, swimming, polo. Has had stage experience. Entered pictures in 1924. Pictures include: "Felipe in Isle of Hate," "Von Bulon in 'The Awakening,'" United Artists; Julius in "Riley the Cop," Fox; Zeppelin lieutenant in "Hell's Angels," Caddo; Carl Hummel in "Blaze of Glory," Sono-Art.

SCHWANNECKE, VICTOR: Appeared in "Love Waltz," Ufa.

SCHWANNEKE, WALTER: Appeared in "Marie Antoinette" (1929), Unusual Photoplays.

SCOTT, FRED: h. Los Angeles, Cal.; e. in Los Angeles, Cal.; h. 6 feet; w. 175 pounds; brown hair and brown eyes; by tennis and fencing; not married. Entered pictures in 1924. Appeared in "Rio Rita," "The Grand Parade" (1930), "Swing High" (1930), Pathe, "Beyond Victory" and "Night Work."

SCOTT, RANDOLPH: Appeared in "The Far Call" (1929), Fox.

SCOTT, WALTER: Appeared in "Great Power" (1929), Franklin Warner.

SCOTT, WILLIAM: b. 1893; h. 5 feet 11 inches; light complexion; w. 169 pounds; e. New York City. Stage career: with Maude Adams, Joseph Jefferson, Kealey and Shannon. Screen work with Arcraft, Fox, First National, Excellent, Goldstone, FBO, Pro-Dis-Co, Paramount, Renown Pictures, Associated Exhibitors, C. B. C., Liberty, Columbia. Pictures include: "Adame in the Sky," "Freckles," "Little Mickey Grozan," FBO; "By Whose Hand," Columbia; "Daughters of Desire," Excellent; "The Girl Who Wouldn't Wait," Liberty.

SEATON, SCOTT: h. Sacramento, Cal., March 11, 1878; h. 5 feet 10 1/2 inches; gray hair and brown eyes; w. 170 pounds; p. Mary Cheefman and Horace Seaton, non-professionals; e. Oakland high school; by automobiles and theatres. Stage experience includes traveling in stock for five years with James Neill; in "Hills of California" with Frank Bacon; and was starred in "What Happened to Jones" with Harry Carson Clark. Screen experience since 1926 as the father in "Wild Beauty" for Universal; the Judge in "The Greyhound Limited," with Monte Blue for Warner Bros.; the colonel in "Lathernecks" for Pathe and in 15 pictures for Fox; "Other Tomorrow" (1930), First National.

SEAY, BILLY: h. Chicago, Ill., June 16, 1922; h. 4 feet 2 inches; brown hair and eyes; w. 60 pounds; p. Edith and Jesse E. Seay, non-professionals; e. Hollywood Professional Children's School. Stage experience in "Christmas Carol," as Tiny Tim with Tom Terriss and as Pierre in "At the Telephone," also with Tom Terriss at the Play House, also in many productions at the Writers Club. Screen experience started at the age of one year when he played Johnny Walker's baby in "The Fourth Musketeer." He has appeared in the following screen productions: Robert Frazer as a boy in "The Foolish Virgin" for Columbia, Norman Kerry as a boy in "Foreign Legions" for Universal, Rex Lease as a boy in "The Texas Ranger," for Metro-Goldwyn-Mayer; Don Alvarado as a boy in "Drums of Love" for United Artists and as Fannie Brice's kid brother Sammy in "My Man" for Warner Bros., as Petey in Herbert Brenon's all talking production, "Lummock" and as Bun Wheeler in Paramount's "Marriage Playground" and Norbert in "See You in Church," with Olive Borden, a James Cruze production.

SEALY, BILLY: Appeared in "My Man" (1929), "The Man from Blankley's" (1929), Warner Bros.

SEAN, RDLFE: b. New York City, January 21, 1896; h. 5 feet 9 inches; brown eyes and Auburn hair; w. 152 pounds; e. New York and Pennsylvania, specializing in agriculture; married and has one daughter, Sharon Belinda, 10 months; by baseball, boating, tennis, riding. Has lived in almost every city in the United States and many of Europe. Has had stage experience in vaudeville, musical production, burlesque, comic opera, dramatic stock. Entered pictures in 1919. Pictures include: Adolph in "Uncle Tom's Cabin," Universal; Author Bixby in "No, No, Napoleon," Dude in "Denver Dude," "Relly of the Rainbow Division," Crescent; Walter in "One Adventurous Night," First National; "Making the Grade," Fox; "The Iron Mask," United Artists; "One Hysterical Night," Universal.

SEDAND, CARLOS: Appeared in Vitaphone No. 521.

SEOILLO, JUAN: r. n. Juan Antoni Ahad Sedillo; b. Socorro, N. M., February 14, 1902; h. 5 feet 11 inches; black eyes and black hair; w. 170 pounds; e. University of New Mexico, Georgetown University; specialized in law, receiving LL. B. degree; married; by polo. Has lived in Albuquerque, N. M., Santa Fe, N. M., Washington, D. C., Los Angeles. Entered pictures in November, 1928. Pictures include: detective in "Girl from Havana," Fox; Indian youth in "Nanook of the Desert."

SEOLEY, HENRY: Appeared in "Back from Shanghai" (1929), General Pictures.

SEDLBY, ROY & HIS NIGHT CLUB REVUE: Played in Vitaphone No. 796.

SELBY, NDRMAN: Screen career includes Julie in "The Painted Angel" (1929), Terry in "Loose Ankles," First National.

SELLON, CHARLES: b. Boston, Mass., August 24, 1878; h. 5 feet 11 inches; brown hair and blue eyes; w. 150 pounds; e. Boston Tech, Boston; m. and has one son; by golf, hunting and fishing. Has been on the stage for thirty years. Appeared in "The Bad Man," in Los Angeles, California, which was made into a film by First National. He played the same role in the film as he did on the stage. Entered films in 1923, has appeared in the following productions: "Easy Come, Easy Go," "Woman Proof," "Happiness Ahead," "Alias Jimmy Valentine," "The Big Scoop,"

"Number Please," "Something Always Happens," "What a Night," "Feel My Pulse," "Count of Ten," "Mysterious Rider," "Prairie King," "Love Me and the World is Mine," "The Gamblers," "Bulldog Drummond," "Hot Stuff," "Girl in the Glass Case" and "Man and the Moment," "The Mighty" (1929), "The Saturday Night Kid" (1929), Paramount; "Big News" (1929), Pathe; in 1930 in "Burning Up," "Honey," "Men Are Like That," "Let's Go Native," Paramount; "Barber John's Boy," Warner Bros.

SEMELS, HARRY: b. New York City; h. 5 feet 9 inches; black hair and brown eyes; w. 165 pounds; e. New York City; married and has one daughter, Ruth, 13, and one son, David, 10; by tennis, riding, swimming. Has lived in Chicago, Tampa, Hollywood. Entered pictures in 1910. Pictures include: "Rogues and Romance," "Blockage," "Virgin Lips," "The Royal Rider," "First National," Hymie in "The Delightful Rogue," RKO; "Hawk of the Hills," Pathe; "The Bad Man," First National.

SEMMLER, GUSTAV: Appeared in "Eleven Who Were Loyal" (1929), Ufa.

SERENADERS, THE: Appeared in Vitaphone No. 2814.

SERDF, GEORG: Played in "White Devil," Ufa.

SERVANTI, LUIGI: Appeared in "The President" (1929), Edward L. Klein.

SEYMOURE, LEW: "Syncopated Trial" (1929), Pathe-Melody Comedies, first series.

SHACKLEFDRD, FLDYD: Appeared in "Stark Mad" (1929), Warner Brothers; "Forward Pass" (1929), First National; "White Outlaw" (1930), Universal.

SHANLEY, FRED: Appeared in "Bye, Bye Buddy" (1929), Trinity.

SHARLAND, REGINALD: b. Southend-on-Sea, Essex, England; h. 5 feet 9 inches; brown hair and blue eyes; w. 138 pounds; p. Eleanor, Kate and Thomas James Sharland, non-professionals; e. St. John's College, Westcliff-on-Sea; by yachting, fishing, golf, cricket and riding. Stage experience includes drama, comedy, musical comedy and revue in England. Featured leads in the following in West End of London: "The Pearl Girl," "The Cinema Star," "My Son John," at Shaftesbury theatre, "Jenny," "Watch Your Step" at the Embassy theatre, "Poppy" at the Gaiety theatre, "Cartoons" at the Criterion theatre, "The Peep Show," "Brighter London" at the London Hippodrome. Two royal command performances, one at the London Hippodrome, and one at the London Coliseum. Also "The Gay Gordons," "General Post," "The Girl Friend," "Hit the Deck," "The Dollar Princess," "The Follies of 1919," "The Follies of 1920," and others. Screen experience as follows: supporting John Barrymore in "Show of Shows" for Warner Brothers, directed by John Adolf; "Woman to Woman," with Betty Compson, Tiffany production directed by Victor Saville; featured lead opposite Sally O'Neil in "Girl of the Port" for RKO, directed by Bert Glennon, supervised by Bertram Millhauser. Also in some talking pictures in 1930.

SHARPE DAVID: Appeared in "Masked Emotions" (1929), Fox.

SHAW, BUD: Appeared in 1929 in "Bye, Bye Buddy," "China Slaver," "Little Wild Girl" and "Must We Marry," Trinity.

SHAW, MDNTAGUE: Appeared in 1929 in "Behind That Curtain," Fox; "Morgan's Last Raid," Metro-Goldwyn-Mayer; "Square Shoulders," Pathe.

SHAW, OSCAR: Appeared in 1929 in "Marianne," Metro-Goldwyn-Mayer; "The Cocoanuts," Paramount.

SHAW & LEE: Vitaphone No. 1027, "Going Places"; No. 2686.

SHEAN, AL: "Chills and Fever" (1930), Pathe-Folly Comedies; first series.

SHEEHAN, JOHN: b. Oakland, Cal., October 22, 1890; h. 5 feet 8 inches; dark hair and blue eyes; w. 160 pounds; p. Catherine and Timothy Sheehan, non-professionals; e. Oakland high school, St. Mary's College; m. Blanche Morris Roberts, professional; by baseball and golf. Twenty years stage experience, dramatic and musical comedy. Stock companies in Oakland, San Francisco, Seattle, Los Angeles, Indianapolis, New York. With Fanchon and Marco, also with Irene Bordoni in "The French Doll," "Greenwich Village Follies," "No Other Girl," "The Brown Derby," "The Girl Friend," "Sweetheart Time," "Twinkle Twinkle," "Good News," "Follow Thru." At present playing in Crane Wilbur's "The Cradle Call." First screen experience with American Film Company in 1917. Has appeared in "Swing High" (1930), Pathe; "Broken Dishes" and "Kismet," First National; "Fair Warning," Fox; "The Criminal Code," Columbia.

SHEFFIELD, REGINALD: r. n. Reginald Sheffield Cassan; b. London, England, February 18, 1901; h. 5 feet 9 inches; dark blue eyes and light brown hair; w. 150 pounds; e. England, U. S. A. Specialized in English, history; married and has one daughter, Mary Alice, 1 year; by fencing, riding, tennis, boxing, swimming, polo. Has lived in New York City, London, Los Angeles, Chicago, Vancouver, B. C., Coronado, Cal., Boston. Entered pictures in 1913 in London. Pictures include: "Classmates," "David Copperfield," "Sweet Sixteen," "College Widow," "Ace of Cads," "Adorable Cheat," "Chesterfield," "The Green Goddess," "Old English," Warner.

SHELDON, GENE: r. n. Eugene Hume; b. Columbus, Ohio, February 1, 1908; h. 5 feet 8 inches; brown hair and hazel eyes; w. 145 pounds; p. Ada and C. R. Hume, non-professionals; e. West high school; not married; by music, football, investments, singing, swimming and track sports. Four years, state training starting out at the age of 16 playing amateur dates in and around Columbus, O., and finally joined a small musical comedy show, Raynor Tehr & Company, Columbus; later played 24 weeks with six people "flash" act; thence to a cabaret where he discovered accidentally that he could do comedy.

SHERIDAN, FRANK: Appeared in 1929 in "Fast Life," First National; "Side Street," Radio Pictures; "Other Tomorrow" (1930), First National.

SHERMAN, LOWELL: b. San Francisco, Cal.; h. 5 feet 9 inches; brown eyes and brown hair; w. 150 pounds; e. New York public schools. Has had stage experience. Pictures include: "Way Down East," "The Whip Woman," "Mad Hour," First National;

Eddie Buzzell

Directing

Columbia Pictures

"The Divine Woman," Bradley in "A Lady of Chance," MGM; "The Garden of Eden," United Artists; "The Scarlet Dove," "The Girl from Gay Paree," Tiffany-Stahl; Greyville Sartoris in "The Whip," First National; Emperor Leopold in "General Crack," Warner; directed and played in "Nearly Divorced," MGM short; "Evidence," "Mammy," "Oh, Sailor Behave," Warner.

SHERRY, J. BARNEY: b. Germantown, Pa.; h. 6 feet 1 inch; iron gray hair and gray eyes; w. 200 pounds; e. private schools, Philadelphia, Catholic College, Germantown. Screen work with Selznick, Vitagraph, Arrow, Associated Exhibitors, American Releasing, Tiffany-Stahl, Pathe, Paramount, Fox, First National, RKO, Columbia. Pictures include: "The Warrens of Virginia," Fox; "Born Rich," "Brown Derby," "Prince of Tempters," First National; "The Crimson Flash," Pathe serial; "Forgotten Faces," Paramount; "Zeppelin," Tiffany-Stahl; John Parker in "Jazz Heaven," RKO; LeClaire in "Broadway Scandals," Columbia.

SHERRY, CRAIGHALL: Appeared in "Spies" (1929), MGM.

SHIELD, ERNIE: r. n. Ernest W. Shield; h. Chicago, Ill.; h. 5 feet 9 inches; brown eyes and dark brown hair; w. 140 pounds; e. Chicago, Grand Rapids, Mich. Specialized in history, literature, biography, philosophy; hy. boating, hunting, fencing. Has lived in Chicago, Grand Rapids, New York, London, Paris. Has had stage experience in drama and comedy. Pictures include: "Three Bad Men," "Woman Wise," "Free Lips," photographer in "Detectives Wanted," Fox; inehriate in "The Turkish Bath," Fox; "Greyhound Limited," Warner.

SHERWOOD, CLARENCE: Appeared in "Stairs of Sand" (1929), Paramount.

SHORT, LEW: b. Dayton, Ohio, February 14, 1875; h. 5 feet 10 1/2 inches; brown hair and gray eyes; w. 170 pounds; p. Clara Lamb and John M. Short, non-professionals; e. in Dayton and Cincinnati; married non-professional; hy. most sports. Stage experience with Mrs. Fiske in New York City. Screen experience started in 1908 with D. W. Griffith at Biograph and appeared in "Leather Stockings," "Last of the Mohicans" and "Black Pearl," also appeared in "Blue Eagle" for Fox; "F. Girl in the Show" and "Big City" for Metro-Goldwyn-Mayer and "Everybody Happy" for Warner Bros. Freelance player.

SHULTZ, HARRY: Appeared in "One Stolen Night" (1929), Warner Bros.

SHUMWAY, LEE: b. Salt Lake City, Utah, 1884; h. 6 feet; w. 180 pounds; e. University of Salt Lake. Taught dramatics. Stage career: stock and dramatic. Screen career includes: "South Sea Love," "Beyond London's Lights," "Great Train Robbery," FBO; "His Foreign Wife," "America or Bust" (1930), Pathe. Checker Comedy "Outlaws of the Red River," "Lone Star Ranger," p. Clara Lamb and John M. Short; "The House of Scandal," Tiffany played Crandall; "Queen of the Night Clubs," Warner Bros.; Sid Durham in "The Night Parade," RKO; coach in "So This Is College," MGM; Kramer in "Show Girl in Hollywood" (1930), "Sweet Mama" (1930), First National.

SHUMWAY, WALTER: b. Cleveland, Ohio; w. 5 feet 11 1/2 inches; dark blue eyes and dark hair; w. 180 pounds; e. Cleveland, Ohio. Pictures include: "Pretty Ladies," MGM; "The Pinto Kid," FBO; "The Apache Raider," Pathe; "Greatest Lightning," Universal; "The Tip Off," Universal.

SHY, GUS: Played in "Good News," MGM.

SIDNEY, GEORGE: r. n. Sammy Greenfield; b. New York City, March 15, 1878; h. 5 feet 3 inches; dark brown hair and eyes; w. 190 pounds; p. Esther Blerch and Nathan Greenfield; is not married; hy. amusements, thirty years' stage experience appearing in "Buss' Isky" for fourteen years, as "Welcome, Stranger" and in "Give and Take." Has appeared in such screen successes as "Potash and Perlmutter," "The Cohens and the Kellys," "Prince of Pilsen," "Auctioneer," "We Americans," "Lost at the Front," "Life of Riley" and "Millionaire" (1929). "Cohens and Kellys in Atlantic City," Universal; "Prince of Pilsen" (1930), Columbia; "Cohens and Kellys in Scotland" (1930), "King of Jazz" (1930), "Cohens and Kellys in Africa," Universal; "Caught Cheating," Tiffany.

SIEGEL, BERNARD: b. Lemberg, Poland; h. 5 feet 8 inches; gray hair and brown eyes; w. 140 pounds; e. Lemberg, Poland. Screen work with Lubin, Vitagraph, Fox, Universal, Arrow, Paramount, Stromberg, Pro-Dis-Co. Pictures include: "Drums of the Desert," "Open Rance," Paramount; "Ratime," First Division; "Tanager of the North," FBO; "Stand and Deliver," Pathe; "Laugh, Clown, Laugh," MGM; "The Younger Generation," Columbia; "The Far Call," Fox; "The Rescue," United Artists; "Phantom of the Opera," Universal.

SILK, FRANK X.: Appeared in Vitaphone No. 819.

SILLS, MILTON: b. Chicago, Ill.; h. 6 feet 1 1/2 inches; brown hair and gray eyes; w. 190 pounds; p. Josephine Antoinette and William Henry Silks, non-professionals; e. Hyde Park high school, and the University of Chicago, Ill.; received his stage training as leading man in Belasco, Shubert, Frohman and Brady shows; m. Doris Kenyon, professional; hy. tennis, horseback riding, chess, gardening, swimming and reading. Stage experience as leading man in "This Woman and This Man," Avery Hopwood production; "Just to Get Married," Clyde Fitch-Frohman production; "Governor's Lady," Belasco production; "Law of the Land," "Panthea," Shubert production; "The Man Inside," Belasco production; "Diplomacy," Gordon production, and also appeared in Shakespearean roles. Some of his more recent pictures are "The Barker," "Burning Daylight," "The Crash," "The Hawk's Nest" and "The Valley of the Giants." Appeared in 1929 in "His Captive Woman" and "Love and the Devil," First National; in 1930 in "Man Trouble," "The Sea Wolf," Fox. Died in 1930.

SIMON, LUDWIG: In 1929 in "At the Dentist's," "Go Easy Doctor," "The Plumbers Are Coming," Pathe-George Le Maire Comedies; "Her New Chauffeur," "What a Day," Pathe-Manhattan Comedies; first series.

SIMON, S. S.: Appeared in "The Rarker" (1929), First National.

SIMPSON, ALLAN: b. New York City; h. 6 feet; brown eyes and brown hair; w. 170 pounds; e. Columbia University; hy. handball and tennis. Has lived in New York, New Jersey and California. Stage experi-

ence. Entered pictures in 1918, through efforts of Allan Dwan. Pictures include: "Blondes by Choice," Lumas; "The Girl He Didn't Buy," "Bertha the Sewing Machine Girl," "The Family Upstairs," Fox; "Padlocked," Paramount; Phil Langhorne in "After the Fox," Beacon; "One Splendid Hour," Excellent.

SIMPSON, IVAN: Stage experience: first appearance in "Madame Sans Gene." Came to United States in 1905 and was under contract to Charles Frohman for three years, later appearing in Winthrop Ames' productions. First screen appearance in 1915 with John Barrymore in "The Dictator" for Famous Players-Lasky. Also appeared in "Out of the Drifts," "The Man Who Played God," "Lovers in Quarantine" and "A Kiss for Cinderella." In 1930 was in "Way of All Men," First National; "Manslaughter," "The Sea God," Paramount; "Inside the Lines," Radio Pictures; "The Green Goddess," "Old English," Warner Bros.

SIMPSON, RUSSELL: h. San Francisco, Cal., June 17, 1880; h. 5 feet 1 inch; auburn hair and blue eyes; w. 170 pounds; p. Alice and William Simpson, non-professionals; e. graduate of grammar school, and received his stage training in stock in San Francisco and Seattle; m. Gertrude Alter, formerly a singer; hy. carving and working in wood and iron. On the stage he appeared in the roles of "Righty Adams Sawyer," "York St. Folk," "Lovers in Quarantine" and "A Kiss with Henry Savage" in "The College Widow"; in David Belasco's "The Girl of the Golden West" and "What's Wrong"; and with Klaw and Erlanger's "The Count of Luxembourg." He has had various roles in such pictures as "The Barrier," Lubin production; "Tates Boomerang," World film; "Blue Jeans," Metro production; "The Brand," "Beauty Pulls the Strings" and "Gilded Men," Goldwyn productions; "The Virginian," B. P. Schulberg production; "The Girl of the Golden West," Edwin Carewe; "Annie Laurie" and "Trail of '98," Metro-Goldwyn-Mayer; and in Tiffany-Stahl's "Wild Geese." Appeared in 1929 "Innocents of Paris," "Noisy Neighbors," Pathe; "My Lady's Past," Tiffany-Stahl; "Kid's Clever," Universal; "The Sap," Warner Bros.; in 1930 in "Lone Star Ranger," Fox; "Aladdin's Palace," United Artists; "Barber John's Boy," Warner Bros.

SINCLAIR, BDB: Appeared in "Hardhoiled" (1929), Radio Pictures.

SINGLETON, JACK: Appeared in "The Tip Off" (1929), Universal.

SINKOFF, ABE: Appeared in "East Side Sadie" (1929), Worldart.

SKELLY, HAL: b. Allegheny, Pa. At the age of 15 he ran away from home with the Norris-Roe show, a traveling circus. He later came to Chicago and at the LaSalle theatre obtained a part as a dancer with "The Time, the Place and the Girl" company. He was then just 16 years of age. Then went to San Francisco and joined the A. M. Zinn musical comedy company, and in time he became known as "Tumbling Harold Skelly." He then went south and joined Dr. Rucker's "medical opera," then joined the Parker show in Kansas and played the part of the comedian with the "Parisian Belles." The following summer he joined with Barnum and Bailey and toured the country. With the Raymond Teale Company he went to China and Japan, the first American musical comedy troupe to play in the foreign colonies of the Orient. When he returned to America he joined the Sincer Shows of Chicago, and the following season with the Lew Dockstader company for a road tour. When this engagement ended he became a member of the Princess stock company in St. Louis and spent the 1911-1912 season with it. Was with the "So Long, Letty" company, "Fiddlers Three," "Rose of China," "The Night Boat," "Girl in the Spotlight," "Orange Blossoms," "Mary Jane McCain," "Betty Lee," "No, No, Nanette" and "The Circus Princess." In 1927 he was offered the leading role in a play named "Burlesque," which was a huge success. Then Paramount purchased the play and renamed it "The Dance of Life," featuring Hal Skelly. His latest pictures are "Woman Trap," "Behind the Makeup," "Men Are Like That" (1930), Paramount.

SKINNER, OTIS: b. Cambridge, Mass., June 28, 1858; e. in Hartford, Conn. Made his professional debut as Jim, the Negro, in "Woodleigh," presented at the Philadelphia Museum in 1877, and his New York debut in "Enchantment" in 1879, and successively took important roles at Booth's theatre, Boston theatre and in London, Paris and Berlin. His favorite role was Shylock in "The Merchant of Venice." Has starred in "Kismet," "Silent Voice," "A Celebrated Case," "At the Villa Rose," "Blood and Sand" and "Merry Wives of Windsor." In 1920 he made a silent version of "Kismet" for the Robertson-Cole Company, and recently completed the talking version of the same play for First National.

SKIPWORTH, ALISON: b. London, England, 1870; e. in London; h. 5 feet 5 inches; w. 160 pounds; auburn hair and blue eyes; hy. farming; not married. Entered pictures in 1930. Roles: Kitty in "Strictly Unconventional," Metro-Goldwyn-Mayer; Lady Melrose in "Raffles," United Artists; Mrs. Cliveden-Rank in "Ourward Bound" (1930), Warner Bros.; LaGourdan in "DuBarry," United Artists, and Laura in "Oh for a Man," Fox, and "The Circle" (1929), MGM.

SLATTERY, CHARLES: Appeared in "Unmasked" (1929), Artclass.

SLAVIN, BUSTER: "America or Bust" (1930), Pathe-Checker Comedies, second series.

SLIPPERLY, RALPH: Appeared in "Sunrise" (1929), Fox.

SLOTT, NATE: b. Chicago, April 22, 1902; h. 5 feet 8 inches; brown eyes and brown hair; w. 135 pounds; e. Chicago grammar schools; married; hy. boxing, football, swimming. Has lived in Chicago, Detroit, New York, Los Angeles. Entered pictures in 1923. Pictures include: "The Night Parade," "Hit the Deck," "Salty Ditey Smith," "The Mighty"; with Fanny Brice in "Be Yourself."

SMALLEY, PHILLIPS: r. u. Wendell Phillips Smalley; b. Brooklyn, N. Y., August 7, 1875; h. 6 feet; brown hair and eyes; w. 180 pounds; p. Phoebe Garnaut (adopted daughter of Wendell Phillips) and George Washington Smalley, non-professionals; e. Balliol college, Oxford University, Harvard University and Harvard Law school; m. Phyllis Lorraine Inghis, professional; hy. books, water colors, tennis, riding, glass and china. Stage appearances were with Mrs. Fiske in "Mirando of the Ralcony," "Little Italy," "Divorcés," "Tess of the d'Urbervilles," "Captain Mally" and "Teddla Gablet" about two years; three years in

"Why Girls Leave Home"; one year with Bertha Galand in "Return of Eve"; and two years with Dustin Farnum in "The Squaw Man." Also with Raymond Hitchcock in "Gallop" and "Yankee Tourist" for three years; and with MacLoon & Albertson, Los Angeles playhouse, in "The Goose Hanks High," "Cradle Snatchers," "Young Blood," and "Door Mat," taking the lead in the latter two. He has starred, directed and produced 350 pictures in conjunction with Lois Weber, spent seven years in Universal, two years with Bosworth, Inc., four with the Rex Company; and one and one-half years with Gaumont Talking Pictures as star and director with Lois Weber. Has appeared in 1929 in "Blindfold," "True Heven," Fox; "High Voltage," Pathe; in 1930 in "The Aviator," Warner Bros.; "Drumming It In," Educational-Tuxedo Talking Comedies.

SMILES, FINCH: Appeared in 1929 in "Behind That Curtain," Fox; "The Last of Mrs. Cheyne," Metro-Goldwyn-Mayer; "The Doctor's Secret," Paramount.

SMITH, AL: b. New York City; h. 5 feet 5 inches; black hair and blue eyes; w. 140 pounds; e. New York City. Three years' experience on stage. Screen work with Hallroom Boys Comedies, Universal, Independent Pictures, Pathe, Fox. Pictures include: "Hills of Peril," "Whispering Sage," Fox; "Where the Trail Begins," Bischoff; "Perils of the Jungle," Weiss Brothers; "The Swift Shadow," "The Law of Fear," FBO; "The Bullet Mark," "Hold 'Em Yale," Pathe; "The Drifter," "Fury of the Wild," "Outlaw," Radio Pictures; "Half Pint Polly," Pathe, Rodeo Comedies.

SMITH, DONALD: "The Marriage Playground" (1929), Paramount.

SMITH, H. REEVES: "Return of Sherlock Holmes" (1929), Paramount.

SMITH, OSCAR: (Colored). h. Topeka, Kansas; e. Monroe street school in Topeka. When he finished school he went to Phoenix and for five years whipped the Arizona dust from the hoots of the patrons of the town's leading barber shop. Then he went to Los Angeles and for ten years was head porter in Cooks' place. That was where Wallace Reid saw him and engaged him as his valet. When Wallace Reid died he left Oscar a heritage of garments, house furnishings, a little money and a life-time job. Reid also saw to it that Oscar should have the shoe shining and cigar stand concessions on the Paramount lot as long as he might live. It was a very easy matter when porters were needed for pictures to yell at Oscar to "Come in and take this part," inasmuch as he was so near by. He soon improved, taking these minor parts, and when the "Canary Murder Case" was written he was selected for the negro telephone operator role. His contract with Paramount followed; in "Close Harmony" (1929), Paramount.

SMITH, REGINALD: "The New Waiter" (1930), Pathe-George Le Maire Comedies.

SMITH, SEBASTIAN: "White Cargo" (1930), produced by W. P. Film Co., London.

SMITH, STANLEY: b. Kansas City, 1905; h. 6 feet fair haired and blue-gray eyes; w. 155 pounds; p. non-professionals; e. high school in Hollywood and in Kansas City; received his stage training in high school amateur performances. Stage experience consists of appearances as the juvenile role in "Kiki"; the shell-shocked lieutenant in "What Price Glory" on road tour, starting in San Francisco and extending to Canada and the East; followed by two years in stock in the Brandeis theatre, Omaha, and then at Houston, Tex., playing juvenile leads exclusively. Intended to go on with the legitimate stage, and had already made plans to appear in "The Royal Family," starring Charlotte Walker at the Geary theatre, San Francisco, opening September 16, when he was seen by Paul Bern and immediately signed. Following his engagement in "The Royal Family," he appeared in 1929 in "Sweetie," Paramount; "The Sophomore," Pathe; in 1930 in "Good News," MGM; "Honey," Paramount; "King of Jazz," Universal; "Soup to Nuts," Fox; "Queen High," Paramount.

SMITH, "WHISPERING" JACK: "Cheer Up and Smile" (1929), Fox; "The Big Party" (1930), "Happy Days" (1930), Fox.

SNELL, TED: Appeared in "Heroic Lover" (1929), General Pictures.

SOJIN: h. Sendai, Japan, January 30, 1891; h. 5 feet 9 inches; black hair and brown eyes; w. 140 pounds; e. Uraji Tsunozawa and Goro Kaniyama, non-professionals; e. at Daini Chuzaku, Miyagi, Waseda university in Tokyo, and received his stage training at the Imperial theatre in Tokyo; m. Ura Mita, professional; hy. hunting and fishing. In his 20 years on the stage he has taken various parts in Shakespeare's plays such as Shylock in "The Merchant of Venice," Hamlet in "Hamlet," Macbeth in "Macbeth," and Othello in "Othello," also the role of Othello in Goethe's "Faust"; in Ibsen's "A Leading Part" and other Ibsen plays; was leading man in Tolstoy's "Resurrection"; also produced, directed and appeared in more than 100 high class dramas presented for the first time on the Japanese stage. Six years screen experience appearing as the Mongolian prince in United Artists "The Thief of Bagdad" and as a samurai, the pirate chief, in "The Rescue" as Le Roi in "The King of Kings" and in "East of Suez"; Sadik, the Jewish Jeweler, in "The Wanderer"; the Sultan, in "The Lady of the Harem"; also appearing in "Something Always Happens" for Paramount; the fortune teller, in "The Sea Beast"; head of the Chamber of Commerce in "Old San Francisco"; the spy of Soain, in "Across the Pacific"; as Yoy, the Chinese Mandarin in "City of Sin" for Warner Brothers; the leader of the bandits, in "King of Leaves" for DeMille; the Persian prince in "Eye of Kings"; Sadik Lama, in "The Devil Dancer"; as English Charlie in "The Road to Mandalay"; the Lama priest, in "Foreign Devils"; the Chinese general, in "Telling the World." In the following First National pictures he took parts of the Arabian sheik, in "All Aboard with Johnny Hines" the Chinese general, in "The Hawk's Nest," and the Sultan, in "Seven Footprints to Satan"; also appearing as the Chinese ambassador, in "Diplomacy"; the Chinese Mandarin, in "Streets of Shanghai" for Tiffany-Stahl; Chinese detective, in "The Chinese Parrot," Universal picture; the witch doctor, in "The Tropic Madness," FRO; and as Italy, the ruler, in "The Bat," (1929), "Careers," First National; "Rack from Shanghai," General Pictures; "Ship of the Night," Ravart; "China Slaver," Trinity; in 1930 in "Golden Dawn," Warner Bros.

SOMERSET, PAT: b. Scotland, February 28, 1897; h. 6 feet; reddish brown hair and blue eyes; w. 160



Ferdinand Carl Schumann-Heink

Author—Actor

Author of

[Stage] "Equator"
[Screen] "Mamba"
"The Fighting Romeos"
"Ruins"
"Palaver"

Played in

"Hell's Angels"
"Four Sons"
"The Wedding March"
and many others

pounds; p. Miss Harvey and Admiral Berkley Holme Sumner, non-professional; e. Harrow, Sandhurst, England, and received his stage training under Sir Gerald De Maurier; m. Shelby Worrall, non-professional; by swimming, tennis and boating. Stage experience includes appearance in "Interference," "Mid Channel," "Irene," "The Dancers," "Orange Blossoms" and "The Outsider." Screen experience includes appearances in "Mother MacInnes" and "From Headquarters"; "The Black Watch" (1929), Fox; "Born Reckless" (1930); "Good Intentions" (1930), "Men Without Women" (1930).

SORIN, LOUIS: Appeared in 1929 in "Lucky in Love" and "Mother's Boy," Pathe; "Animal Crackers" (1930), Paramount.

SOUSSANIN, NICHOLAS: Pictures include: "The Midnight Sun," Universal; "Hotel Imperial," "A Gentleman of Paris," "The Spotlight," "The Last Command," Paramount; "One Increasing Purpose," Fox; "The Yellow Lily," First National; Count Zubov Valadimir in "Adoration," First National; El Moro in "The Squall," First National; "The Night Watch," First National; "Trent's Last Case," Fox.

SOUTHARD, HARRY H.: Appeared in "House of Secrets" (1930), Chesterfield.

SPARKS, NED: b. Ontario, Canada; h. 5 feet 8½ inches; brown hair and gray eyes; w. 180 pounds; e. Toronto. Stage experience with Alice Brady, Madge Kennedy and William Collier. Pictures include: "The Big Noise," First National; "The Small Bachelor," "Alias the Deacon," Universal; "Alias the Lone Wolf," Columbia; "The Secret Studio," Fox; Happy in "Love Comes Along," RKO; "Nothing but the Truth," "The Canary Murder Case," Paramount; "Strange Cargo," Pathe; "Street Girl," Radio Pictures; "Double Cross Roads," Fox; "The Devil's Holiday," Paramount; "The Fall Guy" (1930), Radio Pictures; "Conspiracy" (1930), Radio Pictures; "Leathernocking" (1930), Radio Pictures.

SPEAR, HARRY: b. Los Angeles, Cal., December 16, 1921; h. 49 inches; light brown hair and blue eyes; w. 62 pounds; p. grandmother was on the stage for 30 years, playing mother parts in pictures; grandfather was stage manager for Frohman in 1895, also stage manager for Ethel Barrymore and Henry Miller; e. in school in Hal Roach lot with Mrs. Fern Carter, supervised by Los Angeles board of education; by training animals, has a family of 13 white rats and two dogs. Started in pictures when three years old with Big Boy at Educational. Has worked with Rod LaRoque, "Smith Family"; comedies on Mack Sennett lot, and with Buck Jones at Fox. Under contract to Hal Roach in "Our Gang."

SPITALNY, PHIL and HIS PENNSYLVANIA ORCHESTRA: Metro Movietone Act No. 82.

SPOTTSWOOD, JAMES: Appeared in "Thunderbolt" (1929), Paramount.

SPRING, B.: "White Hell of Pitz Palu" (1930), Universal.

SPROTTE, BERT: b. Chemnitz, Saxony, Germany, December 9, 1871; h. 6 feet; gray hair and blue eyes; w. 190 pounds; e. Schwirin, Mecklenburg, Germany; m. Anna Ruzena, professional. Stage experi-

ence of 20 years. Screen experience started in 1917 and has appeared in the following productions: "Shock Monroe," "Shepherd of the Hills," "Golden Trial," "Tyrant Fear," "The Parrot," "The Awakening," "Sins of Fathers," "Flesh and the Devil," "Wild Geese," "Life of an Actress" and "Private Life of Helen of Troy," First National; "A Royal Romance" (1930), Columbia.

STABENAU, TONY: b. Buffalo, N. Y., July 23, 1901; e. in Los Angeles; h. 6 feet 3 inches; w. 190 pounds; brown hair and gray eyes; married. Was a professional fighter and was asked by George Carpentier to play opposite him in his picture for Warner Bros. He since has appeared as the Battler in "The Big Fight," "Be Yourself," Spanish version of "The Big Fight," "Dorway to Hell" and "City Lights" with Chaplin.

STAMPER, POPE: "Musical Beauty Shop" (1930), Pathe Melody Comedies, first series.

STANBURY, DOUGLAS: Vitaphone No. 918, "Pack Up Your Troubles," No. 1050, "The Wanderer," No. 1987, "Alpine Echoes."

STANODING, WYNOHAM: b. London, England, 1889; h. 6 feet 1 inch; brown hair and gray eyes; w. 175 pounds; p. Herbert Standing, professional; e. St. Paul's College, London, England; m. Winifred, professional; by horseback riding and most sports. On the stage in England, Paris and Berlin. On the screen in the following productions: "Port of Missing Girls," "Paid in Full," "Eyes of the Soul," "Rose of the World," "Miracle of Love," "Witness for Defense," "North Bound," "Dark Angel," "Secrets," "The Canadian," "Thumbs Down" and "City Gone Wild." Freelance actor.

STANLEY, AL: Appeared in "East Side Sadie" (1929), Worldart.

STANLEY, FORREST: b. New York City, August 21, 1889; h. 5 feet 11 inches; blond hair and blue eyes; w. 165 pounds; e. Columbia University. Stage work with Charles Frohman, Cohan and Harris, Charles Dillingham, Oliver Morosoff. Pictures include: "The Phantom of the Turf," "The Wheels of Destiny," Rayart; "Great Event Series," MGM; "Bare Knoses," Gotham; "The Cat and the Canary," Universal; "Jazzland," Carlos Productions; the prosecuting attorney in "The Drake Case," Universal.

STANLEY, JOE B.: "All Stuck Up" (1930), Pathe Chequer Comedies, first series.

STANLEY, REO: Played in "Painted Angel" (1929), First National.

STANTON, ERNIE: Vitaphone No. 2586, "Cut Yourself a Piece of Cake," No. 2587, "English as She Is Not Spoken."

STANTON, VAL: Vitaphone No. 2586, "Cut Yourself a Piece of Cake," No. 2587, "English as She Is Not Spoken."

STANTON, WILL: b. London, England, September 18, 1893; h. 5 feet 2 inches; brown hair and eyes; w. 117 pounds; p. Emily Kempster and Henry Stanton, non-professionals; e. private tutor, and St. Jude's, London, England; m. Rosalind May, professional; by golf, polo and cricket. He was on the stage for 20

years appearing in music hall productions, Shubert's Winter Garden and vaudeville, finally succeeding Charlie Chaplin for a tour of America. He has been in pictures for three years, three months with Hal Roach, also Quartermaster Bates in Gloria Swanson's "Sadie Thompson"; then three months with Columbia. He also has appeared in the Fox Van Bibber comedies, and in "False Colors"; "True Heaven" (1929), Fox; "Painted Angel" (1929), First National.

STARLIGHT: Horse actor; "Hoofbeats of Vengeance" (1929), Universal; "Beyond the Rio Grande" (1930), "Ridin' the Law" (1930), Big 4.

STARRETT, CHARLES: b. Athol, Mass.; e. Dartmouth College. Joined Stewart Walker's stock company, playing for three years in Cincinnati and Indianapolis; went to New York and appeared in two plays; appeared in two pictures for independent producers; signed to long-term contract by Paramount and assigned lead in "Fast and Loose"; then appeared in "Royal Family of Broadway."

STATLEY, CHARLES: Played in "Unmasked" (1930), Artelass.

STEOMAN, LINCOLN: b. Denver, Col.; h. 5 feet 11½ inches; hazel eyes and dark brown hair; w. 210 pounds; e. Chicago, Colorado, Los Angeles. Specialized in mathematics; by tennis, squash, horseback riding, swimming. Has lived in Los Angeles, New York, Chicago, Denver. Entered pictures in 1918. Pictures include: "Old Swimmer's Hole," "Capt. January," "Baby Peggy," "One Minute to Play," "Farmer's Daughter," "Harold Teen," "Devil's Cage," "Green Grass Widows," "Why Be Good," First National; "The Wild Party," Paramount.

STEELE, BOB: r. n. Robert Bradbury; b. Portland, Ore., January 23, 1906; h. 5 feet 10 inches; brown hair and blue eyes; w. 158 pounds; p. Nita and Robert North Bradbury, professionals; e. Glendale high school; not married; by all sports. Stage experience started at the age of two years with his father. He then toured for Fanchon and Marco in a comedy act for five months as Muddock Brothers. Screen experience started at the age of fourteen years with Pathe in "Adventures of Bill and Bob" with his twin brother. Then with FBO and appeared in the following: "Laughing at Death," "The Invaders," "Mojave Kid," "Bandits Son," "Man in the Rough," "Driftin' Sands," "Crooks Can't Win," "Riding Renegade," "Breed of the Sunsets," "Captain Careless," "Lightning Speed," "Headin' for Danger," "Trial of Courage," "Come and Get It" and "Amazing Vagabond"; in 1930 in "Breezy Bill," "Cowboy and Outlaw," "Hunted Men," "Texas Cowboy," "Western Honor," "Man From Nowhere," for Bell Pictures.

STEELE, WILLIAM: b. Texas; e. St. Louis College, San Antonio, Texas. Screen career: "Rough and Ready," "Range Course," "The Fearless Rider," "Thunder Riders," Universal; "Whispering Sage," Fox; "Valley of Hell," "Dough Boys" (1930), MGM; "Hoof Marks," Pathe.

STEEERS, LARRY: b. Chicago, Ill.; h. 6 feet; dark hair and brown eyes; w. 173 pounds; e. Chicago, Ill. Stage experience with Bush Temple Stock, Chicago, Robert Edson, "Strongheart." Screen work with Fox, Paramount-Realtar, Pathe, First National, Chadwick, Pro-Dis-Co, Banner, Paramount, Warner, Lumas, Uni-

versal. Pictures include: "The Phantom Flyer," "The Claw," Universal; "Love Is Blinded," Fox; "No Coward," "In Old California," Audible; "Dark Skies," Capitol; Ben King in "Let's Go Places," Fox; "Just Off Broadway," Chesterfield; "Redskin," and "The Wheel of Life," Paramount.

STEEPLING, JOHN: b. 1869; e. University of Pennsylvania. Stage career; for Frohman, Southern in "Prisoner of Zenda," Olga Nethersole, "Sapho," William Gillette, "Secret Service." Screen work with Essanay, Famous, later Paramount, Metro, Goldwyn, Fox, Vitaphone, Universal, First National, Associated Exhibitors, Tripart, Rockett, FBO, Pro-Dis-Co, Warner. Pictures include: "The Gay Old Bird," Warner; "Her Father Said No," FBO; "Wedding Bells," Paramount; "By Whose Hand," Columbia; "Their Hour," Tiffany-Stahl.

STERLER, HERMINE: Appeared in "His Latest Excellency" (1929), Ufa.

STERLING, FORO: b. La Crosse, Wis. Ran away from home at an early age to take up a theatrical career. Obtained first engagement with George Hutchinson's Repertory Company. Joined a circus and worked with the "Flying Leos," who were among the greatest aerial artists of their day. Remained with Forepaugh's Amalgamated Circus for five years; then entered vaudeville and toured the entire Western states. Went to New York and was cast in a featured role in a musical comedy, where Mack Sennett saw him and signed him to a contract to make pictures. Remained with American Biograph Company but a short time and then, with Mack Sennett and Mabel Normand, organized the Keystone Comedies. Has been in pictures ever since, among them "Sporting Goods," "Gentlemen Prefer Blondes," "Wife Savers," "Figures Don't Lie," "Drums of the Desert," Paramount; "For the Love of Mike," First National; "Chicken a la King," Fox; Mr. Mack in "The Fall of Eve," Columbia; Shorty McGee in "Oh, Kay," Pops Shondorf in "Sally," First National; "The Fatal Forenoon," Tiffany; "The Soldier of the Regiment," First National; Sam O'Grady in "Bride Girl in Hollywood," First National; "Spring Is Here," First National, and Ammu in "Kismet," First National.

STERN, LOUIS: b. New York City, January 10, 1860; h. 5 feet 10 inches; gray hair and brown eyes; w. 170 pounds; p. Carrie and Marcus Stern, professionals; e. New York high school and the Columbia university; m. Peggy Ward, professional; by. riding, motoring and tennis. Spent 25 years on the stage and 18 pictures. Has appeared in such pictures as "Humoresque," "The Road to Romance," "Little Wild Cat," "Where East Is East," "In Old California" (1930), Audible Pictures.

STEVENS, CHARLES: b. Solomansville, Ariz., May 20, 1893; e. in Arizona; married and has one child; h. 5 feet 10 1/2 inches; w. 150 pounds; black hair, brown eyes. Is a grandson of the famous Indian chief and scout, Geronimo; by. golf. Toured the country for two years in a cowboy vaudeville sketch and then went into motion pictures. Played important roles in all but one of Douglas Fairbanks' pictures. Appeared in "The Gaucho," "The Vanishing American," "Son of His Father," "Diamond Handcuffs" and "The Virginian," and in 1929 in "The Mysterious Dr. Fu Manchu," Paramount; "The Iron Mask," United Artists.

STEVENS, LANDERS: r. n. John Landers Stevens; b. San Francisco, Cal., February 17, 1877; h. 6 feet, gray hair and green eyes; w. 175 pounds; e. in San Francisco; m. George Cooper, professional, and has two children; by. golf and tennis. Stage actor and manager in San Francisco theatres. Entered films in 1920 and has appeared in the following: "Wild Honey," "The City That Never Sleeps," "Lead Kindly Light," "Keeping It With Lizzie," "Handle With Care," "A Question of Today," "The Trial of Mary Dugan," "The Exalted Flapper" (1929), Fox; "The Gorilla" (1930), First National.

STEVENSON, CHARLES: h. Sacramento, Cal.; h. 5 feet 11 inches; brown hair and eyes; w. 185 pounds; e. Sacramento, Cal. Screen work with Vitaphone, Fox, Select, First National, Pathe, Research, and Reelart, Paramount, Universal, Allied Producers and Distributors, Mack Sennett, Warner, Pro-Dis-Co, Associated Exhibitors, FBO. Pictures include: "Doomsday," Paramount; "Wallflowers," "Aflame in the Sky," FBO; "Mysterious Dr. Fu Manchu," Paramount.

STEVENSON, HAYOEN: h. Georgetown, Ky.; h. 5 feet 11 inches; brown hair and eyes; w. 180 pounds; e. in Lexington and Georgetown; m. Louise Valentine, professional; by. most sports. Stage experience with dramatic stock company as leading man. Screen career started in Chicago in 1910. Has appeared in the following productions for Universal; "Leather Pushers," "Collegians," "Diamond Master," "College Love," and also in these productions: "Red Lips," "King of the Camrus," "Silks and Saddles," "Vengeance" (1930), Columbia.

STEVENSON, RICHARD: Appeared in "House of Secrets" (1930), Chesterfield.

STEVER, HANS: Appeared in "Pawns of Passion" (1929), World Wide.

STEWART, OONALD OGOEN. See writers' biographies.

STEWART, OONALD OGOEN: Played in "Not So Dumb" (1930), MGM.

STEWART, PATRICK: Appeared in "The Ware Case" (1929), First National, also in "The Folly Comedies, second series; "The Beauties" (1930), "Hold the Babies" (1930), Pathe Rainbow Comedies.

STEWART, ROY: h. San Diego, Cal., October 17, 1889; h. 6 feet 2 inches; brown eyes and black hair; e. California. Specialized in political economy; married; by. swimming, horseback riding. Stage experience. Entered pictures in 1923, playing in many comedy roles. Pictures include: "Snarrows," "Joy Morgan in The Great Divide," First National; "Protection," Fox; "The Viking," MGM; "Born Reckless" (1930), "Lone Star Ranger" (1930), "Rough Romance" (1930), Fox.

STEWART, S. S. R. S.: Appeared in "Thunderbolt" (1929), Paramount.

STOCKOALE, CARL: b. Worthington, Minn., February 19, 1874; h. 5 feet 11 1/2 inches; brown hair and blue-gray eyes; w. 152 pounds; p. Melissa Shremaker and William Stockdale, non-professionals; e. Minnesota high school and the University of North Dakota; stage training of 15 years; not married; by. outdoor sports. Stage experience in stock and road-shows in the East and in Western stock in Portland, Ore., and at

the Alcazar theatre in San Francisco. Entered pictures in 1911 with the old Essanay Film Company, then with D. W. Griffith for the years and is now freelancing. Has appeared in such pictures as "Intolerance," "Oliver Twist" for Paramount, and in "Oliver Twist" with Jackie Coogan. Also in "The Carnation Kid" and "The Terror," Warner Brothers talking pictures and has finished an audien for Christies. Has appeared in 1929 in "China Bound," Metro-Goldwyn-Mayer; "Love Parade," Paramount; "The Black Pearl," Rayart; "Hide Out" (1930), Universal.

STOLL, FLYNN & CO.: Appeared in Vitaphone No. 2349.

STONE, ARTHUR: b. St. Louis, Mo.; h. 5 feet 7 1/2 inches; brown eyes and dark hair; w. 142 pounds; e. Eugene Field Grammar School, Chicago; married and has one son, Jack, 11; by. horseback riding, fishing, duck hunting. Stage experience in vaudeville, stock, musical comedy. Entered pictures in 1924. Pictures include: "Miss Nobody," "Patent Leather Kid," "Chicken a la King," "Burning Daylight," "Farmer's Daughter," "Husbands Are Liars," Crane in "Through Different Eyes," "Captain Lash," "The Far Call," "Fugitives," "Me Ganster," "New Year's Eve," "Red Wine," "The Bad Man" (1930), First National; "Even Justice," "Arizona Kid," "On the Level," Fox; "The Vagabond King," Paramount.

STONE, GEORGIE: b. Lodz, Poland, 1903; h. 5 feet 3 1/2 inches; brown hair and eyes; w. 110 pounds; p. mother deceased; father, Morris Stone, non-professional, e. Polish college; not married; by. golf, squash and tennis. Stage experience (all in East) appearing in Shubert's "Artists and Models" for two and one-half years, with the Winter Garden Revue and in vaudeville. Screen experience includes various roles in "Seventh Heaven," "State Street Sadie," "Tenderloin," "Brass Knuckles," "Naughty Baby," "Weary River," "The Racket" and "Walking Back," in 1929 in "The Girl in the Glass Case," First National; "Two Men and a Maid," Tiffany-Stahl; "Melody Lane," Universal; in 1930 in "The Medicine Man," Tiffany; "The Stronger Sex," "So This Is Paris Green," Paramount-Christie Talking Plays.

STONE, LEWIS: b. Worcester, Mass., Nov. 15, 1879; h. 5 feet 10 1/2 inches; gray hair and hazel eyes; w. 160 pounds; e. in Massachusetts; by. motoring. Some stage experience. Has appeared in the following screen productions: "Milestones," "Scaramouche," "Prisoner of Zenda," "Cytheria," "Lady Who Lied," "Don Juan's Three Nights," "The Lost World," "Too Much Money," "Old Loves and New," "Girl From Montmartre," "Midnight Lover," "Blonde Saint," "Affair of the Follies," "Lonesome Ladies," "Prince of Headwaiters," "Notorious Ladies," "Private Life of Helen of Troy," "Foreign Legion," "Freedom of the Press," "The Patriot," "Trial of Mary Dugan," "Madame X," "Wonders of Women," "Woman of Affairs" and "Wild Orchids," "Her Own Desire" (1929), "Strictly Unconventional," "The Circle" (1929), MGM; in 1930 in "The Big House," "Romance," MGM; "The Office Wife," Warner Bros.

STOWE, LESLIE: Appeared in "Mother's Boy" (1929), Pathe.

STRANOE, PHILIP: Appeared in "The Rescue" (1929), United Artists.

STRANGE, PHILLIP: Appeared in "Behind That Curtain" (1929), Fox; in 1930 in "Vengeance," Columbia; "Bright Lights," "A Notorious Affair," First National.

STRAUSS, WILLIAM: b. New York City, June 13, 1885; h. 5 feet 4 inches; iron gray hair and dark gray eyes; w. 140 pounds; p. Anna and Joseph H. Strauss, non-professionals; e. City College of New York; no stage training; m. Elizabeth M. Babeck, professional. Thirty years' stage experience in stock, vaudeville and Broadway productions; stage director for 10 years. Nine years of screen experience consists of roles in "North Wind's Malice," "Magic Cup," "The Barricade," "Solomon in Society," "Skinner's Dress Suit," "Private Izzy Murphy," "Rubber Tires," "Ankles Preferred," "For Ladies Only," "Sally in Our Alley," "Shamrock and the Rose," "The Rawhide Kid," "So This Is Love," and "The Ghetto," "Do Your Duty," and "Abie's Irish Rose"; "Lucky Boy" (1929), Tiffany-Stahl.

STRIKER, JOE: b. New York City; h. 5 feet 11 1/2 inches; dark brown eyes and hair; w. 152 pounds; e. New York City; by. tennis, swimming. Entered pictures in 1923, to play in "Help Yourself," Goldwyn; back to stage and then later signed by Edwin Carewe to play in "Silver Wings," Fox. Other pictures include: "Cradle Snatchers," Fox; "Queen of the Moulin Rouge," American Releasing; "Wise Wife," "Hart in Hoek," "King of Kings," Pro-Dis-Co; "Friendship," Fox talker; "Paradise," British-International; "The Wrecker," Gainsborough.

STRONG, EUGENE: h. 6 feet 2 inches; dark complexion, dark hair and blue eyes; w. 185 pounds; e. University of Chicago. Screen work with Metro, Rolfe Productions (state rights), Vitagraph, FBO, First National, Columbia. Pictures include: "The Web of Fate," Peerless; "Crooks Can't Win," "Coney Island," "Not for Publication," FBO; "The Warning," "Columbia," Columbia; "The Drop Kick," First National.

STUART, OONALD: Appeared in "Interference" (1929), Paramount.

STUART, JOHN: Appeared in "Kitty" (1929), World Wide.

STUART, NICK: r. n. Nicholas Prata (Pratza, is native spelling); b. Rumania; h. 5 feet 9 inches; black hair and brown eyes; w. 154 pounds; p. Helen and George Prata, non-professionals; e. Dayton, O., night school; m. Sue Carol, July 28; by. golf, swimming and tennis. Screen experience consists of roles in such pictures as "The River Pirate," "The News Parade" and "Girls Gone Wild"; in 1929 in "Joy Street," "Chasing Through Euron," "Why Leave Home," Fox; in 1930 in "Swing High," Pathe; "Honeymoon Zeppelin," "Camous Crushes," "Goodbye Leas," "Hello Television," Educational-Mack Sennett.

STUBBS, HARRY: Appeared in "Alibi" (1929), United Artists; "Night Ride" (1930), Universal.

STURGIS, EDDIE: Appeared in "Fazil" (1929), Fox.

STRIKER, JOSEPH: Appeared in 1929 in "The Wrecker," World Wide-British International; "House of Secrets," Chesterfield.

SUBERLY, SIONEY: Appeared in "Pawns of Passion" (1929), World Wide.

SUEGEL, BERNARD: Appeared in "Redskin" (1929), Paramount.

SULLIVAN, BILLIE: b. Worcester, Mass. Screen career; Leather Pusher series; "Red Clay," Universal; "The Gallant Fool," "The Speed Cop," "When Seconds Count," "Speedy Smith," Rayart; "Cancelled Debts," Sterling; "Walking Back," Pathe; "The Fighting Terror" (1930), Universal Comedies.

SULLIVAN, CHARLES: Appeared in "The Man I Love" (1929), Paramount.

SULLIVAN, FRED: Played in "The Black Watch" (1929), First National; "Around the Corner" (1930), "Prince of Diamonds" (1930), Columbia.

SUMMERS & HUNT: Vitaphone No. 929, "Some Pumpkins."

SUMMERVILLE, GEORGE J. (Slim): b. Calgary, Alta., Can. Screen work, as actor and director of comedies for Universal, Fox, FBO. Pictures include: "The Beloved Rogue," United Artists; "Hey, Hey, Cowboy," "The Chinese Parrot," Universal; "The Wreck of the Hesperus," Pathe; "King of the Rodeo," Universal; Slim in "Strong Boy," Fox; New in "Shadows of Broadway," Universal; Heine in "Tiger Rose," Warner; "The Last Warning," Universal.

SUMMERVILLE, SLIM: Has appeared in 1929 in "Strong Boy," Fox; "King of the Rodeo," Universal; "One Hysterical Night," "Shannons on Broadway," Universal; in 1930 in "Troopers Three," "Under Montana Skies," Tiffany; "All Quiet on the Western Front," "King of Jazz," "Little Accident," Universal.

SUNNY, JIM: "Baby Talks" (1929), "No Boy Wanted" (1929), "Stop That Noise" (1929), Universal Comedies.

SUTHERLAND, OICK: b. Benton, Ky.; h. 6 feet; brown hair and blue eyes; w. 240 pounds; p. Nannie Johnson and William Sutherland, non-professionals; two years' stage training in vaudeville; m. Verba Hutchinson, non-professional; by. motoring, mechanics, does and radio. His screen experience covers a period of ten years in which time he has appeared in such pictures as "Sailor Made Man," "Grandma's Boy," Lloyd Hamilton Comedies, in "The Beloved Rogue," with John Barrymore, and in "Quickands," with Richard Dix, Paramount picture ("Hawks-Morocco"); also with Renee Adoree and Lew Cody in Metro-Goldwyn-Mayer productions; "China Slaver" (1929), Trinity.

SWAIN, MACK: b. Salt Lake City, Utah, February 16, 1876; h. 6 feet 2 inches; blond hair and green eyes; w. 300 pounds; p. Insaborg Jensen and Robert H. Swain, non-professionals; e. public school, Salt Lake City, and has had 22 years' stage training, in vaudeville, minstrel, comedy-drama and musical-comedy; m. Cora King, ex-professional; by. golfing, inventing and likes to putter with mechanics. Stage experience in "Around the World in 80 Days," "Human Hears" and "Brown's in Town." Screen experience with Charles Chaplin in "The Gold Rush"; Mack Sennett for many years; and in "Gentlemen Prefer Blondes" and "The Cohens and Kellys"; in 1929 in "Marianne," Metro-Goldwyn-Mayer; "Cohens and Kellys in Atlantic City," "The Last Warning," Universal.

SWEET, HARRY: Appeared in "Homesick" (1929), Fox.

SWEET and MCNAUGHTON: "On the Boulevard" (1929), Columbia Victor Gens.

SWENSON, ALFREDO: Appeared in "Great Power" (1929), Franklin Warner.

SWICKARO, JOSEPH: b. Cohlentz, Germany; h. 5 feet 10 inches; dark gray eyes and gray hair; w. 155 pounds; e. Germany and United States; by. chess, golf. Stage experience. Entered pictures in 1912. Pictures include: "Four Horsemen," "Tale of Two Cities," "Old San Francisco," "Senorita," "Get Your Man," "Phantoms of the North," Biltmore; "Street Corners," played the King in "The Devil's Chaplain," Rayart; Avado in "The Eternal Woman," Columbia; "The Veiled Woman," Fox; "Times Square," Gotham; "Frozen River," Warner.

SWOR, BERT: Appeared in 1929 in "The Carnation Kid" and "Why Bring That Up," Paramount; Vitaphone No. 2544, "Ducks and Deducts," No. 2543, "A Colorful Sermon."

SYM, IGO: Played in "When You Give Your Heart Away," Ufa.

SYMOS, AUGUSTINE: Appeared in "Four Feathers" (1929), Paramount.

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TABOR, RICHARD: Appeared in "Lucky in Love" (1929), Pathe.

TAFT, BILLY: "Two Fresh Eggs" (1930), Pathe Folly Comedies, second series.

TAIT, WALTER: Appeared in "Hallelujah" (1929), Metro-Goldwyn-Mayer.

TALBOT, LYSLE: Vitaphone No. 1072-73, "The Nightingale."

TALMADGE, RICHARD: Star of many productions, appeared in 1929 in "The Bachelor's Club," Oscar Price production for General Pictures Corporation. Headed Richard Talmadge Productions, formed on the Coast.

TAMAKI, YOSHIWARA: Played in "The Letter" (1929), Paramount.

TAMAREZ, TOM: Appeared in "The One Woman Idea" (1929), Fox.

TANG, FRANK: Appeared in "The Great Divide" (1929), First National.

TARZAN, horse actor: In 1929 in "Smor Americano," Universal; "Cheyenne," First National; in 1930 in "The Fighting Legion," "Lucky Larkin," Universal.

TAYLOR, HENRY: Played in "Beyond the Rio Grande" (1930), Big 4.

TAYLOR, STANLEY: b. Campbell, Minn.; h. 5 feet 10 inches; blue eyes and brown hair; w. 145 pounds; e. Manual high school, Los Angeles and University of California. Specialized in letter science; married; by. football, boxing, tennis. Has lived in Los Angeles, Berkeley, San Francisco. Entered pictures in 1924. Pictures include: "Hometowns," "Red Lips," "Scrambled Weddings," "Romantic Age," Chauffeur in "Glad Rag Doll," Warner; Wally Calou-

houn in "The Home Towners," Warner; Alex. Fairfax in "The Hottentot," Warner.

TEARLE, CONWAY: r. n. Frederick Tearle; b. New York City; h. 5 feet 10 1/2 inches; brown hair and eyes; w. 165 pounds; e. in England; m. Adele Rowland, professional; by. golf. Stage experience in England on legitimate stage. Is now appearing in Henry Duffy stage productions in Los Angeles. Screen experience since 1914; among his productions are the following: "Dancing Mothers," "Black Oxen," "My Official Wife," "Altars of Desire," "Dancers of Paris," "Smoke Below," "Isle of Forgotten Women," "Moulders of Men," "The Greater Glory," "Sporting Lover," "The Lost Zeppelin," "Evidence" and "Gold Diggers of Broadway." Freelance player.

TEARLE, OAVIO: Played in "The Green Goddess" (1930), Warner Bros.

TENBROOK, HARRY: "On the Level," Fox; "The Sea Wolf" (1930), Fox.

TENNYSON, WALTER: b. Bayons Manor, Tealby, Lincolnshire, England; h. 6 feet 1 inch; blue eyes and light hair; w. 185 pounds; e. Eton College and Sandhurst College; specialized in Military training. Graduate of Academic of Dramatic Art, London; by. rowing, skating, skiing, hurdles and swimming. Stage career: "The Green Hat," "The Best People," "So This Is London." Entered pictures in 1923. Pictures include: "The Glorious Adventure," "The Gypsy Cavalier," "The Happy Ending," "Tell Your Children," "Bride of the Storm," "Sally, Irene and Mary," "Corporal Kate," "Dress Parade."

TERRIN, JACK: Played in "Overland Bound" (1930), Bell Pictures.

TERRY, OON: b. Natick, Mass.; e. Tennessee Military School, Andover Academy, Harvard, Cambridge and various European centers of educational interest. In 1924 was one of the Olympic champions in boxing. Charles Francis Cox met him at the Montmartre Cafe in Hollywood and signed him to play "Danny" in "Me, Gangster." Pictures include: "Blindfold," "Fugitive," "The Valiant," "Untamed" and "Border Romance."

THEOBALD, CARL: Appeared in "China Slaver" (1929), Trinity.

THEODORE, RALPH: Appeared in 1929 in "The Dance of Life," Paramount; "Light Fingers," Columbia.

THOMAS, JAMESON: b. London, England; e. in England. Started his stage career when a boy. His first appearance was in "The Squaw Man" with a London company, followed by many leading parts in straight roles. First picture was an adventure film made by a British company in the South Seas. Returned to England in 1926 and was signed by Gaumont for two pictures. Then was signed by British International for three years, making pictures with such actresses as Alice Joyce, Gilda Grey, Anna May Wong and Maria Corda. Played the lead in "High Treason," which was released by Tiffany in the United States and in "The Hate Ship" for British International, which was bought for distribution by First National. His first picture to be made in Hollywood was "Body and Soul."

THOMPSON, GEORGE: Appeared in "Why Bring That Up" (1930), Paramount.

THOMPSON, HAL: Appeared in "Animal Crackers" (1930), Paramount.

THOMPSON, JACK: Vitaphone No. 1045, "Fashion's Mirror."

THOMSON, KENNETH: b. Pittsburgh, Pa., January 7, 1899; h. 6 feet; brown hair and eyes; w. 160 pounds; p. Edith Taylor and Charles B. Thomson, non-professionals; e. Carnegie Institute of Technology; m. Alden Gay, professional. He has appeared in the following stage productions: "Decease," "Emperor Jones," "Czarina," "Three Wise Fools," "The Love Child," "Woman of No Importance," "The Rivals," "Devils Plum Tree," "The Captive" and various stock engagements. He has also appeared in the following screen productions: "White Gold," "King of Kings," "Bellamy Trial," "Broadway Melody," "Say It With Songs," "Careless Age," "Girl From Havana," "Other Tomorrow," "Faithful," "Song Writer," "Girl From Havana," "The Velled Woman," Fox; in 1930 "A Notorious Affair," "Other Tomorrow," "Sweet Mama," First National; "Wild Company," Fox; "Remo," Sono-Art World Wide.

THORNE, W. L.: "The Drake Cuse" (1929), Universal; "Thunderbolt," Paramount; "Abraham Lincoln" (1930), United Artists.

THORPE, GOROON: Appeared in "The Iron Mask" (1929), "Abraham Lincoln" (1930), United Artists.

THURSTON, CHARLES E.: b. Orono, Wis.; e. Berkeley, Cal. Screen work with Hodgkinson, Goldwyn, Vitagraph, Universal. Pleures include: "Life of Abraham Lincoln," "The Chaser," First National; "Is That Nice," FBO; "Between Dangers," "The Fighting Comeback," Pathe; "The Broken Gate," Tiffany-Stahl; "Spillers of the West," MGM.

TIBBETT, LAWRENCE: b. Bakersfield, Cal.; h. 6 feet 1 inch; dark hair and gray eyes; w. 187 pounds; p. William E. Tibbett, deceased; e. Los Angeles schools; by. swimming, motoring, dogs and aviation. He is a noted baritone opera singer and is best known for his roles in "Rigoletto," "La Tosca," "La Forza Del Destino," and "La Boheme." He has appeared in opera in the Orient, and in Russia. He is the first grand opera star to be starred in a talking picture, Metro-Goldwyn-Mayer signed him for the "Rogue Song" and "New Moon" (1930).

TIGHE, HARRY: Appeared in Vitaphone No. 1048, "Bright Sayings."

TIMBERG, HERMAN: Appeared in Vitaphone No. 955, "The Love Boat."

TIMBLIN and RAYMONO: Appeared in Vitaphone No. 2755, "A Pair of Aces."

TOO, QUENTIN: "The New Waiter" (1930), Pathe-George LeMaire Comedies.

TOO, HARRY: b. Allegheny, Pa., 1865. Screen work with Essanay, Selig, Associated Exhibitors, Art-class. Among his pictures are: "The Third Degree," Warner; "The Riding Rowdy," "Skedaddle Gold," "The Oblain," "The Rickaroo," Pathe; "The Bugle Call," MGM; "Rawhide Kid," Universal; "Under the Tonto Rim," Paramount; "The River Woman," Gotham; "One Stolen Night," Warner; "Under Montana Skies," Tiffany; "Conrtn Wild Cats," "The Fighting Legion," "Luckv Larkin," "Sons of the Saddle" (1930), Universal.

TOLER, SIDNEY: Appeared in "Madame X" (1929), Metro-Goldwyn-Mayer; Vitaphone No. 992, "Devil's Parade."

TOLLAIRE, AUGUST: Appeared in 1929 in "His Captive Woman," First National; "Four Sons," "Hot For Paris," Fox.

TOMKINS, OON: Played in "Follow Thru" (1930), Paramount.

TOOKER, WILLIAM H.: b. New York City; h. 5 feet 11 inches; nearly white hair and dark blue eyes; w. 173 pounds; p. Mr. and Mrs. John Wood Tucker, non-professionals; e. high school, New York City, and Polytechnic college, Brooklyn; not married; by. riding and singing. Started on the stage with singing roles in light and grand opera; with Belasco for six years and Charles Frohman for 11; also in "The American Tragedy." Ten years' screen experience and has appeared in such pictures as "Why Girls Go Wild" and "Romance of the Underwood," Fox; "The Bellamy Trial" and "The Scarlet Letter," Metro-Goldwyn-Mayer; "Black White Sheep" and "The Night Watch," for First National, and in "The Whip"; in 1929 in "Protection," Fox; "Love in the Desert," Radio Pictures; "No Defense," Warner Bros.; "Soup to Nuts" (1930), Fox.

TOOMEY, REGIS: b. Pittsburgh, Pa., August 13, 1902; h. 5 feet 11 inches; light brown hair and gray-green eyes; w. 158 pounds; p. Marie Ellen Donnelly and Francis X. Toomey, non-professionals; e. Peabody high school, University of Pittsburgh, and received his stage training at the Carnegie Institute of Technology; m. J. Kathryn Scott, professional; by. all athletics and biographical and historical readings. Five years on the stage with "Rose Marie" as Jim Kenyon; "Is Zat So" as Chick; "The Pall Guy" as Danny; "Little Nelly Kelly" as Jerry Conroy; (England) "Twinkle Twinkle" as Harry, the waiter; "So This is Love" as the electrician; and "Hit the Deck" as Battling Smith. Has appeared in 1929 in "The Wheel of Life," "Illusion," Paramount; "Rich People," Pathe; "Alibi," United Artists; in 1930 in "Crazy That Way," "Good Intentions," Fox; "The Light of Western Stars," "The Street of Chance," Paramount; "Framed," Radio Pictures; "The Steel Highway," Warner Bros.

TORRENCE, OAVIO: b. Edinburgh, Scotland; h. 6 feet 1 inch; black hair and hazel eyes; w. 196 pounds; e. Edinburgh, Scotland, England, Germany. Stage experience with Maude Adams, Mansfield, Ethel Barrymore. Screen work with Cosmopolitan, Pickford, Universal, Paramount, Truart, Vitagraph, Hodgkinson, Wm. Steiner, First National, Goldstone, Metro, Columbia, Preferred, Warner FBO, Fox, Rayart, Elbee, Tiffany-Stahl, Sterling, Biltmore. Pictures include: "Inside of the Cup," "Fess of the Storm Country," "Light That Failed," "Drums of Jeopardy," "The Absynal Brute," "Oh, What a Nurse," "Brown of Harvard," "Annie Laurie," "On the Stroke of Twelve," "The Big Noise," "Little Shepherd of Kingdom Come," "The Cavalier," "Undressed," "The City of Dreams," "Silks and Saddles," "Untamed Justice," "The Black Watch," "Strong Boy" and "City Girl," Fox; "River's End," Warner.

TORRENCE, ERNEST: b. Edinburgh, Scotland; h. 6 feet 4 inches; brown hair and eyes; w. 210

pounds; p. Jessie Bryce and Henry Torrence Thayson, non-professionals; e. Edinburgh academy, and received his stage training at the Royal Academy of Music, London; m. Elsie Reamer, professional; by. music and golf. Stage experience at the Savoy theatre in London for ten years with "The Only Girl" and "The Night Boat." Screen experience consists of various roles in "Tol'able David," "The Covered Wagon," "The Hunchback of Notre Dame," "Peter Pan," "King of Kings," "Fighting Coward," "Ruggles of Red Gap," "Twelve Miles Out" and "Bridge of San Luis Rey"; in 1929 in "Desert Nights," "Speedway," "The Circle," "The Singer of Seville," "Strictly Unconventional," "Their Own Desire," "Untamed," MGM; "Officer O'Brien," Pathe; "Call of the Flesh," MGM.

TRACY, LEE: r. n. William Lee Tracy; h. Atlanta, Ga., April 14, 1898; h. 5 feet 10 inches; blond hair and blue eyes; w. 140 pounds; p. Ray G. and William L. Tracy, non-professionals; e. Western Military academy, Alton, Ill., Union college, Schenectady, N. Y.; not married; by. fishing, amateur and motion picture work, cutting, editing, etc. Stage experience with stock companies five years, with road companies two years. In the following shows in New York City in 1925: "The Show Off," in 1926 "Book of Charm," in 1927 "Wisdom Tooth," in 1928 "Broadway," in 1929 "The Front Page." Screen experience in "Big Time," "On the Level" and "Born Reckless" (1930), Fox.

TRACY, SPENCER: Appeared in Vitaphone No. 1036, "The Hard Guy."

TRAHAN, AL: Appeared in Vitaphone No. 936, "The Musicale."

TRAPS, BUDDY: Appeared in Vitaphone No. 940, "Sound Effects."

TRAVERS, RICHARD: b. Hudson Bay Post, Northwest Territory Canada, April 15, 1890; h. 6 feet; black hair and brown eyes; w. 190 pounds; p. Mary James and John Campbell Tibb, non-professionals; e. St. Andrews junior high school, Toronto, Ont., Canada, and St. Andrews college, Glasgow, Scotland; not married; by. zolf, sketching, hunting, fishing and sailing. Stage experience with Keith Proctor stocks, New York and Philadelphia; Poli's stock, Pennsylvania and New England; "Girls," a Shubert production; "Round Up," a K and E production; "Faid in Full," Wagenholz and Keyser, and in "Alias Jimmy Valentine." Screen experience with Lubin and Essanay Film companies in Chicago, starred and featured for seven years. After the war he returned to pictures and has been freelancing since, appearing in "The White Sister," "In the Palace of the King," "The Covered Wagon," "The Man Trail," "Captain Jinks of the Horse Marines," in Mary Roberts Rinehart's "Fish" series and in George Ade's Fables; "The Black Watch" (1929), Fox; "The Woman Racket" (1930), MGM.

TREACHER, ARTHUR: Played in "The Battle of Paris" (1930), Paramount.

TRENTO, GUY: Appeared in "The One Woman Idea" (1929), Fox.

TREVOR, HUGH: b. Yonkers, New York, October 28, 1903; h. 6 feet 1 inch; brown hair and eyes; w. 165 pounds; e. Harvard, Townsend Harris, Columbia, Riverside Colleges; not married; by. swimming

Roy Mason

Writer

Rendezvous

The Alibi

Tenderfoot

Shiela

The Show Down

Rescue

and tennis. No stage experience. Screen experience started in 1927 when he sold an insurance policy to Richard Dix who arranged for a screen test for him. He has been with Radio Pictures ever since and appeared in the following: "Skinner's Big Idea," "Wall-flowers," "Beau Broadway," "Red Lips," "Dry Martini," "Hey, Ruhe," "Taxi 13," "Love in the Desert," "Strings," "Night Parade" and "The Very Idea" in 1930 in "Conspiracy," "Half Shot at Sunrise," Radio.

TREVOR, NORMAN: Appeared in 1929 in "Restless Youth," Columbia; "Tonight at Twelve," Universal.

TRIGG & MAXWELL: Appeared in Vitaphone No. 2105, "Hot Songs."

TRILLOR, ARMANDO: Appeared in "Laughing at Death" (1929), Radio Pictures.

TROUBETZKOY, YUCCA: b. Los Angeles, Cal., December 12, 1905; h. 6 feet 1 1/2 inches; blond hair and brown eyes; w. 185 pounds; p. Catherine Moussin Pouchkin and Nicholas Troubetzkoy; e. in high schools in Europe; divorced; hy. singing, horses and swimming. Began first real stage career at the 18th Street theatre in Los Angeles in "Phantom Lover" by Geo. Kaiser, other stage experience being in Europe in small community theatres. Screen experience in Europe in "Frow, Frow" and "The Giants Paramount," produced by Aubert and "The Hawk," produced by the French Paramount. Came to Hollywood in 1925 and played the lead in Pola Negri's "Flower of Night," also took part in "Peacock Feathers," and the "Beautiful Cheat" for Universal. He was then in the auto business for two years in Hollywood. He returned to pictures and played in "Four Devils," for Fox, and "Road Show," "Kozue's Song" and "His Glorious Night" for Metro-Goldwyn-Mayer. Freelancing.

TROWBRIDGE, CHARLES: b. Vera Cruz, Mexico; e. Napa, Cal., and Hawaii, then Stanford university. Received first stage training at the Alcazar theatre in San Francisco with Bert Lyell and Bessie Barriscale; went to New York where he graduated to leading roles in farce, tragedy, comedy, musical comedy, drama and comedy drama; played in New York, Chicago, Boston, Philadelphia and other cities, creating many original roles and appearing in many of Broadway's greatest hits. Signed to contract by Paramount, first screen role being in support of Gary Cooper and Carole Lombard in "I Take This Woman."

TRUESDALE, HOWARD: b. Crawford County, Pa., Jan. 3, 1870; h. 5 feet 2 inches; silver hair and blue eyes; w. 205 pounds; e. in Crawford County; married to non-professional; hy. fishing and all sports. Stage experience in stock shows for five years and on stage since 1888. Entered films in 1912, and played in the following productions: "French Heels," "No Thoroughfare," "Fox," "Van Bibber" comedies, "Mating Call," "The Tigris," "Three Ring Marriage," "Lawless Legion." Freelance player.

TRYON, GLENN: b. Julietta, Idaho; h. 5 feet 10 inches; black hair and hazel eyes; w. 165 pounds; p. non-professional; e. Polytechnic high, Los Angeles, and received his stage training on the road, in stock and tent shows all over the country, m. non-professional; hy. hunting, fishing, pie collecting, reading, plays and pictures. He made his first stage appearance in the old Auditorium stock company in Spokane, Wash., in support of the famous Jessie Shirley and George McQuarrie, later playing low comedy and Lorraine Murphy's comedians in a muchly moved tent show. He also appeared with two medicine shows. He has played over 200 plays, the last of which was George Scarborough's Chinese drama, "The Son Daughter," produced in New York by David Belasco and in Los Angeles by Fred Butler. In the picture industry for seven years, he has played in "The White Sheep," "The Battling Orioles," "The Poor Nut," "Painting the Town," "A Hero for a Night," "How to Hone," "Broadway," "Kid," "Ever," "Barnum Was Right," "It Can Be Done," "Skinner Steps Out," all Universal, and in 1930 in "Damea Ahoy," "King of Jazz," "Lonesome," Universal.

TUCKER, RICHARD: b. Brooklyn, N. Y.; h. 5 feet 1 1/2 inches; blue eyes and brown and gray hair; w. 175 pounds; e. New York, Canada Academy. Specialized in history; married; hy. riding. Has lived in New York City. Stage experience with Nat Goodwin, John Drew, Henry E. Dixey, Mrs. Fiske, Bertha Kalich. Entered pictures in 1914 with Edison. Pictures include: "Branding Iron," "Devil's Island," "Wings," "Girl from Rio," "Dearie," "On Trial," "Daughters of D. S.," "Excellent," "Baker in the Dummy," Paramount; "The Squall," "Show Girl," First National; "Captain Swagger," "Love Over Night," Pathe; "Half Marriage," Radio Pictures; "Lucky Boy," Tiffany-Stahl; "This Is Heaven," United Artists; "My Man," Warner; "Synthetic Sin," First National; "The Benson Murder Case," Paramount; "Painted Faces," "Peacock Alley," Tiffany; "Courage," "The Man from Blankley's," Warner; "College Lovers" (1920), First National; "Manslaughter" (1930), Paramount.

TUMANOVA, RENEE & CO.: Vitaphone No. 2359, "Three Russian Gypsies."

TURK, ROY: "The Song Writers Revue," Metro Movietone Acts.

TURNER GEORGE: "White Cargo" (1930), produced by W. P. Film Co., London.

TURNER, RAYMOND: Appeared in 1929 in "Naughty Baby," "Weary River," "Synthetic Sin," "Young Nowheres," First National.

TURNER, WILLIAM H.: b. Ireland; h. 5 feet 8 inches; gray hair and dark eyes; w. 160 pounds; e. Jesuit Seminary, Liverpool; hy. baseball and horse racing. Has had 40 years' experience on stage. From 1890 was with Charles Frohman for seventeen years, appearing in "Held by the Enemy," "Sowing the Wind," "Fatal Card," "Prisoner Zenda," "Because She Loved Him So." Started for five years in David Harum, and had seventeen summers in the Albee Stock Company, in Providence, R. I. Also appeared in "The Green Hat," "The Marriage Bed," "Alias the Deacon," "To the Ladies" and "The Poor Nut." Had two years screen experience with Lubin and Vitaphone in Brooklyn. Last picture was "The Trespasser," also in "The Last Performance" (1929), Universal.

TURPIN, BEN: b. New Orleans, La., 1874; h. 5 feet 4 inches; black hair, crossed eyes; w. 125 pounds. Stage career, Sam E. Jack's Burlesque company, Chicago, Ill.; eleven years vaudeville. Screen career, first

slapstick comedian in pictures. Pictures include "Hogan's Alley," "Song of Songs" (1929), Warner Bros.; "Steele Preferred," PDC; "The College Hero," "The Wife's Relations," Columbia; played cross-eyed lackey in "The Love Parade," Paramount; "Swing High" (1930), Pathe.

TYLER, HARRY: In 1929 in "Oh, Yeah!" Pathe; "Shannons on Broadway," Universal.

TYLER, TOM: b. New York City; h. 6 feet 1 1/2 inches; black hair and brown eyes; w. 190 pounds; e. Port Henry High School, New York; hy. golf, tennis, swimming. Screen work with FBO Westerns. Pictures include: "The Sonora Kid," "Cyclone of the Range," "Cherokee Kid," "Flying U. Ranch," "Phantom of the Range," "Terror Mountain," "Trail of the Horse Thieves," "Gun Law," "Call of the Desert," "Pride of Pawnee," Radio Pictures; "Dahl of the Desert," "Canyon of Missing Men," "Law of the Plains," "Lone Horseman," "Man from Nevada," "Neath Western Skies," "The Phantom Rider," "Pioneers of the West," for Bell Pictures; "Half Pint Polly," Pathe, Rodeo Comedies.

U

ULIS & CLARK: Appeared in Vitaphone No. 2758, "In Dutch."

ULLMAN, ROBERT: Played in "Lummox" (1930), United Artists.

URNAEFF, VAOLM: Appeared in "Fazil" (1929), Fox.

UTICA JUBILEE SINGERS: Appeared in Vitaphone No. 503.

V

VALLES, OAVE: Played in "Hot for Paris" (1929), Fox.

VALENTINO, ALBERT: Appeared in "China Slaver" (1929), Trinity.

VALLEE, RUDY: r. n. Hubert Prior Vallee; b. Island Pond, Vt.; h. 5 feet 8 inches; light hair and blue eyes; w. 150 pounds; p. non-professional; e. Westport, Vermont, University of Maine, Yale; not married; hy. tennis, literature and art. Screen experience: "The Vagabond Lover," for Radio Pictures, several short features; also "Glorifying the American Girl" (1929), Paramount; "Vagabond Lover" (1930), Radio.

VAN OAELE, EDMOND: Has appeared in "Napoleon" (1929), Metro-Goldwyn-Mayer.

VAN, GUS: of the famous vaudeville team of "Van and Schenck." b. Brooklyn, New York; h. 5 feet 7 inches; dark hair and eyes; w. 170 pounds; e. in Brooklyn. Almost from boyhood, Van and Schenck were teamed, but as ball players instead of singers. Both played semi-professional ball in various Brooklyn leagues. Van catching and Schenck pitching. They were then employed by the Brooklyn Rapid Transit Company, Van as motorman and Schenck as conductor. They started to sing together around the car horns. Their fame as "singing street car men" attracted vaudeville scouts and they were given tryouts in Brooklyn with their trolley uniforms as a wardrobe. Success came to them and for 20 years have been headlined together in almost every big city in the world. After making songs in short subjects, Van and Schenck were signed by Metro-Goldwyn-Mayer regular features, their first being "Take It Big," a sehall-vaudeville story; also in Metro Movietone Acts Nos. 83 and 102.

VANAIRE, JACQUES: Appeared in "Fashions in Love" (1929), Paramount.

VARCONI, VICTOR: b. Kisvard, Hungary, March 31; h. 5 feet 10 inches; brown hair and eyes; w. 180 pounds; p. Heinrich Varconi, armor near Budapest; e. grammar school in Budapest and commercial college; received his stage training at Sfinnyveszeti Academii (meaning Actor Art High School). Stage experience consists of appearances in "Lillian" and "The Wolf"; principal triumphs were as "Romeo," "Marc Antony," "Hamlet" and as Richmond in "King Richard III"; seen in an engagement with the National theatre, Budapest, which is the highest success to come to an Hungarian actor. First screen experience in Budapest; then to Berlin and joined Ufa; made "Sodom and Gomorrah" in Vienna. Signed by DeMille and made his first American appearance in pictures in "Triumph"; also played in "Changing Husbands" and "Feet of Clay" for Paramount; returned to Europe (1924-25) and made "The Dancers" and "Last Days of Pompeii" returned to the United States and took the part of Prince Dmitri in "The Volga Boatman"; that of Pontius Pilate in "King of Kings"; and appeared in "Chicago," "Tenth Avenue," "The Angel of Broadway" and "The Divine Lady"; in 1929 in "Sinners Parade," Columbia; "Eternal Love," United Artists; "Captain Thunder" (1930), Warner Bros.

VARNO, ROLANT: Played in "The Blue Angel," Ufa.

VAVITCH, MICHAEL: b. Russia. Screen work with Paramount, Universal, Pro-Dis-Co, Metro-Goldwyn-Mayer. Pictures include: "Venus of Venice," First National; "Two Arabian Knights," "The Gaucho," "Devil Dancer," "The Dove," United Artists; "My Official," "Glorious," Warner; "Thief in the Dark," Fox; "The Divine Lady," First National; "The Bridge of San Luis Rey," MGM; "Wolf Song," Paramount.

VEIDT, CONRAD: b. Berlin, Germany, January 22; h. 6 feet 2 inches; black hair and eyes; w. 165 pounds; e. Berlin high school, and received his stage training on the stages all over Europe; m. non-professional; hy. motoring, sailing and reading. He was a pupil of Max Reinhardt and played on the stage with Emil Jannings, Arthur Basserman, Werner Krauss and Paul Wexler; also appeared in stock in Germany and Austria. Among his pictures are "The Cabinet of Dr. Caligari," "Three Wax Works," "Lady Hamilton," "Lucrezia Borgia," "Brothers Schellenberg," "Prince Cuckoo," "Henry IV," "The Student of Prague," "The Beloved Rogue," "A Man's Past," "The Man Who Laughs," "Erik the Great," the last four being American made pictures; in 1929 in "In Dalarna and Jerusalem," Ernst Mattsson; "Last Performance" (1929), Universal; "The Last Company," Ufa.

VEJAR, HARRY: b. Los Angeles, Cal., April 24, 1890; h. 6 feet; black hair and eyes; w. 190 pounds;

p. Carrie and Henry W. Vejar, non-professionals; e. public schools in Los Angeles and San Francisco; not married; hy. outdoor sports, reading and music. Appeared on the stage as "Marcel" in "My Girl Friday," with Edward Everett Horton in "Cardboard Lover," "Spread Eagle," and has been on the Orpheum circuit with Harlan Tucker. He has been in such pictures as "The Kibbe," with Bernice Clair and Walter Pidgeon; "Wings of Adventure," with Clyde Cook and Armida; as Ortiz in "Mexicali Rose," with Arthur Rankin and Barbara Stanwick; as the padre in "Singer of Seville."

VELIE, JAY: Appeared in Vitaphone No. 2784.

VERDL, FRANCIS M.: Appeared in "House of Secrets" (1929), Chesterfield.

VERNON, BOBBY: b. Chicago, Ill., March 9, 1897; h. 5 feet 2 inches; light brown hair and blue eyes; w. 145 pounds; p. Dorothy Vernon, professional; e. San Francisco high school; m. Angela Vernon; hy. yachting. He started his stage career at the age of 13 with Kibbe and Bill out on picture five years later at the age of 16. He has been with Universal, Sennett and Christie, a recent comedy being "Foot-loose Widows"; also in Vitaphone No. 4036, "Cry Baby."

VIC, CAPTAIN: Appeared in "Laughing at Death" (1929), Radio Pictures.

VICTOR, HENRY: b. London, England; h. 6 feet 1 1/2 inches; greenish blue eyes and dark hair; w. 183 pounds; e. Germany. Specialized in languages; hy. golf, tennis. Has lived in London, Paris, New York, Los Angeles, Leipzig. Entered pictures in 1923. Pictures include: "Prodigal Son," "Love Story of Alette Brunton," "Royal Oak," "The Luck of the Navy," "Tommy Atkins," "The Guns of Loos," "L'Argent,"

VICTOR, VINA: Appeared in "Faces of Children" (1929), Zakora.

VINCENT, ALLAN: Appeared in "Mother's Boy" (1929), Pathe.

VINCENT, SAILOR: Appeared in "Speakeasy" (1929), Fox.

VINCENT, WILLIAM: Appeared in "The Man I Love" (1929), Paramount.

VINCENTI, PAUL: Appeared in "The Veiled Woman" (1929), Fox.

VISAROFF, MICHAEL: b. Russia, November 18, 1890; h. 5 feet 11 inches; brown hair and gray eyes; w. 200 pounds; p. non-professional; e. Russian University; m. Miss Skdhan, professional; hy. sculpturing. Stage experience for many years in Moscow Dramatic theatre. Screen experience: Character parts in the following productions: "The Last Command," "The American," "Two Arabian Nights," "Cactus," "Disraeli," "The Exalted Flapper" (1929), Fox.

VITAPHONE KIDDOES: Appeared in Vitaphone No. 1089, "Showin' Off."

VON AALTEN, TRUUS: Appeared in "His Latest Excellency" (1929), Ufa.

VON BRINCKEN, WILLIAM: b. Flensburg, Germany; e. at the War College at Potsdam, Germany, was commissioned an officer in the Royal Saxon Cavalry; graduate, University of Strassburg, Alsace, commission officer of cavalry in German Army; later in German diplomatic service; h. 5 feet 11 inches; w. 165 pounds; light brown hair and brown eyes; married a non-professional. Entered pictures in 1921. Played Schulz in "Mamba," Tiffany, the Chief in "Inside the Lines," Radio, Baron Bavaria in "Royal Flush" (1930), Pathe, von Richter in "Leathernecker," Radio, the Horn in "This Mad World," Metro-Goldwyn-Mayer. Also in Manhattan Comedies, second series.

VON BRINKEN, BARON: "Leathernecker" (1930), Radio Pictures.

VON ELTZ, THEODORE: b. New Haven, Conn.; h. 5 feet 11 inches; gray eyes and brown hair; w. 160 pounds; e. Hill School, Pottstown, Pa.; married and has two sons, Lou, 6 1/2, Teddy, 5; hy. tennis, swimming, football, riding. Has lived in New York, Boston, Chicago, Hollywood, Buffalo, Denver, Colorado Springs, Pittsburgh, Philadelphia, New Rochelle. Stage experience. Entered pictures in 1920. Pictures include: "One Woman to Another," "No Man's Law," "Red Kimono," "Sea Wolf," "Fools of Fashion," "Paint and Powder," "Way of Strong," "Life's Mockery," "The Awful Truth," Pathe; "The Voice of the Storm," FBO; McDonald in "The Furies," First National; "Nothing to Wear," Columbia; "Four Feathers," Paramount; "The Very Idea," Radio Pictures; "The Rescue," United Artists; "Arizona Kid," Fox.

VON HARBOW, HORST: Played in "The Last Company," Ufa.

VON METER, HARRY: Appeared in "Border Romance" (1930), Tiffany.

VON SEYFFERTITZ, GUSTAV: b. Vienna. Stage experience with Chas. Frohman. Pictures include: "Goose Woman," Universal; "Diplomacy," Paramount; "Sparrows," "The Gaucho," United Artists; "The Bells," Chadwick; "The Wizard," Fox; "Yellow Lily," "Vamping Venus," First National; "Mysterious Lady," MGM; "Chasing Through Europe," "Me, Gangster," Fox; "His Glorious Night," MGM; "Canary Murder Case," "The Case of the World," Paramount; "Come Across," Universal; "Seven Faces," Fox; "Dangerous Paradise," Paramount.

VON STROHEIM, ERICH: b. Vienna, Austria, 1885; e. Austrian Military Academy. Army officer, newspaper man in Austria; newspaper man, magazine writer in United States. Appeared on Orpheum circuit in dramatization of novel by himself; co-author in "The Mask," stage play; author of stage play "Blind Husbands"; acted as assistant to John Emerson in 1914 on "Old Heidelberg"; assistant on several, including Dickford pictures, one with Fairbanks, et al.; played part of Prussian officers; military expert with Griffith on "Hearts of the World"; expert on detail with Allen Holubar on "Hearts of Humanity"; when war was over he was inactive for nine months because of death of war pictures; directed, starred, wrote "Blind Husbands" for Universal; wrote stories, continuities for four others, Universal with Goldwyn; then "Wedding March" for Famous, in connection with P. A. Powers; selected one of the ten best directors in 1926 in "The Film Daily" Annual Ballot; member Academy of M. P. Arts and Sciences; starred

EMIL P. CHAUTARD

Joseph Von Sternberg—
"MOROCCO"

*Dramatic and
Dialogue Director*

— — —
Fox—M-G-M

Mickey (Himself) McGuire



Starring in

**LARRY DARMOUR—
RKO COMEDIES**

in "The Great Gabbo," a James Cruze production; "Three Faces East" (1930), Warner Bros.

VON WINTERSTEIN, EDWARD: Played in "The Blue Angel," Ufa.

VDYER, GUY: "So This Is Marriage" (1929), Pathe Folly Comedies; "Mind Your Business" (1930), Pathe Melody Comedies, second series.

W

WADSWORTH, HENRY: Appeared in "Applause" (1929), "Slightly Scarlet" (1930), Paramount.

WAGSTAFF, JOSEPH: Played Jerry Reavis in "A Song of Kentucky" (1929); Paul Adams in "Let's Go Places" (1930), Fox.

WAITE, MALCOLM: b. Menominee, Mich., May 7, 1894. Screenwork with Pathe, United Artists, MGM, Universal. Pictures include: "The Monkey Talks," "The Broncho Twister," Fox; "Kid Boots," "Now We're in the Air," Paramount; Ted Grant in "The Vagabond Lover," RKO; Higgins in "A Notorious Affair," First National; Mulvey in "Iland 'Em Over," Universal.

WALDO, THAYER: r. n. Everett Thayer Waldo; b. New York City, Oct. 31, 1907; h. 5 feet 11 inches; brown hair and eyes; w. 142 pounds; p. Alice Thayer and Richard Harold Waldo, non-professionals; e. Alhambra, Calif. high school, and Lehigh College one year; hy. sports, golf, tennis, horseback riding, book collecting and dramatic research. Stage experience started in high school, college, stock and repertory. In 1923 took part as Peter in Zona Gale's "Neighbors," in 1924 Launcelot Gobbo in "Merchant of Venice," in Portland, Oregon; as Judas in "Dust of the Road," also parts in "The Charm School" and several operettas. 1925 working in Shakespeare and Beaumont and Fletcher repertory in California and Oregon. 1926 further repertory work and made appearance in "Michael Cape," in O'Neill's "Welded," and other O'Neill one-act plays; as Sir Harry Sims in Barry's "Twelve Pound Look," in Hartford, Conn., and in the East. 1927 as Craig in "Craig's Wife," and juvenile leads in "Eva the Fifth" and "The Good Fellow" with the Hartford Players, Hartford, Conn. 1928 and 1929 with stock, experimental work and repertory in Pasadena, California, and in the East. Appeared as Illmarinen in Ibsen's, "Pillars of Society," as Zindel in "Dybbeck," also considerable writing and directing from 1926 on.

WALDRIDGE, HARDLO: b. New Orleans, La., 1905; h. 5 feet 9½ inches; brown hair and eyes; w. 140 pounds; married; hy. most sports. Stage experience with Jed Harris and Crosby Gage in 1926. Played part of "Loov Da Dope," then to Metro-Goldwyn-Mayer when film rights were sold. Entered pictures Oct. 6, 1928 with Metro-Goldwyn-Mayer.

WALDRON, ANDY: Appeared in "The Lariat Kid" (1929), Universal.

WALDRON, JACK: Vitaphone No. 2691, "A Little Breath of Broadway."

WALE, WALLY: r. n. Floyd T. Alderson; h. Sheridan, Wyo.; h. 5 feet 11¼ inches; brown hair and blue eyes; w. 165 pounds. Entered pictures in 1915. Screen

career includes: "The Cyclone Cowboy," "Tearin' Into Trouble," "The Meddling Stranger," "Skedaddle Gold," "White Pebbles," "The Soda Water Cowboy," "The Desert of the Lost," "Desperate Courage," "Saddle Mates," "Flying Buckaroo," Pathe; "Trails of Dancer" (1930), "Canyon Hawks" (1930), "Icar L Ranch" (1930), Big 4 Corp.; "Overland Bound" (1930), Bell Pictures.

WALKER, GEORGE: Appeared in "Redskin" (1929), Paramount.

WALKER, JOHNNIE: b. New York; h. 5 feet 11 inches; black hair and brown eyes; w. 160 pounds; e. Fordham University. Stage career; stock, dramatic, musical. Screen career includes: "The Matinee Idol," "So This Is Paris," "A Swell Head," "So This Is Love," "Ladies of Leisure" (1930), "The Melody Man" (1929), Columbia; "Bare Knees," "Gotham," "Pretty Clothes," "Sterling," "Crossed Broad," Bischoff; "A Boy of the Streets," Rayart; "Ladies in Love" (1930), Chesterfield; "Up the River" (1930), Fox.

WALLACE, JOHN: Appeared in "The Donovan Affair" (1929), Columbia.

WALLACE, MORGAN: b. Lompoc, Cal., July 26, 1888; e. in California; h. 5 feet 11½ inches; w. 173 pounds; dark hair and brown eyes. Entered pictures in 1920. While playing in a New York stage production he was picked by D. W. Griffith for a part in his picture, "Dream Street." Also appeared in "Orphans of the Storm," "One Exciting Night," "Up the River" and "Big Money."

WALLING, WILL: b. New York City; e. New York City. Stage experience in "Bride of the Lamp," "Pictures include: "The Iron Horse," "Man Without a Country," Fox; "Winners of the Wilderness," MGM; "The Devil's Saddle," "The Noose," First National; "The Harvester," FBO; Uncle Billy in "The Matine Call," Paramount; "Dark Streets," First National; "Welcome Dancer," Paramount; "The Medicine Man," Tiffany; "Moby Dick," Warner.

WALLING, RICHARD: Appeared in "Companionate Marriage" (1929), First National.

WALLS, TDM: "One Embarrassing Night" (1930), MGM.

WALSH, GEORGE: b. New York, 1892; h. 5 feet 11 inches; brown hair and eyes; w. 175 pounds; e. High School of Commerce, N. Y., studied law at Fordham and Georgetown University. Screen work with Fox, First National, Universal, Goldwyn, Chadwick, State Rights, Excellent Pictures, Pathe, among them "Back to Liberty," "Excellent," "Combat," Pathe.

WALTERS, JACK: b. Kansas; h. 6 feet; brown eyes and hair; w. 180 pounds; e. Kiowa, Wichita, Kan.; Columbus, Ohio. Specialized in mathematics, law, art; hy. dancing, travel. Has lived in Wichita, Oklahoma City. Entered pictures in 1913 through Tom Mix's suggestion, joined Selig Polyscope Company. Played in "Roped," "Blind Man of Copperhead," "Sympathetic," "Headin' North," "Ace of the Saddle," "Two from Texas," "Hitchin' Posts," "Slipper Tongue," "Hoodman Blind," "Wild West Romance."

WALTHALL, HENRY B.: b. Shelby City, Ala.; h. 5 feet 7 inches; gray hair and brown eyes; w. 130 pounds. Stage experience. Entered pictures in 1910.

Screen work for First National, Selznick, Pro-Dis-Co, Tiffany-Stahl, Schulberg, Truart, Fox, Rayart. Pictures include: "Birth of a Nation," Griffith; "The Scarlet Letter," MGM; "Love Me and the World Is Mine," "Freedom of the Press," Universal; "Wings," Paramount; "Street Corners," Fuller in "The Trespasser," the father in "Phantom in the House," Continental; "Black Magic," Fox; "Speakeasy," "The Bridge of San Luis Rey," MGM; "The River of Romance," Paramount; "Jazz Age," Radio Pictures; "From Headquarters" and "Stark Mad," Warner; "In Old California," Audible Pictures; "Temple Tower," Fox; "Blaze of Glory," Sono Art-World Wide; "Abraham Lincoln," United Artists; "Retribution," "The Pay Off," Vitaphone.

WALTON, FRED: r. n. Frederick Fleming; b. England; h. 5 feet 6 inches; blue eyes and light brown hair; w. 160 pounds; e. England; hy. fishing. Stage experience in England, Ireland, Scotland, Germany, France, Australia, New Zealand, South Africa, Canada and United States. Entered pictures in 1924. Pictures include: "The Wise Wife," "Almost Human," Pathe; Judge in "Circumstantial Evidence," Chesterfield; Doctor in "Dynamite," MGM; "South of Panama," Chesterfield; Priest in "Taming of the Shrew," United Artists; "House of Shame" and "Below the Deadline," Chesterfield.

WANZER, ARTHUR: "Dance With Me" (1930), Pathe Checker Comedies, second series.

WARD, HAP: Appeared in "Fugitives" (1929), Fox.

WARD, MACKENZIE: Appeared in "Lucky in Love" (1929), Pathe; "Doing Phil a Favor" (1930), Pathe Variety Comedies.

WARD, RDSOCE: Appeared in "West of Zanzibar" (1929), Metro-Goldwyn-Mayer.

WARD, SOLLY: Appeared in Vitaphone No. 2148, "At the Party."

WARD, TINY: "Below the Deadline" (1929), Chesterfield.

WARD, WARWICK: Appeared in "Looping the Loop" (1929), Paramount.

WARDWELL, GEOFFREY: b. New York, July 30, 1900; h. 6 feet 1 inch; dark hair and eyes; w. 160 pounds; e. in England till twelve years of age, then to New York where education was completed; married. Wrote operettas at the age of sixteen. Stage experience started with repertory companies. First attracted attention in "Much Ado About Nothing." Screen experience started in role of Hortensio with Mary Pickford in "Taming of the Shrew."

WARING, TOM: Appeared in Metro Movietone Act No. 565.

WARNER, H. B.: h. St. John's Woods, London, England; h. 6¼ feet; fair hair and blue eyes; w. 168 pounds; e. Bedford, England, and University College, London. Stage experience. Screen work with Ince, McClure, Frohman, Jesse D. Hampton. Pictures include: "Sorrel and Son," United Artists; "French Dressing," First National; Lewis Dyke in "The Dark Swan," First National; Dr. Cusick in "Tiger Rose," Warner; "The Divine Lady," "Wedding Rings," First National; "Trial of Mary Dugan," MGM; "The Doctor's Secret," Paramount; "King of Kings," Pathe;

"The Argyle Case," "Conquest," "The Gamblers" and "Stark Mad," Warner; "Furies," First National; "Wild Company," Fox; "The Green Goddess," "The Second Floor Mystery," Warner; "On Your Back," Fox.

WARREN, E. ALYN: Appeared in 1929 in "Chasing Through Europe," "Red Wine," Fox; "The Trail of '98," Metro-Goldwyn-Mayer; in 1930 in "Prince of Diamonds," Columbia; "The Medicine Man," Tiffany; "Abraham Lincoln," United Artists.

WARREN, FRED H.: b. Rock Island, Ill.; e. in Rock Island; h. 5 feet 9 inches; w. 140 pounds; brown hair, blue eyes. Twelve years with Keith-Orpheum vaudeville. Entered pictures in 1929. Pictures include: "The Spieler," "In Old Arizona," "The Barker," "Girl of the Golden West," with Mary Pickford in "Kiki," "The Crash (1929), First National; "Abraham Lincoln" (1930), United Artists; "Hearts and Hoofs" (1930), Rodeo Comedies, Pathe.

WARREN, HERBERT: Appeared in "House of Secrets" (1930), Chesterfield.

WARWICK, ROBERT: Appeared in "Unmasked" (1930), Artclass.

WASHBURN, BRYANT: b. Chicago, Ill.; h. 5 feet 11 inches; brown hair and eyes; w. 160 pounds; p. Metha Catherine Johnson and Bryant Washburn, non-professionals; e. Lake View high school; not married; hy. golf, swimming and handball. Stage experience consists of appearances in "The Fighter," "The Rittance Man," "The Great John Ganton," and "The Wolf"; and in stock for 13 weeks, Toronto; and 12 weeks in Wilmington. Screen experience includes roles in such pictures as "Skinner's Stories," "The Prince of Graustark," "It Pays to Advertise," "Six Best Sellers," "What Happened to Jones," "Too Much Johnson," "Mrs. Temple's Telegram," "The Way of a Man with a Maid," "Why Smith Left Home," "Breakfast at Sunrise," "Honeymoon Plat," "Beware of Widows," "The Love Thrill" and "Nothing to Wear," "Swing High" (1930), Pathe; Vitaphone No. 3740, "Christmas Knight," No. 3738, "Niagara Falls."

WASHINGTON, BLUE: r. n. Edgar Washington Blue; b. Los Angeles, Cal.; h. 6 feet 2 inches; black hair and brown eyes; w. 225 pounds; e. in Los Angeles, California; married. No stage experience. He has appeared in the following screen productions: "The Blood Ship," "By Whose Hand," "Wyoming," "Beggars of Life," "Ransom," "There It Is," "Do Your Duty," "Phantom City," "Black Magic," most of them being Ken Maynard films for Universal. Freelance player.

WATERS, GLEN: Appeared in "She Goes to War" (1929), United Artists.

WATLES, BUDDY: Appeared in "Divorce Made Easy" (1929), Paramount.

WATSON, BOBBY: Vitaphone No. 3758, "The Baby Bandit," No. 3759, "Contrary Mary," No. 3680, "Maid's Night Out."

WATSON, COY, JR.: r. n. James Caunhey Watson, Jr.; b. Los Angeles, Nov. 12, 1912; h. 5 feet 6 inches; blue eyes and light hair; w. 128 pounds; e. Los Angeles public schools; hy. swimming, basketball, football, riding. Pictures include: "You Never Know," Vitaphone; "The Right of the Strongest," Selznick; "Buttons," MGM; Sammy in "The Smart Set," MGM; Buttons in "One Woman Idea," Fox; office boy in "Reckless Youth," Columbia.

WATSON, HARRY: "Pardon My Gun," Pathe; "Tuberville" (1929), "Fifty Miles from Broadway" (1930), "Tuberville Night Club" (1930), Pathe Golden Rooster Comedies.

WATTS, LYONEL: Played in "Outward Bound" (1930), Warner Bros.

WATTS & GILBERT: Appeared in Vitaphone No. 2135.

WAYNE, ROBERT: b. Pittsburgh, Pa., October 28, 1897; h. 5 feet 10 inches; dark blue eyes and gray hair; w. 185 pounds; e. Western University and Duff's College, Pittsburgh; married; hy. golf, billiards, baseball. Has lived in St. Louis, Boston, and Los Angeles. First entered pictures for short season in 1915; again in 1929 when he remained in Los Angeles for that purpose after playing with Frank Craven's "19th Hole" company. Pictures include: Levisohn in "Fashions in Love," Paramount; Judge Davis in "The Love Racket," First National.

WEBB, CLIFTON: Appeared in Vitaphone No. 1025, "The Still Alarm."

WEBER and FIELD: Appeared in "The March of Time," MGM.

WEIGEL, PAUL: b. Halle, Saxony; h. 5 feet 8 inches; gray hair and hazel eyes; w. 145 pounds; e. Germany. Stage experience. Screen work with Metro, Fox Universal, Vitaphone, Robertson-Cole, Paramount, Selznick, FBO, Hodkinson, Pro-Dis-Co, Truant, Lunas. Pictures include: "Hidden Aces," Pathe; "Broadway After Midnight," Krelbar Pictures; "Mary the Girl," Sterling; "The Wagon Show," First National; "The Leatherneck," Pathe.

WELSH, WILLIAM J.: b. Philadelphia, Pa. Stage experience in opera, dramatic, with Jos. Santley. Pictures include: "Over the Hill," "Hills of Peril," "Chain Lightning," "Dare Devil's Reward," Fox; "Paying the Price," "Isle of Forgotten Women," "The Opening Night," Columbia; "The Mississippi Gambler," Universal.

WELLMAN & RUSSELL: Vitaphone No. 2145, "In the Street Long Ago."

WELLS, GIL: Appeared in Vitaphone No. 2735.

WELLS, RALPH: Played in "Night Ride" (1930), Universal.

WELLS, TED: Appeared in 1929 in "Beauty and Bullets," "The Border Wildcat," "Born to the Saddle," "Grit Wins," "The Hidin' Demon," "The Smiling Terror," Universal.

WEST, ARTHUR "PAT": r. n. Arthur West; b. Paducah, Ky., November, 1892; h. 5 feet 5 inches; light brown hair and blue eyes; w. 190 pounds; e. Cleveland high school, Cleveland, O.; m. Lucille Harmon, professional; hy. golf. Stage experience since about 1918; entertainment troupe during World War, played before important personages in Europe; West Coast circuit as featured comedian; Ziegfeld "Follies" with Will Rogers; "Captain Jack," "Paradise Alley," "Good News" in England. Screen experience: eight Vitaphone shorts, among them No. 4159, "Russian Around," and No. 2919, "Ship Ahoy."

WEST, BUSTER: b. Philadelphia, Pa.; p. John West and Madame D'Enos, professionals. Professional career

began at age of 5 and he toured entire world with father and mother as acrobats and dancers. Has appeared in vaudeville and musical comedy. Made screen debut about a year ago with John West in Christie two-reel talking pictures, "The Dancing Gob," "Marching to Georgia," "Don't Give Up," followed by a vaudeville tour.

WEST, CHARLES: Appeared in 1929 in "Handcuffed," Rayart; "Acquitted," Columbia.

WEST, FORD: "Half Way to Heaven" (1929), Paramount; "Call of the West" (1930), Columbia.

WEST, JOHN: b. Norfolk, Va.; m. Madame D'Enos, professional, one child, Buster. Left home when quite young and joined Sun Brothers' Wagon Show, a traveling circus. Became an acrobatic star with the circus, doing an aerial act and hazardous leaps. Then joined the Walter C. Main Show, another circus, remaining one year. Left to become a star with Forepaugh and Sells Brothers. Has toured the world with wife and son as acrobats and dancers. Has appeared in vaudeville and musical comedies. Made debut in motion pictures about a year ago, being starred in a series of Christie Talking Comedies, among them being "The Dancing Gob" and "Marching to Georgia." In 1930 made an Educational-Christie comedy titled "Don't Give Up," followed by vaudeville tour.

WEST, PAT & MIDDLES: Appeared in Vitaphone No. 2135.

WESTON & LYONS: Vitaphone No. 2318, "A Bowery Bouncer and His Belle."

WHEELER, BERT: b. Patterson, N. J.; he spent many years as prop boy and bit player in stock companies, and vaudeville. His first stage success was in "Rio Rita," which later was filmed with him in the comedy role he had played on the stage. Other screen appearances: "Cuckoos," "Dixiana" and "Half Shot at Sunrise," for RKO.

WHEEZER: r. n. Bobby Hutchins; b. Tacoma, Wash., March 29, 1925; light brown hair and blue eyes; p. Constance Roe and James Arthur Hutchins, non-professionals; hy. writing. Started screen career when but 21 months old, with a small part in Buster Brown comedies for Stern Brothers. Under long term contract to Hal Roach in "Our Gang."

WHITE, CARL: Played in "Big Boy" (1930), Warner Bros.

WHITE, JACK: Vitaphone No. 4270-71, "The Legacy," No. 4284, "The Skin Game," No. 4285, "Ship Ahoy."

WHITE, LEO: b. Manchester, England; h. 5 feet 6 inches; brown hair and blue eyes; w. 132 pounds; e. Manchester, England. Stage experience with Frohman productions. Screen work with Paramount, Metro, Associated Exhibitors, Fox, First National, Chadwick, Columbia. Pictures include: "The Beauty Shopper," "Girl from Gay Paree," "Tiffany Stahl," "The Slaver," "Ayvorn," "A Bowery Cinderella," "Excellent," "Breed of the Sunsets," FBO; "What Price Beauty," Pathe; "The Thunder Riders," "How to Handle Women," Universal; Pearl's lawyer in "Campus Knights," Chesterfield; "Smilin' Guns," "Born to the Saddle," "Roaring Ranch" (1930), Universal.

WHITE, MALCOLM: Appeared in "Noah's Ark" (1929), Warner Bros.; "Mounted Stranger" (1930), Universal.

WHITELY, THOMAS: Played in "Journey's End" (1930), Tiffany.

WHITEMAN, PAUL: b. Denver, Col.; at age of 17 was the chief viola player in the Denver Symphony Orchestra, and in 1915 played the viola in the World's Fair Orchestra at San Francisco. He was a leader of a New Band during the war and after the Armistice returned to San Francisco and organized own orchestra and later was engaged to play at the opening of the Ambassador hotel in Atlantic City. It was at this time that he made his first records for the Victor Phonograph Company. While filling an engagement at the Palais Royale in New York, Ziegfeld signed him for a number in the "Follies." In 1929 gave a concert in Astoria, Ore., and George Gershwin's "Rhapsody in Blue" was especially featured. In 1930 he appeared in "King of Jazz" for Universal.

WHITING, JACK: b. Philadelphia, Pa.; h. 6 feet; blond hair and blue eyes; slender build; p. Dr. H. D. Whiting; e. Philadelphia high school, University of Pennsylvania; m. Beth Sully. Stage career: first appearance in amateur theatricals and in 1930 accepted offer from Ziegfeld to appear in "Follies," also appeared in "Aren't We All" with Cyril Maude, "Stepping Stones," and has understudied Hal Skelly. "Top Speed" for Vitaphone was first picture. Has appeared in 1930 in "College Lovers," "The Life of the Party" for Warner Bros.

WHITLOCK, LLOYD: b. Springfield, Mo.; h. 6 feet 1 1/2 inches; brown hair and eyes; w. 175 pounds; e. Missouri University. Stage experience. Pictures include: "Hot Heels," "A Hero for a Night," "The Michigan Kid," Universal; "On the Stroke of Twelve," Rayart; "Pretty Clothes," Sterling; "The War Horse," Fox; "The Perfect Sap," First National; "The Fatal Warning," Mascot Serial; "House of Shame," Chesterfield; "Kid's Clever," "The Cohens and Kellsy in Scotland," "One Hysterical Night," "Skinner Steps Out," Universal.

WHITMAN, GAYNE: Appeared in "Lucky Boy" (1929), Tiffany.

WHITTAKER, CHARLES: Appeared in "Cheyenne" (1929), First National.

WILBER, ROBERT: b. Louisville, Ky., May 6, 1897; h. 6 feet 1 inch; dark brown hair and eyes; w. 178 pounds; p. professionals; e. Roanoke, Va., high school; hy. professional dancing, classical and eccentric. Stage experience of four years with C. M. Nutt stock. Screen experience appearing in "The Last Command," Paramount production; "Stool Pigeon," Columbia production; "Wilderness Patrol," Bischoff production; "The Gate Crasher," Universal production; "Speakeasy," Fox, and "Haunted" and "Dynamite," Metro-Goldwyn-Mayer.

WICKLAND, LYONS: Appeared in "Unmasked" (1930), Artclass.

WILCOX, JAMES: Appeared in "The Peacock Fan" (1929), Chesterfield.

WILDLEY & SHEEHAN: Appeared in Vitaphone No. 2113.

WILLIAMS, GUINN: b. Decatur, Texas, April 26, 1900; h. 6 feet 2 inches; curly blond hair and gray eyes; w. 200 pounds; p. Guinn Williams, United States congressman from Texas; e. military schools in Texas, Texas and Texas University; hy. riding, swimming, golf and roping. He started as an extra in 1919 in "Almost a Husband" for Goldwyn; starred later in about

36 independent productions, Westerns, for Aywon Film Corporation; then with Rogers for two years. He has appeared in such pictures as "Bex, King of Wild Horses," "Quarantined Rivals," "Brown of Harvard," "Slide, Kelly, Slide," "Burning Daylight," "Wamping Venus," "Black Cyclone," "The College Widow," "Noah's Ark," "My Man" and "Our Daily Bread"; (1929) "Lucky Star," Fox; "From Headquarters," Warner Bros., and in the "Big Fight."

WILLIAMS, ZACK: Appeared in 1929 in "Hearts in Dixie," Fox; "Four Feathers," Paramount.

WILLS, SI: "One Nutty Night" (1930), Pathe Checker Comedies, second series; "Sixteen Sweeties" (1930), Pathe Melody Comedies, first series; "All for Mabel" (1930), Pathe Campus Comedies.

WILSON, CHARLES: In 1929 in "Acquitted," "Broadway Scandals," "Song of Love," Columbia.

WILSON, ERNEST: Appeared in "The Drifter" (1929), Radio Pictures.

WILSON, HAL: b. New York City, October 2, 1867; h. 5 feet 8 inches; brown eyes and gray hair; w. 160 pounds; e. New York public schools and College of City of New York. Specialized in mathematics and medicine; married; hy. baseball, horse racing. Has lived in New York, Melbourne, Australia, Los Angeles. Since the age of 10 has been on the stage. Entered pictures in 1907, with Vitaphone Company at request of Stuart Blackton and A. E. Smith. Pictures include: "The Clown's Best Performance," "Peeping Tom in 'Lady Godiva,'" Ranch Owner in "Sundown," First National; Innkeeper in "Don Q," United Artists; "Iron Mask," United Artists; "Divorce Made Easy" (1929), Paramount.

WILSON, TOM: b. Helena, Mont.; h. 6 feet 2 inches; dark brown hair and dark eyes; w. 220 pounds. Stage experience with Robert Fitzsimmons, George Ade, Mrs. Fiske, Eva Tanguay. Pictures include: "The Pioneer Scout," "The Rainmaker," "When a Man Loves," "Hans and Grete at the Front," "When a Man Loves," Warner; "No Control," Pro-Dis-Co; "Battling Butler," MGM; Baggage Master in "Strong Boy," Fox; Hijacker in "Darkened Skies," Biltmore; "Big Boy," Warner.

WINNINGER, CHARLES: b. Athens, Wis., May 26, 1884; h. 5 feet 6 inches; bushy gray hair and blue eyes; w. 155 pounds; e. public schools of native town; p. professionals; m. Blanche King, professional; hy. outdoor sports. Left eighth grade to join family on tour in 1898, known as Winninger Family Concert Company. Made several vaudeville tours and upon the retirement of father and mother, five brothers played repertory for many years. Played in stock company in San Antonio, Texas, and Seattle, Wash. Joined "The Yankee Girl" in Milwaukee while Blanche King was playing in it. This production made Broadway in 1912.

Played Ziegfeld in all Miss King's productions and appeared with her in vaudeville for several seasons. Made first screen appearance at LKO studio in Hollywood under Henry Lehrman. In 1916 appeared in New York in a George M. Cohan review. Played with Leo Dietrichstein in "The Great Lover." Later appeared in several Ziegfeld shows and in Winter Garden production. For past three years portrayed role of "Captain Andy" in "Show Boat." Signed Fox Movietone contract in March, 1930. Appeared in "Soup to Nuts," for Fox.

WINSLOW, DICK: r. n. Richard Winslow Johnson; b. Jennings, La., March 25, 1915; h. 58 inches; light hair and blue eyes; w. 88 pounds; p. Winoman Breazeale and Sidney R. Johnson, mothers, a writer; e. Belmont high school, Los Angeles, Calif.; not married; hy. air games, music and most sports. Stage career started in school plays. Appeared in the "Silver Thread" at the Egan theatre in Los Angeles, and "The Emperor Clothes," at the Belmont theatre in Los Angeles, also in "The Pageant of Peace," and many others. Plays the pipe organ, piano, marimba, bag pipes, accordion, drums, saxophone and other wind instruments. He has appeared on the screen since he was five years old, some of the productions are as follows: "Avalanche," "Sweetie," "Virginian" and "Sarah and Son" for Paramount; "Not One to Fail," for Renaud Hoffman and "Marianne" for Metro-Goldwyn-Mayer. In all he has appeared in approximately 70 films since starting career. Freelance player.

WISE, JACK: Appeared in "Smilin' Guns" (1929), Universal.

WITHERS, GRANT: e. Kemper Military Academy in Boonesville, Mo.; m. Loretta Young; stage career started in a school play, "Clarence." At graduation he came to Los Angeles as salesman for the standard Oil Company. He then went to work for the Los Angeles Record newspaper, his first assignment being the feature of Wallace Reid. He was with the R-card for a year and a half, when one day he worked as an extra for Douglas McLean. That was the beginning of his screen career and soon after he appeared in "Madonna of Avenue A," "The Time, the Place and the Girl," "In the Headlines," "Early in the Evening" and "So Long Letty"; in 1929 in "Song of Songs," Warner Bros.; "Saturday's Children," First National; in 1930 in "Soldiers and Women," Columbia; "Back Pay," "Other Tomorrow," First National; "Dancing Sweeties," "The Second Floor Mystery," "Sinners Holiday," "The Steel Highway," Warner Bros.

WOLF, JACK: "After the Show" (1929), Pathe Melody Comedies, first series.

WOLHEIM, DAN: b. New York City, Feb. 8, 1894; h. 6 feet 1 inch; brown hair and gray eyes; w. 195 pounds; p. Esther and Max Wolheim, non-professionals; e. high school education; not married; hy. golf and baseball. Stage experience in vaudeville with Keith-Orpheum Circus. Screen experience in the following productions: "The Racket," "Tenderloin," "The Cross to Singapore," "The Flying Fool," "Big Time," "The Far Call" (1929), Fox.

WOLHEIM, LOUIS: b. New York City, March 28, 1880; h. 5 feet 10 inches; brown hair and eyes; w. 180 pounds; e. schools of New York City, Cornell University, studying engineering at Cornell and receiving his M.E. degree at that institution (it was while playing football for Cornell on the 1904 football team that he broke his nose, thus making his face his fortune in the films); m. Tauch mathematics at Cornell Preparatory School during the six years that followed his graduation from University. Stage experience in support of John and Lionel Barrymore in "The Jest" and as the original Captain Flag of "What Price Glory" when it was offered on the stage in New York. While acting in the stage he also supported John Barrymore in "Sherlock Holmes," the film. Since then has appeared in Marion Davies' "Little Old New York" as the prize fighter and more recently scored in "Two Arabian Knights" comedy film; supported Barrymore

in "Tempest" and also appeared in "Sorrell and Son," "The Awakening" and in "Condemned," with Ronald Colman; in 1929 in "Frozen Justice," Fox; "Shady Lady," Pathe; in 1930 in "The Ship from Shanghai," MGM; "All Quiet on the Western Front," Universal. Signed by RKO. Died in 1930.

WOLOSHIN, ALEX: Appeared in "The Case of Lena Smith" (1929), Paramount.

WONG, JOE: Appeared in Vitaphone No. 2126.

WOOD, BRITT: Appeared in Vitaphone No. 2129.

WOOD, ERNEST: b. Atchison, Kan., April 17, 1892; h. 5 feet 10 1/2 inches; brown eyes and brown hair; w. 150 pounds; e. New York and Betts Military Academy, Stamford, Conn.; married; by. swimming, hunting, horseshoe pitching. Stage experience in musical comedy, farce, drama, vaudeville. Entered pictures in 1923. Pictures include: "A Certain Young Man," "Take Me Home," "Husbands Are Liars," "Red Wine," Fox; "Not Damaged," Fox; "For Love or Money," Paramount, Christie Talking Pictures.

WOOD, FREEMAN: b. Denver, Col.; e. Columbia University. Stage experience with Grace George, Belasco, William Gillette, Stuart Walker, Wm. A. Brady. Screen work with Goldwyn, Pro-Dis-Co, Metro, Fox, Lumas, Chadwick, Columbia, Tiffany-Stahl. Pictures include: "McFadden's Flats," First National; "Taxi, Taxi," Universal; "The Coward," "Little Yellow House," FBO; "Garden of Eden," United Artists; "Half a Bride," Paramount; Gerald in "Chinatown Nights," Paramount.

WOODRUFF, BERT: b. Peoria, Ill., April 29, 1856; h. 5 feet 6 inches; gray hair and blue eyes; w. 170 pounds; p. Hannah R. and William A. Woodruff, non-professional; e. Peoria, Ill., schools and received his stage training in dramatics and vaudeville, Peoria; m. Hattie M. Sprague, non-professional; by. making money. He entered the theatrical profession in 1876 in minstrels, continuing for two years; then toured until 1882; and entered vaudeville in Peoria continuing in same house for seven years doing an Irish act (1889 to 1891). Also manager of theatres in Davenport, Ia.; Sheboygan, Wis.; Chicago, Ill.; Springfield, Ill., until 1904; then went to California with a carnival company. Entered pictures in 1916 with D. W. Griffith, appearing in "Jim Bludson," "Veteran Sinners," "Children of Dust," "Flaming Gold," "The Barrier," "The Fire Brigade," "Spring Fever," "Spiced," "Masked Money," "The Awakening"; in nine pictures with Charles Ray; "Song of Kentucky" (1929), Fox.

WOODS, HARRY LEWIS: Appeared in 1929 in "China Bound," "The Desert Rider," "The Viking," Metro-Goldwyn-Mayer; "Gun Law," Radio Pictures; "Pardon My Gun," Pathe; "Ranch House Blues" (1930), Pathe Rodeo Comedies.

WOOLF, WALTER: h. San Francisco, Cal.; h. 6 feet 1 inch; brown eyes and brown hair; w. 185

pounds; e. Salt Lake City, Utah. Specialized in mining and engineering; married and has one daughter, Barbara Jean, 1; by. golf, tennis, horseback riding. Has lived in Salt Lake City, San Francisco, Los Angeles, New York City. Pictures include: "Golden Dawn" (1930), Warner.

WOOLSEY, ROBERT: b. Oakland, Cal., August 14, 1889; h. 5 feet 5 1/2 inches; brown hair and eyes; w. 120 pounds; p. Sarah and Thomas Woolsey, non-professional; e. Township high, Murphysboro, Illinois; m. Mironne Reed, non-professional; by. golf and writing. Stage experience fifteen years dramatic and musical stock companies all over United States. Road shows "Prince of Pilsen," "Three Twins," "Little Johnnie Jones," "Isle of Spice," "Rosary" and with Kitty Gordon in "The Enchantress." Two years in Australia, New Zealand, South Africa, India and Orient, six years as headliner in vaudeville theatres on Broadway with "Nothing but Love," "Dear Mable," "Right Girl," "Blue Kitten," "Poppy," "Lady in Ermine," "Dream Girl," "Mayflowers," "Honest Liar," "My Princess" and "Rio Rita." Screen experience: original stage part in "Rio Rita"; in 1930 in "The Cuckoos," "Dixiana," Radio Pictures; "Half Shot at Sunrise," Badio Pictures.

WORK, MILTON C.: Appeared in Vitaphone No. 979.

WORTHINGTON, WILLIAM: President and treasurer of Multicolor Films. Born and educated in Troy, N. Y.; by. motor and swimming. Stage career, grand opera, drama, stock vaudeville. Directed "Everywoman," began pictures in 1913. Directed many important pictures. Played in "Red Lights," "The Green Goddess," "Her Honor, the Governor," FRO; "Return of Boston Blackie," First Division, "Good Morning Judge," "Happiness Ahead," First National; "Half A Bride," Paramount; "The Climax" (1930), Universal.

WRAY, JOHN GRIFFITH: h. Philadelphia, Pa.; h. 5 feet 8 inches; blue-gray eyes and brown hair; w. 150 pounds; e. Parochial schools, Pa.; married; by. riding, ice skating. Has lived in New York, Chicago, Pennsylvania, London, Los Angeles. Entered pictures in 1929. Co-author of play, "Nightstick," from which picture "Alibi" was made. Has played leading roles in "New York Nights," United Artists; "All Quiet on the Western Front," "Czar of Broadway," Universal.

WRIGHT, MACK V.: Appeared in 1929 in "Arizona Days," El Dorado Pictures; "Law of the Mounted," Syndicate.

WRIGHT, HUMBERTSON: "High Treason," Tiffany; "White Cargo" (1930), produced by W. P. Film Company, London.

WYNE, ROBERT: Appeared in "Fashions in Love" (1929), Paramount.

Y

YACHT CLUB BOYS: Appeared in Vitaphone No. 1043, "A Private Engagement."

YACONALLI, FRANK: "Senior Americano" (1929), Universal; "Firebrand Jordan" (1930), Big 4.

YAMAOKA, OTTO: "The Benson Murder Case" (1930), Paramount.

YORKE, CHICK: Appeared in Vitaphone No. 1077, "Tintypes."

YORKE & JOHNSON: Appeared in Vitaphone No. 928.

YOST, HERBERT: "Love, Honor and Oh Baby" (1929), Pathe Manhattan Comedies, first series.

YOUNG, ERNEST: "Two Fresh Eggs" (1930), Pathe Folly Comedies, second series.

YOUNG, NOAH: Screen career includes "Sharp Shooters," Pathe; "A Thief in the Dark," Fox; "Sun Gospel," First National; "Welcome Danger" (1929), Paramount.

YOUNG, ROLAND: b. London, England, November 11, 1887; h. 5 feet 6 inches; dark hair and blue eyes; w. 140 pounds; e. Sherborne, Dorset, University College, London; by. riding. Has traveled throughout Europe and America. Eighteen years' stage experience. Pictures include: "Unboly Night," Sigurd Arneson in "The Bishop Murder Case," MGM; "Her Private Life," First National; "Wise Girls," "Madam Satan," MGM.

YOUNG, TAMMANY: b. New York City; h. 5 feet 6 inches; black hair and blue eyes; w. 160 pounds; e. St. James Parochial School; m. Gertrude Savage; by. swimming and all outdoor sports. Stage experience with David Belasco, George Tyler, George M. Coban, Sam Harris, Jed Harris, George Miller, Shuberts, Charles Frohman Company, "Front Pace," "The Wasp," "Out of a Blue Sky," "Madeline and the Movies," "Lulu Belle," "Spring 3100," "Turn to the Right," "White Lights," "New Yorkers." Screen work with Famous Players, D. W. Griffith, Universal, Metro, Fox, First National, Selznick, Pathe, Mary Pickford, John Barrymore, Pauline Frederick, Norma Shearer, Adolphe Menjou, Clara Bow, Nancy Carroll, Thomas Meighan, Douglas Fairbanks, Charlie Chaplin, Mack Sennett, Fred Mace, Keystone Cop, Marshall Neilan, Blanche Sweet.

YOUNG, TEX: Appeared in "The Virginian" (1929), Paramount.

Z

ZAROO, ERIC: Appeared in Vitaphone No. 876.

PLAYERS BY CLASSIFICATION

FEATURE MEN

A

Acnew, Bobby
Allen, Harry
Allister, Claud
Alvarado, Don
Ames, Robert
Anderson, Robert
Armstrong, Robert
Arthur, George K.
Arthur, Wallace
Askan, Perry
Astler, Nils
August, Edwin
Austin, William

Cavanagh, Paul
Chadwick, Cyril
Chandler, Lane
Clark, Edward
Clark, Harvey
Cody, Lev
Collier, William, Jr.
Conklin, Chester
Conklin, William
Cook, Clyde
Cooley, Hallam
Cordine, Harry
Cortez, Ricardo
Costello, Maurice
Courtney, William
Crane, James

B

Bannister, Harry
Bard, Ben
Barnes, T. Roy
Bartels, Louis John
Barton, Ruzz
Beery, Noah
Beery, Wallace
Belmore, Lionel
Bellev, Cosmo Kyrle
Beranger, Andre
Betz, Andrew
Bill, Buffalo, Jr.
Birmingham, Alan
Bohr, Jose
Bosworth, Hobart
Bowers, John
Boyd, William
Breckner, Gary
Breese, Edmund
Brokaw, Charles
Bunch, Allan
Runston, Herbert
Burns, Bobby
Burns, Edmund
Burns, Herbert
Rushell, Anthony
Rushman, Francis X.
Rushman, Francis X., Jr.

Dane, Karl
Davidson, John
Davidson, William
Davis, Edwards
Davis, Tyrell
DeGrasse, Sam
Dent, Larry
deRamey, Pierre
DeSecuola, Andre
Dix, Rolle
Donovan, Jack
Duryea, George

E

Earle, Edward
Eaton, Robert
Edwards, Neely
Edwards, Snitz
Ellis, Robert
Elliott, Robert
Emery, Gilbert

F

Farnum, Franklyn
Farnum, William
Fawcett, George
Fellows, Rockcliffe
Flaming, Claude
Ford, Harrison
Forrest, Allan
Fox, Earle
Francis, Alec B.
Frazer, Robert
Frvc, Dwight
Fulton, Jimmie

C

Caney, James
Calliga, George
Cameron, Rudolph
Campeau, Frank
Carew, Arthur
Carillo, Leo
Carle, Richard

G

Geld, Fritz
Gillingwater, Claude
Glas, Gaston
Gleason, James
Gleason, Russell
Gleckler, Robert
Glendenning, Ernest
Goble, Clark
Goodwin, Harold
Gordon, Huntley
Grant, Albert
Grant, Lawrence
Gray, Alexander
Green, Harry
Gribbon, Eddie
Gribbon, Harry
Griffith, Raymond

H

Hackathorne, George
Hackett, Robert
Haines, Robert T.
Hale, Alan
Hale, Creighton
Hamilton, Neil
Hardy, Sam
Hare, Lumsden
Harlan, Kenneth
Harlan, Otis
Harris, Tommy
Hart, Neal
Harvey, Forrester
Hatton, Raymond
Haupt, Ulrich
Healy, Ted
Heegie, O. P.
Henderson, Dell
Heburn, Barton
Herbert, Holmes
Hersholt, Jean
Hines, Johnnie
Hobbes, Halliwell
Holmes, Stuart
Holtz, Tenen
Horton, Edward Everett
Howard, Frederic
Hoxie, Jack
Hoyt, Arthur
Hughes, Gareth
Hughes, Lloyd
Hurst, Brandon
Hurst, Paul
Hyams, John

J

James, Gardner
Jessel, George
Jolson, Al
Jones, Buck
Judeis, Charles

K

Kane, Eddie
Kaliz, Armand
Karns, Roscoe
Keefe, Cornelius
Keith, Ian
Kent, Larry
Kent, Craufurd
Kerry, Norman
Kinnell, Murray
Kirkwood, James
Kohler, Fred
Kolker, Henry
Kosloff, Theodore

I

Lake, Arthur
Lane, Luj no
Landis, C. llen
La Rocca, Rod
Lebedeff, van
Leigh, Frank
Lewis, M. bell
Loder, John
Lone, Walter
Love, Montagu
Lowe, Edmund
Lugosi, Bela
Luguet, Andre
Lyon, Ben
Lytell, Bert

N

Marshall, Tully
Martindell, Edward
Mason, LeRoy
Matiesen, Otto
Maynard, Ken
Mayo, Frank
Maxwell, Edwin
McCullough, Philo
McCoy, Col. Tim
McDermott, Mark
McDonald, Francis
McGral, Walter
McGregor, Malcolm
McIntosh, Burr
McKee, Raymond
McWade, Robert
Meighan, Thomas
Merrill, Walter
Mestayer, Harry
Meyer, Torben
Middleton, Charles B.
Miljan, John
Mitchell, Grant
Mong, William V.
Moore, Matt
Moore, Owen
Moore, Tom
Moran, Lee
Moreno, Antonio
Morton, Charles
Mulhall, Jack
Murray, Charlie
Murray, James
Myers, Harry

O

Oakman, Wheeler
O'Brien, Eugene
O'Brien, Tom
Oland, Warner
O'Malley, Pat
Owsley, Monroe

P

Pangborn, Franklin
Patrick, John

Patricola, Tom
Peters, House
Phillips, Eddie
Pickford, Jack
Potel, Victor
Pratt, Purnell
Prival, Lucien

R

Randolf, Anders
Raucourt, Jules
Renavent, Georges
Robards, Jason
Roche, John
Roland, Gilbert

S

Sale, "Chick"
Salisbury, Monroe
Sellon, Charles
Schildkraut, Rudolph
Sharland, Reginald
Sherman, Lowell
Sidney, George
Simpson, Russell
Sojin, Kamujana
Soussanin, Nicholas
Stack, William
Standing, Wyndham
Stanley, Forrest
Steele, Boh
Sterling, Ford

Stevenson, Hayden
Stewart, Roy
Stone, Lewis S.
Strange, Philip
St. Polis, John
Stuart, Nick

T

Tearle, Conway
Thomas, Evan
Thomson, Kenneth
Thorne, W. L.
Toler, Sidney
Torrence, David
Torrence, Ernest
Trevor, Norman

Tucker, Richard
Tyron, Glenn

V

Valentine, John
Vavitch, Michael
Vernon, Bobby
Von Brincken, William
Von Eltz, Theodor
von Seyffertitz, Gustav

W

Wales, Wally
Wallace, Morgan

Walker, Johnny
Walthall, Henry B.
Warner, H. B.
Washburn, Bryant
Welch, Niles
Whitlock, Lloyd
Whitman, Gayne
Williams, Guinn
Williams, Hugh
Wilsey, Jay
Wolheim, Louis

Y

York, Vincent
Young, Roland

LEADING MEN

A

Abel, Walter
Allan, Hugh
Allen, Leigh
Alvarado, Don
Ames, Robert
Armbrister, Cyril
Armstrong, Rohert
Askam, Earl
Atchley, Hooper
Austin, William

B

Barnabe, Bruno
Barnes, T. Roy
Barry, Eddie
Bartlett, Sydney
Bastou, J. Thornton
Battley, Halsom
Beckley, Ray
Bell, Rex
Bellew, Cosmo Kyrle
Belmont, Ralph
Beranger, Andre
Birmingham, Alan
Blakton, Greg
Bowers, John
Brooke, Tyler
Brown, Kenneth
Brownell, Eddie
Brunton, Garland
Buchanan, Lawrence
Bulin, Fred
Bunce, Alan
Burgher, Fairfax
Burke, Archie
Burnette, Rexford
Burns, Edmund
Bushman, Francis X., Jr.
Byer, Charles
Byron, Frank
Byron, Walter

C

Calliga, Georges
Cameron, Rudolph
Cantiero, Robert
Canutt, Yakima
Carew, Arthur Edmund
Ceil, Edmund
Cesari, Julio
Chandler, Lane
Chefe, Jack
Clark, Jack J.
Coleman, Charles
Columbo, Russell
Conklin, William
Connor, Allen
Conti, Albert
Cooley, Hallam
Cornelia, Harry
Corsaro, Franco
Coxon, Edward
Crane, James
Cromwell, Richard
Crosby, Warren
Custer, Bob
Cucinelli, Enrico

D

Daniels, Delth
D'Auburn, Denis
Davis, Tyrell

A

Adkins, Buddy
Alden, Eric
Alden, John
Aldine, James
Alexander, Ben
Allan, Hugh
Allister, Claude
Alsace, Gene
Anthony, Guy
Anthony, Joseph
Armmond, John

DeBriac, Jean
Delaney, Charles
Del Rio, Jou
Dial, Carl
Dickinson, Homer
Diege, Peter
Diggs, Albert
Donovan, Jack
Douglas, Don
Douglas, Earle
Drew, Roland
Duane, Jack
Duncan, Kenneth
Du Rey, Peter
Duryea, George

E

Earle, Edward
Ellis, Paul
Emerson, Ralph

F

Fairbanks, William
Farley, George
Farley, Morgan
Fay, Frank
Fay, George
Featherstone, Eddie
Feld, Fritz
Fenton, Leslie
Flamma, Lucio E.
Flemming, Claude
Forbes, Ralph
Forrest, Allan
Foxe, Earle
Frazer, Rohert
Frey, Arno
Fulton, Jimmie

G

Gary, Jean
Gallagher, Ray
Geary, Maine
George, Vova
Gerrard, Douglas
Goodwin, Harold
Gordon, Gale
Gordon, Gavin
Gordon, Hunly
Goss, Walter
Gray, Lawrence
Greenen, John

H

Hackett, Raymond
Hale, Creighton
Hamilton, Joe
Hamilton, Earl
Hamilton, Mahlon
Harlan, Kenneth
Harolde, Raif
Hearn, Edward
Hendricks, Ben, Jr.
Hepburn, Barton
Herbert, Holmes
Heyes, Herbert
Hildebrand, Rodney
Hill, Al
Hodgson, Levland
Horton, Edward Everett
Howard, Frederic
Howes, Reed

B

Backus, Lionel C.
Barlowe, Ricardo L.
Barnabe, Bruno
Barnes, James
Barry, Bob
Battley, Halsom

Hoyle, Jack
Huntly, Hugh

I

Imboden, David
Irving, Richard Henry

J

Jackson, Selmer
Jagger, Dean
Jessel, George
Johnston, John W.
Jory, Victor

K

Kalkhurst, Eric
Keane, Raymond
Keefe, Cornelius
Keeue, Rohert
Keith, Donald
Kemp, Matty
Kennedy, King
Kent, Brian
Kent, Craufurd
Knudson, Laddie
Kolk, Scott
Kruger, Paul

L

LaGuere, George
Landis, Cullen
Lane, Allen
Larkin, Jerry
Lawrence, Raymond
Lawrence, W. E.
Layton, Verne
Lease, Rex
Leonard, Jean
Lewis, George
Lincoln, E. K.
Litel, John B.
Livingston, Jack
Loder, John
London, Tom
Loomis, Chet
Lorenzo, Don

M

MacDonald, Tom
MacDonald, Wallace
Mack, Wilbur
Madison, Noel
Maloney, Leo
Manning, Richard
Marion, Frank
Martina, Nino
Mason, LeRoy
Mathesen, Otto
Maynard, Kermit
McCarthy, Earl
McDonald, Francis
McDonald, Wallace
McGregor, Malcolm
McKee, Raymond
McKenna, Kenneth
McNaughton, Charles
Meade, Kent
Merkyl, John

Merrill, Frank
Merrill, Walter
Middleton, Charles
Miley, Jerry
Miller, Harold
Miller, Walter
Mitchell, Harper
Mitchell, Irving
Morehouse, Bert
Morgan, Clive
Morgan, Gene
Morris, Chester
Morrison, Pete
Morse, Chester
Mower, Jack
Moody, Alan B.
Mulhall, Jack
Munson, Byron
Murrell, Rohert
Myers, Harry

N

Naldi, Alherto
Neely, Neil
Nemeth, Laurel
Newell, David
Nordstrom, Clarence
Norton, H. Field
Nye, Carroll

O

Oakman, Wheeler
Ober, Rohert
O'Flynn, Paddy
O'Malley, Pat
O'Ryan, James
O'Shea, Danny
Owsley, Monroe

P

Page, Paul
Patrick, John
Patten, Bill
Paul, Allen
Peary, S. M.
Percy, David
Perrin, Jack
Pickford, Jack
Pidgeon, Walter
Pierce, Jim
Phillips, Eddie
Ponder, Jack
Post, Charles A.
Power, Paul
Prior, Alan
Prudhomme, Cameron

R

Ralli, Paul
Raucourt, Jules
Reed, Donald
Reinhardt, John
Reque, Charles
Rice, Andv, Jr.
Richmond, Warner
Robards, Jason
Roberto, Desmond
Roche, John
Rollens, Jacques
Rossveldt, Buddy
Roscoe, Len
Russell, John Lowell

S

Sanderson, Kent
Schumann-Heink, F.
Scott, Evan E.
Scott, William Doug.
Sears, Allan
Selhy, Norman
Shaw, Montague
Sheffield, Reguiald
Shumway, Lee
Shumway, Walter
Simpson, Allan
Simpson, Reginald
Smith, Stanley
Somerset, Pat
Sparks, Ned A.
Stack, William
Stanley, Forrest
Starke, Wallace R.
Steele, Vernon
Steers, Larry
Stevenson, Hayden
Stewart, Roy
Stone, Bernard
Stockdale, Herbert
Strange, Philip
Stuart, Nick
Sullivan, Billy

T

Tearle, David
Taylor, Stanley
Theadore, Ralph
Thomson, Kenneth
Thrallkill, Don
Trent, John
Trevor, Hugh
Troubetzkoy, Youcca
Tucker, Harlan
Tucker, Richard

V

Valentine, John
Valentino, Alberto
Vareoni, Victor
Vaughn, Walter
Vic, Capt.
von Eltz, Theodor
von Jany, Tibor
Vosburg, John

W

Wagstaff, Joe
Waite, Malcolm
Walthall, Henry B.
Wardell, Geoffrey
Washburn, Bryant
Wertz, Alfred
White, Ted
Whitlock, Lloyd
Williams, Guinn
Wood, Freeman
Wood, Ernest
Woods, Harry Lewis
Wren, Sam

Y

Yost, Roy F.
Young, Jerome
Young, Victor

JUVENILES

Arnaud, Victor
Arnold, Erik
Arnold, Luis
Auer, Mischa

B

Backus, Lionel C.
Barlowe, Ricardo L.
Barnabe, Bruno
Barnes, James
Barry, Bob
Battley, Halsom

Beekley, Ray
Belasco, John D.
Benson, Harry
Berger, Bernard
Bermont, Ralph
Biggs, Len
Billings, Elmo
Blakewell, William
Blitcher, Billy
Blystone, Stanley
Boehmer, Herman
Borg, Sven Hugo
Bowes, Cliff

Bradbury, James, Jr.
Breedon, John
Brent, Lynton
Broek, Alan
Brownell, Edward
Brugeman, George
Bunce, Alan
Burcher, Fairfax
Burke, Archie
Burns, Fred
Bush, James
Bushman, Francis X., Jr.
Byron, Jack

C

Carr, Stephen
Carr, Thomas
Carroll, Richard
Carter, Douglas
Caruso, Nicholas
Case, Jimmie
Castle, Robert
Charsky, Boris
Clare, Monte
Clayton, Edward

Cohen, Sammy
Collier, William, Jr.
Connor, Allen
Cook, Mark
Coole, Ray
Cooley, Hallam
Cooley, Willard
Crain, Justin
Crespo, Jose
Crosby, Warren
Cucinelli, Enrico
Cunning, Patrick Michael
Curwood, Bob

D

D'Auburn, Denis
Dale, Allan
Darby, John J.
Darrow, John
DeHaven, Carter, Jr.
Delaney, Charles
Del Rincon, G.
Demarest, Drew
Dennis, Richard
Depew, Joe
Depp, Harry
DeLavenne, Charles
Dial, Carl
Dixes, Albert
Dillon, William
Dix, Rollo
Donohue, Jack
Donovan, Jack
Douglas, Gerald
Douglas, Wallace
Drew, Roland
Duncan, Bud
Duncan, Kenneth

E

Eagle, James
Eaton, Charles
Eaton, Robert
Eastman, Frank
Egan, Jack
Elliot, Gordon
Elliot, William
Ellis, Paul
Ellsworth, Robert
El Roy, Jimmy
Emanuel, Demetris
Emerson, Ralph
Erwin, Stuart
Eugene, Wm. (Billie)

F

Fenton, Leslie
Ferguson, Sterling
Fernandez, Trigo
Fildes, Roy
Findlay, David
Fix, Paul
Flanina, Lucio E.
Follansbee, Oliver
Ford, Jimmy
Fox, John
Foy, Eddie, Jr.
Fradee, George
Frey, Armo
Frye, Dwight
Fuller, Jerry

A

Acosta, E.
Adair, Robert
Alexander, Richard
Alexis, Demetrios
Ames, Floyd
Andersen, Robert
Anderson, C. E.
Apling, Bert
Arbiss, Charles
Armbrister, Cyril
August, Edwin
Austin, Frank

B

Bailey, William N.
Ball, Col. Lew
Ballard, Elmer
Bantbin, Larry
Bard, Ben
Barnes, George
Barnes, T. Roy
Barrett, Robert
Barr, Elmo
Barwin, Max
Baston, J. Thornton
Beckley, Ray
Beday, Eugene
Belcher, Charles M.
Benedict, Brooks
Beranger, Andre
Berliner, George Wyren
Bernard, Joseph E.

G

Gallagher, Jack
Gardner, Arthur
Geary, Maine
Gentle, Bruce
George, Vova
Gerald, Douglas
Gerson, Charles
Getchell, Sumner
"Gudge"
Gibson, Kenneth
Gillingwater, Claude, Jr.
Gillmore, Douglas
Giesel, Theodore
Goodwin, Harold
Gordon, Bobby
Gordon, Gale
Gorin, Owen
Gould, Norman
Grandee, George
Graves, Gordon
Green, Peter
Guertzman, Paul

H

Hackathorne, George
Hail, Roger Gray
Hale, Creighton
Hall, Ben
Hall, Newton
Hallor, Ray
Hamilton, Charles
Hammond, Charles
Hanlon, Tiny
Harrel, Dean
Harris, Weston
Harron, John
Haun, Carl
Hawkins, Byron L.
Hephurn, Barton
Hickman, George, Jr.
Hines, Jack
Holmes, Leon
Holmes, Milton
Hood, Joe
Hopton, Russell
Horney, Gordon
Howard, Frederic
Howard, Lloyd
Howes, Reed
Hoy, Danny
Hurn, Arthur

I

Ikeda, Mayo
Irwin, Jack

J

Jackson, Bobly
Jacobs, Burdell
James, Gardner
Janney, William
Jones, Clayton
Jones, David

K

Kane, Eddie
Keane, Raymond

C

Berquist, Harold E.
Betz, Mathew
Blystone, Stanley
Bonomo Joe
Borg, Sven Hugo
Boteler, Wade
Brady, Ed
Braidwood, Frank
Brent, Lynton
Brownlee, Frank
Burkhardt, Harry
Burton, Clarence
Burton, George
Byron, Jack

Calvert, E. H.
Campeau, Frank
Carew, Arthur Edmund
Carlie, Edwin
Carlyle, Richard
Carter, Monte
Cassidy, Edward
Cavender, Glen
Cavens, Fred
Cavin, Jess
Ceill, Edmund
Cesari, Julius
Chadwick, Cyril
Chandler, Eddie
Chase, Colin
Charsky, Boris
Chefe, Jack
Cheron, Andre
Christian, Frank J.

D

Keefe, Cornelius
Keith, Donald
Kelly, Leo
Kemp, Matty
Kent, Larry
Kerr, Hadley
Kimball, Rann
Kingsley, Albert
Kinney, Harold
Kirby, Cotton
Kline, Brady
Klinger, Warner
Knudson, Laddie
Kohler, David
Koll, Donald

L

Landis, Cullen
Lane, Allen
Larken, James
Lawler, Paul
Lawlor, Anderson
Lawrence, Raymond
Lease, Rex
Lee, Frankie
Leigh, Richmond
Letts, Malcolm
Lewis, Franklin
Lewis, George
Lewis, Vic
Little, Arthur, Jr.
Lewis, J. C., Jr.
Lieber, Albert
Lockhart, J. D.
Lockwood, Harold, Jr.
Lorenz, Howard
Losee, Frank, Jr.
Luden, Jack
Ludlow, Patrick
Lyle, Freeman

M

MacBride, Lux
Mack, Courtney
MacKaye, Fred
Manning, Robert
Marion, Don
Marion, Frank
Mason, Chas.
Mason, LeRoy F.
Maiteson, Otto
McAddoo, John
McArthur, Hugh
McCarthy, Earl
McDonald, C. James
McGhee, Jack
Merrill, Walter
Messinger, Buddie
Milner, George
Mitchell, Harper
Mollandin, Henry
Moore, Carlyle, Jr.
Moore, Cleve
Moore, Gerald
Moore, Pat
Moreno, Raoul
Morris, Jackie
Morris, Phillip
Munson, Byron
Murphy, Jack
Murphy, Maurice

N

Navis, Luis
Nelson, Hobeit
Nelson, Sam
Nestor, Rene
Newberg, Frank
Noon, Paisley
Nordstrom, Clarence
Nye, Carroll

O

O'Donnell, Spee
O'Flynn, Paddy
O'Malley, Charles
Oriand, Vincent
Orr, Stanley

P

Pantages, Lloyd
Parke, Edwin
Parry, Franklin
Parry, Paul
Pasha, Omar
Paul, Alan
Peck, Norman
Peil, Edward, Jr.
Pendleton, Gaylord
Perrin, Jack
Phillips, Eddie
Phillips, Jimmie
Piazza, David
Ponder, Jack
Pope, Milton
Power, Paul

Q

Quillan, John

R

Ralli, Paul
Ramsay, Robert
Rankin, Arthur
Ravenal, Gaylord
Reed, Donald
Reinhart, Harry
Robertson, Chuck
Robinson, Dick
Rogers, Walter Brown
Rollens, Jacques
Roman, Frank
Rose, Robert
Ross, Bert
Ross, Churchill
Rudolph, Oscar

S

Sargent, Lewis
Schipa, Carlo

Scott, David
Scott, Evan E.
Scott, William
Seabrook, Edward
Selby, Norman Douglas
Schwyn, Jack
Shaw, Buddy
Sheehan, Anthony
Sheffield, Reginald
Sherry, J. Barney
Simon, Toofik
Simpson, Ivan
Smith, Stanley
Somerset, Pat
Spencer, Bobby
Stambaugh, Jack
Starke, Wallace
Stedman, Lincoln
Stone, Gene
Stone, Jack
Stuhr, George
Sullivan, Billy
Swanson, Rodair

T

Taylor, Lloyd
Taylor, Stanley
Terry, Don
Thomas, Frank
Thomas, Jack
Tschmal, Sammie
Tolbert, Fletcher
Tomkins, Don
Toomey, Regis
Treacy, Emerson
Trevor, Hugh
Tubbs, William C.
Turner, Louis E.

U

Uraneff, Vadim

V

Vanaire, Jack

W

Waldreidge, Harold
Walling, Richard
Wardell, Alan
Warren, Bruce
Watson, Bobby
Watson, Coy, Jr.
Wattles, Buddy
Weddle, Ralph
White, Gordon
Whorf, Richard
Wilbur, Gene
Winkler, Arthur
Wise, Jack
Winne, Jack
Wren, Sam
Wright, Lloyd

Y

Yale, Boly
Young, Jerome

HEAVY MEN

A

Acosta, E.
Adair, Robert
Alexander, Richard
Alexis, Demetrios
Ames, Floyd
Andersen, Robert
Anderson, C. E.
Apling, Bert
Arbiss, Charles
Armbrister, Cyril
August, Edwin
Austin, Frank

B

Bailey, William N.
Ball, Col. Lew
Ballard, Elmer
Bantbin, Larry
Bard, Ben
Barnes, George
Barnes, T. Roy
Barrett, Robert
Barr, Elmo
Barwin, Max
Baston, J. Thornton
Beckley, Ray
Beday, Eugene
Belcher, Charles M.
Benedict, Brooks
Beranger, Andre
Berliner, George Wyren
Bernard, Joseph E.

C

Berquist, Harold E.
Betz, Mathew
Blystone, Stanley
Bonomo Joe
Borg, Sven Hugo
Boteler, Wade
Brady, Ed
Braidwood, Frank
Brent, Lynton
Brownlee, Frank
Burkhardt, Harry
Burton, Clarence
Burton, George
Byron, Jack

Calvert, E. H.
Campeau, Frank
Carew, Arthur Edmund
Carlie, Edwin
Carlyle, Richard
Carter, Monte
Cassidy, Edward
Cavender, Glen
Cavens, Fred
Cavin, Jess
Ceill, Edmund
Cesari, Julius
Chadwick, Cyril
Chandler, Eddie
Chase, Colin
Charsky, Boris
Chefe, Jack
Cheron, Andre
Christian, Frank J.

D

Christy, Ivan
Cichy, Martin
Clark, Davison
Clark, Harvey
Clarke, Westcott B.
Clayton, Arthur
Clifford, William
Collins, G. Pat
Conklin, William
Conti, Albert
Cooley, Hallam
Cooper, George
Cochin, Ben
Cordina, Harry
Corona, Binito
Corrado, Gino
Costello, Tom
Cowl, George
Coxen, Edward
Cramer, Richard
Cripps, Kernan
Curtis, Jack
Curtis, Richard

D'Albrook, Sidney
Damon, Donald
Daniels, Keith
Darby, John J.
Davidson, John
Davidson, Lawford
Davidson, William
Davies, Howard
Davis, Edwards
Davis, Hal
De Boer, William

De Briac, Jean
De Bruller, Nigel
De Grasse, Jean
De Grasse, Sam
Delmar, Thomas
Demetrios, Alexis
D'Ennery, Guy
De Ravonne, Raymond
De Ruiz, Nick
De Silva, Fred
Dewey, Arthur
Dillon, John Webb
Dime, Jimmie
Dimont, Gordon
Duncan, Taylor

E

Eastman, Morey
Elliott, Robert
Elmer, William
Erickson, Knute
Ether, Alphonz
Evans, Herbert

F

Fanning, Frank
Farley, James
Faust, Martine
Feld, Fritz
Ferguson, Al
Fernandez, Trigo
Fine, Budd

Fisher, Larry
Fleming, Bob
Forsythe, James
Force, Charles
Forrester, Mel
Fowler, John C.
Francis, Olin
Frank, Christian J.
Franz, Joseph J.
French, Charles K.
Frenger, George
Furey, Barney

G

Ganzhorn, Jack
Garcia, Allan
Gay, Gregory
Gehlung, Eugene
Geldert, Clarence
George, Martin
Gerrard, Carl
Gerrard, Douglas
Giblyn, Charles
Gillmore, Barney
Girard, Jos. W.
Gordon, Harris
Gordon, Humbert
Gordon, James
Gorey, Lou
Gough, John
Grant, Lawrence
Graves, Robert, Jr.
Graves, Gordon
Gray, Bob
Griffen, Eddie
Guilherme, Olymple

H

Hadley, Bert
Hagney, Frank S.
Hale, Alan
Hall, Hedley
Hamilton, Mahlon
Harmon, Pat
Harolde, Raff
Harr, Silver
Harris, Mitchell
Harrison, Carey
Hartigan, Pat
Harvey, Lew
Hasson, Jamiel
Haupt, Ulrich
Hebert, Henry
Hendricks, Ben, Jr.
Henry, John
Henry, Victor
Herbert, Hugh
Herrick, Jack
Hersholt, Jean
Hewlett, Ben
Hill, Al
Hilliard, Ernest
Holmes, J. Merrill
Holmes, Stuart
Housman, Arthur
Hoy, Danny
Humphrey, Williams
Hurst, Paul
Hyland, Jack

I

Imboden, David
Ince, John E.
Irving, George
Irving, William

J

Jacobs, Burdell
James, Gladden
James, Walter
Jarvis, Sidney
Jennins, S. E.
Johnson, Noble
Johnston, John W.
Jones, Wharten
Jordan, Sid

K

Kaliz, Armand
Kane, Walter
Karloff, Boris
Keeler, "Sugar" Willie
Kelscy, Fred A.
Kennedy, Tom
King, Burr

A

Abraham, Jake
Ackerman, Walter M.
Ackroyd, Jack
Acosta, E.
Adams, Ernie S.
Adams, Jack
Ainslie, Norman
Alan, Harry
Alderson, Erville
Alexander, Harold
Allen, Alfred
Allen, Ethan
Allen, Harry
Allen, Sam E.
Allister, Claud
Althoff, Charles
Ames, Robert, Sr.
Anderson, C. E.
Anderson, James (colored)
Aptel, Oscar
Apling, Bert
Appel, Sam
Armetta, Henry
Asher, Max
Auer, Misha
August, Edwin
Auatlin, Frank
Austin, William
Azelle, Carl

B

Bachman, Charles A.
Bacon, Irving
Bagrott, King
Baker, Frank
Baker, Sam (colored)
Ball, Col. Lew
Ballard, Elmer
Banthin, Larry
Barland, Barlow
Barnes, T. Roy
Barringer, W. S.
Barry, Elmo

Kirby, David
Kortman, Bob
Kosloff, Theodore
Kotsonaros, George
Kruzer, Paul
Kuwa, George

L

Lackaye, Edgar
Lackteen, Frank
Laidlaw, Ethan
La Marr, Richard
Lamont, Harry
Lance, Lion
Lanning, Frank
Layton, Verne
Lederer, Otto
Lee, Duke R.
Lee, Frederick
Le Garde, Henry
Leigh, Frank
Lennox, Pawle
Le Veque, Edward
Lewis, Mitchell
Lincoln, Elmo
Lindley, Bert
Lingham, Tom
Linlow, Ivan
London, Tom
Long, Walter
Lorch, Theodore
Lupino, Wallace
Lynch, Edward

M

MacDonald, Don
MacDonald, Wallace
Mack, Wilbur
MacLean, R. D.
Magrill, George
Malatesta, Fred M.
Marba, Joe
Marl, Joseph
Mario, Anthony
Marquis, Don
Martell, Alphonse
Martin, Bill
Martindel, Edward
Mason, James
Maticsen, Otto
McConnell, Parker J.
McCormick, W. Merrill
McCullough, Philo
McDonald, Francis
McDonald, Jack
McGrail, Walter
McGuire, Tom
McIlwain, W. A.
Meehan, Lew
Meeks, Tex
Mendez, Emilio
Merkyl, John

Mestayer, Harry
Metcalfe, Arthur
Milar, Adolph
Miljan, John
Miller, Carl
Miller, Harold
Millett, Arthur
Mills, Frank
Mills, Joe
Mimieux, Rene
Mitchell, Henry (colored)
Mitchell, Irving
Montague, Monte
Montana, Bull
Morgan, Clive
Morris, Chester
Morrison, Arthur
Morse, Karl
Murrell, Robert
Myers, Harry
Myzet, Rudolf

N

Nardelli, George A.
Natheaux, Louis
Nawn, Tom
Neely, Neil
Neill, Richard R.
Nestell, Bill
Nicholson, Paul
Northpole, John
Northrup, Harry
Nowell, Wedgewood
Nye, G. Raymond

O

Oakman, Wheeler
Ober, Robert
O'Dorvan, Vessey
O'Dell, Garry
O'Grady, Tom
O'Farrell, Broderick
Oland, Warner

P

Paoul, Raoul
Partos, Gustav
Pasha, Kalla
Pawle, Lennox
Payton, Claude
Peil, Edward
Pembroke, Harry
Pennick, Jack
Percival, Walter C.
Periolat, George
Perry, Jack
Perry, Robert
Peters, Frederick
Phelps, Lee

Phillips, Eddie
Pierce, Jim
Pingree, Earl M.
Post, Charles A.
Pratt, Jack
Prince, John T.
Prior, Herbert
Prisco, Albert
Prival, Lucien

R

Rae, Buddy
Rabi, Paul
Randolf, Anders
Raucourt, Jules
Rawlins, J. P.
Renard, Ervin
Requa, Charles
Richardson, Jack
Rigas, George
Rivero, Julian
Roberts, Wallis
Romanoff, Constantine
Rome, Bert
Roper, Robert
Roscoe, Alan
Ross, Sherman
Ross, William
Roy, John

S

St. Polis, John
Sanchez, Gilbert
Sandford, S. J.
Santoro, Jack
Santschi, Tom
Sarno, Hector V.
Saunders, Richard Drake
Schable, Robert
Schaefer, Ed
Schultz, Harry
Schumann-Heink, F.
Sears, Allan
Sedley, Henry
Semels, Harry
Shirley, Tom
Shumway, Lee
Shumway, Walter
Simpson, Russell
Sleeman, Phil
Smally, Phillips
Smith, Albert J.
Sojin, K.
Soussanin, Nicholas
Spencer, Lionel
Sperzel, Martin
Stabenau, Tony
Steers, Larry
Stevenson, Hayden
Stockdale, Carl
Stone, Doc
Sturgis, Eddie
Sutherland, Dick

T

Taylor, Stanley
Telegen, Mike
Thalasso, Arthur
Thompson, Nick
Thorne, W. L.
Travers, Richard
Tucker, Richard
Turner, Smoke
Tuttle, Felix

V

Valentino, Alberto
Valerio, Albano
Vanaire, Jacques
Van Vleck, Will
Vavitch, Michael
Vincent, Michael S.
Visaroff, Michael S.
Von Brincken, William
Von Jany, Tibon
Von Meter, Harry

W

Wagner, John
Wagner, Max
Waite, Malcolm
Walker, Harry
Walker, Robert
Walling, Will R.
Ward, Chance
Watermeyer, Jack
Waymire, Francis
Welsh, William
Wertz, Alfred
Wheatcroft, Stanhope
Whitaker, Charles
White, Leo
Whitlock, Lloyd
Wilber, Robert
Williams, Guinn
Willis, Leo
Wilson, Tom
Wolheim, Dan
Woloshin, Alexander
Woods, Harry Lewis

Y

Young, North
Young, Victor

Z

Zeliff, Seymour Skipper

CHARACTER MEN

Burkhardt, Harry
Burns, Fred
Burns, Robert
Burt, Frederic
Burton, Clarence
Burton, Geo.

C

Calvert, E. H.
Campbell, Donald
Campeau, Frank
Carew, Arthur Edmund
Carle, Richard
Carleton, Geo. M.
Carlyle, Jack
Carlyle, Richard
Carr, Leland E.
Carter, Calvert
Case, Jimmie
Cassidy, Edward
Calvin, Jess
Challenger, Percy
Charlton, Theodore
Charsky, Boris
Charters, Spencer
Chase, Colin
Chautard, Emil
Chefe, Jack
Cheron, Andre
Chew, Frank
Chief Big Tree
Cinders, Billy
Clark, Davidson
Clark, Frank
Clark, Harvey
Clark, Jack J.
Clary, Charles
Clayton, Arthur
Clayton, Gilbert
Clifford, William
Clyde, Andy
Cooley, Nick
Coleman, Richard (colored)
Collins, G. Pat
Constock, Clark
Conklin, William
Conti, Albert

D

Cooley, Frank
Cooper, George
Coporel, Al
Corbin, Ben
Cording, Harry
Corona, Benito
Corrigan, D'Arcy
Corrigan, Emmett
Cosgrave, Luke
Cossar, John
Covington, Bruce
Cowl, George
Cowles, Jules
Crane, Frank Hall
Crane, Ogden
Crimmins, Dan
Crockett, Charles
Crossley, Sid
Cummings, Richard
Curran, Tom
Curtis, Jack
Curtiss, Richard
D'Albrook, Sidney
Dana, Frederick
Darien, Frank
Dark, Michael
D'Arvis, Charles
D'Auburn, Denis
Davidson, Dore
Davidson, John
Davidson, John
Davidson, Max
Davies, Howard
Davis, Edwards
Davis, Gunnis
Davis, Hal
Deal, W. P.
De Brize, Albert
De Bruller, Nigel
De Coma, Eldie
Deering, Edward
De Grasse, Joseph
De Grasse, Sam
De Grey, Sydney
de la Farandole, Capt. Vic
De Linsky, Victor
Delmar, Thomas
De Ludicibus, Bernard
Del Valle, David G.
Dempsey, Clifford
Dempsey, Thomas J.
Depp, Harry (Juvenile)
de Ravelle, Raymond
De Ruiz, Nick
De Vine, Andy
Dewey, Arthur
De Winton, Albert
Diege, Peter
Dillis, Bill
Dillon, John Webb
Dominici, Mario
Donlin, Mike
Doolan, Toby
Dossert, Chappell
Douglas, Byron
Dow, Art
Drew, Lowell
Drum, Rupert
Dudley, Robert
Dudley, Russ
Duncan, Taylor
Dunham, Phil
Dunkinson, Harry
Dunn, Bobby
Dunn, Frank G.
Durkin, James
Dyer, William J.

E

Eastman, Morey
Eckhardt, Oliver J.
Edson, Robert
Edwards, Sutz
Elliott, Del F.
Elliott, John H.
Elliott, Robert
Ellis, Roy
Elsworth, Robert
Elmer, William
Emile, W.
Fagle, Billy
Erickson, Knute
Erwin, Stuart
Esmelton, Fred

Ethler, Alphonz
Evans, Charles E.
Evans, Herbert

F

Faillard, Robert
Fanning, Frank
Farley, James
Farley, Morgan
Fawcett, George
Feld, Fritz
Fenwick, Harry
Ferguson, Al
Fessler, Norman
Finch-Smilles, F.
Fine, Budd
Fisher, Alfred
Fitzsimmons, Ralph
Fix, Paul
Flanagan, D. J.
Florenz, Bob
Force, Charles
Ford, Francis
Forrister, Mel
Fosythe, James
Fortune, Edmund
Fowler, John C.
Francis, Alec B.
Francy, Billy (comedy)
Franklin, Rupert
Franklin, Sidney
Franz, Joseph
French, Charles K.
French, George B.
Fries, Otto
Furey, Barney

G

Gambold, Fred A.
Ganzhorn, Jack
Garcia, Allan
Gawthorne, Peter
Gay, Gregory
Geldert, Clarence
George, John
George, Martin
Giblyn, Charles
Gilbert, Dick
Gilmore, Barney
Giffingwater, Claude
Girard, Joseph W.
Goforth, George
Gordon, Douglas
Gordon, James
Gough, John
Gough, Bill
Gran, Albert
Grant, Lawrence
Graves, Robert
Graves, Taylor
Gray, Roger
Gravina, Cesare
Gribbon, Eddie
Griswold, Herbert Spencer
Guenste, F. F.
Guilfoyle, James
Guzman, Roberto E.
Gyton, George

H

Hackett, Geo.
Hadley, Bert
Hague, Frank
Hall, Donald
Hall, George Downe
Hall, Henry
Hall, Winton
Hall, Roser Gray
Hale, Alan
Hamilton, Mark
Hanft, Jules
Hare, Lumsden
Harlan, Otis
Harrington, Joe
Harris, Joe
Hartford, David
Hartz, Col. R. Scott
Harvery, George
Hathaway, Rhody
Hatton, Raymond
Hayashi, Tommy
Hayes, George
Hebert, Henry
Heck, Stanton
Helm, Ed
Hellu, Barney
Henderson, Jack
Hendrick, Dudley
Herbert, Hush
Herrick, Jack
Herscholt, Jean
Herzinger, Charles
Houston, Alfred
Hewlett, Ben
Hickman, Alfred
Hickman, Howard
Higby, Wilbur
Hiff, Al
Hoeffl, Jackie
Hoffmann, Otto F.
Holden, Wm.
Holland, Cecil
Holmes, Stuart
Holmes, J. Merrill
Holmes, W. W.
Holtz, Tenny
Homans, Robert E.
Howard, Harold
Hov, Danny
Hov, Arthur
Humphrey, Orral
Hunt, Jay

Hurst, Brandon
Hurst, Paul
Hvams, John
Hvland, Jack
Hyman, B.

I

Ikeda, Mayo
Ince, John
Ingram, Lloyd
Ivama, George
Irving, Wm.

J

Jackson, Oswald Leonard
Jacobs, Burdell
James, Walter
Jarvis, Sidney
Jefferson, Thomas
Jeffries, Will
Jelinek, Tom
Jennings, De Witt
Jett, Suedion
Joby, Hans
Johus, Bertram
Johnson, Noble
Jones, Harry
Jones, Wallace W.
Jones, Wharton

K

Kahanamoku, Duke P.
Kane, Eddie
Karloff, Boris
Kelly, Dan
Kelsey, Fred A.
Kenny, Jack
Kent, Stapleton
Kibbee, Guy
Kilmer, Al
King, Burr
King, Carlton
King, Claude
King, Emmett
King, Louis
Kipling, Richard
Kirby, David
Knott, Adelbert
Knowles, Dr. M. C.
Koflinar, Lee
Komal, George
Komal, Tetsu
Kortman, Bob
Kotsomaras, Geo.
Kruzer, Paul
Kuwa, George

L

Laidlaw, Roy
La Mar, Richard
Lamont, Harry
Lancaster, Richard
Lane, Charles
Lanning, Frank
Lanoy, Andre
La Reno, Dick
Lavant, Oscar
Law, Walter
Lederer, Otto
Lee, Duke R.
Leich, Frank
Lennox, Pawle
Le Sant, Edward
Le Veque, Edward
Le Viness, Carl M.
Lewis, Earl
Lewis, Mitchell
Lewis, Ralph
Lewis, Richard
Lewis, Walter P.
Lindley, Bert
Lingham, Tom
Liscom, Walter
Littlefield, Lucien
Littlefield, Robert
Lloyd, Jack
Lockney, John P.
Loftus, W. C.
Lorch, Theodore
Lorraine, Harry
Lucv, Arnold
Lyfe, Clinton

M

McDonald, Francis
McDonald, J. Farrell
MacDonald, Wallace
Mack, Bobby
Mack, James T.
Mack, Joe
MacKenzie, Donald
MacLean, R. D.
Mazuire, Tom
Mahony, Tom
Males, Charles Hill
Malatesta, Fred M.
Malloy, Jack
Manick, Jack
Mann, Harry
Marburgh, Bertram
Marcus, James A.
Mari, Joseph
Marion, George

Marion, William
Mark, Michael
Marks, Willis
Marlo, Anthony
McAllister, Paul
McCall, Bill
McClary, Clyde
McClough, Phillo
McCormick, W. Merrill
McDonald, Francis
McDonald, Jack
McDowell, Nelson
McFarlane, George
McGee, Scott (Red)
McGlynn, Frank
McGuire, Tom
McHugh, Charlie
McLwain, W. A.
McIntosh, Burr
McKee, Raymond
McKay, Scott
McLagan, Arthur
McMurphy, Chas.
McNaughton, Charles
McWade, Edward
McWade, Robt.
Martindell, Edward
Mason, Charles
Mason, James
Matiesen, Otto
Martel, Harrison
Martin, Chris-Pin
Martin, Duke
Matraw, Scotty
Maxwell, Edwin
May, James
Mayne, Eric
Meeks, Tex
Melville, Josa
Merlo, Tony
Mestayer, Harry
Metcalfe, Arthur
Meyer, Robin
Middleton, Charles
Milasch, Robert E.
Miller, George B.
Millett, Arthur
Mills, Arthur
Mills, Frank
Mills, Joe
Mills, Thomas R.
Mimous, Rene
Mitchell, Howard
Moehring, Carl
Mong, William V.
Montague, Monte
Montana, Bull
Morzan, Kewpie
Morita, Mike
Moody, Alan B.
Moody, Hubert
Moran, Wm.
Morrisey, John F.
Morrison, Arthur
Morrison, Louis
Morrison, Palmer
Morse, Hamilton
Moxil, Harry
Murray, Charlie
Murry, John T.
Murrell, Robert
Muse, Clarence

N

Naish, J. Carrol
Natheaux, Louis
Neill, James
Neill, Richard R.
Nelson, Frank
Nelson, Harold
Ness, Ole M.
Newberg, Frank A.
North, Bob
North, Charles
North, Wilfred
Northcote, Sidney
Northrup, Harry
Norton, Ed
Norton, Fletcher
Nott, Adelbert
Nowell, Wedgewood
Noy, Wilfred

O

Obeck, Fred
O'Brien, Pat
O'Connor, Harry
O'Connor, L. J.
O'Connor, Robert Emmet
O'Davran, Vessey
O'Dell, Garry
O'Farrell, Roderic
Oland, Warner
O'Neill, James (Tip)
Orlamond, William A.
Oscar, John
Orr, Stanley (juvenile)
Ott, Henry
Oukrainsky, Serge
Ovey, George

P

Palette, Eugene
Pangborn, Franklin
Paoli, Raoul
Paquet, Paulette
Parker, Edwin
Partos, Gustav
Patton, Claude
Pawle, Lennox
Payne, Louis
Pearce, George
Peil, Edward

Pennell, R. O.
Pehmont, Charles F.
Pennick, Jack
Perfolat, George
Perry, Robert
Perry, Walter
Peters, Frederlek
Petite, Albert
Phillips, Jeanne
Pinciro, Earl M.
Poff, Lou
Pompon, Monsienr
Pope, Milton
Porcassi, Paul
Post, Charles A.
Potel, Victor
Pouyet, Eugene
Powell, Ituss
Pratt, Purnell B.
Price, Hale
Prince, John T.
Pringle, Harry
Prior, Herbert
Prison, Albert
Privat, Lucien
Prouty, Jed
Purdy, Frank

Q

Quartermain, Charles
Quinn, Jimmy

R

Rae, Buddy
Raine, Leon
Randoll, Anders
Ratcliffe, E. J.
Rawlins, J. P.
Ray, Del
Ray, Joey
Raymond, Jack
Ready, Fergus
Reed, George H. (colored)
Rehfeld, Curt
Renavent, George
Reno, R. R.
Ricketts, Tom
Rickson, Joseph
Rigas, George
Risso, John
Robbins, Walt
Roberts, Wallis
Roccardi, Albert
Rodgers, Walter
Rodriguez, Jose
Rogers, John
Rome, Bert
Romanoff, Constantine
Roquemore, Henry
Rubin, Benny
Ryno, W. H.

S

St. Polis, John
Sabato, Alfredo
Salisbury, Monroe
Sanchez, Gilbert
Sandford, S. J.
Santschi, Tom
Sarno, Hector V.
Saville, Gus
Saxe, Templar
Saxon, Hugh
Schable, Robert
Schaefer, Charles N.
Schaefer, Ed.
Schultz, Harry
Scott, Evan E.
Scott, Leslie H.
Seaton, Scott
Sellon, Charles
Semels, Harry
Sewall, Allan D.
Sheldon, Grome
Sheridan, Frank
Sherry, J. Barney
Sherwood, Yorke
Short, Lew
Shumway, Walter
Sidney, George
Siegel, Bernard
Simon, S. S.
Simson, Ivan
Simpson, Russell
Smalley, Russell
Smalley, Phillips
Smith, Albert J.
Smith, Osear (colored)
Snowdon, Eric S.
Sojin, K.
Sosso, Pietro
Soussanin, Nicholas
Spencer, Lionel
Sperzel, Martin
Sperzel, N. G.
Sprotte, Bert
Stack, Wm.
Standing, Rear, Chief
Stanton, Will
Starkev, Bert
Stepling, John
Stern, Louis
Stevens, Charles
Stevens, Landers
Sterner, Lawrence
Stevenson, Hayden
Stewart, Al H.
Stockbridge, Henry
Stockdale, Carl
Stone, George E.
Storm, Jerome
Strauss, William H.

Stubbs, Harry
Sullivan, Fred
Sullivan, John Maurice
Sutherland, Dick
Swan, Mark
Swickard, Josef
Symonds, Augustin

T

Taussey, Shery
Tearle, David
Terry, Frank
Thalasso, Arthur
Theodore, Italph
Thoon, Norman
Thomas, Edward
Thompson, Nick
Thompson, Charles
Tilley, Ronald
Todd, Harry
Toler, Sidney
Tollaire, Auguste
Tooker, William H.
Torrence, David
Touhey, John
Treacy, Emerson
Truesdell, Howard
Tubbs, Wm. C.
Turner, Martin
Turner, Raymond
(colored)
Turner, Smoke
Turner, William H.
Turpin, Harry
Tyler, Harry

U

Uraneff, Vadim

V

Valerio, Albano
Vauaite, Jacques
Vaverka, Anton
Vejar, Harry
Villar, Charles
Vincent, Sailor
Visaroff, Michael
Vol Konsky, Prince
Sergius
Von Baron, Gaylord
Von Baron, Victor
Von Brineken, Wm.
Von Meter, Harry
Von Seyfferitz, Gustav
Vroom, Frederic

W

Walker, Harry
Walling, Will R.
Walton, Fred (comedy)
Ward, Roscoe
Ward, Tiny
Wardell, Harry
Warren, E. Allyn
Warren, Edward
Warren, Fred
Washington, Blue
Watermeyer, Jack
Wayne, Robert
Webster, Howard
Weigel, Paul
Welch, James
Wellesley, Charles
Wellington, Arthur
Welsh, William
West, Ford
Wheeler, Bert
White, Leo
Whitefield, Axel O.
Whiting, Ralph
Whitesworth, Leon
Wilber, Robert
Wilcox, S. D.
Williams, Fred
Williams, George R.
Wilson, Ben
Wilson, Clarence
Wilson, Hal
Wilson, Stewart
Wilson, Tom
Wilton, Eric
Winninger, Chas.
Wise, Jack
Wolheim, Dan
Woloshin, Alexander
Wong, Victor (Chinese)
Wood, Ernest
Woodruff, Bert
Worthington, Wm. J.

Y

Young, Joe
Yoylache, Chief

Z

Zelliff, Seymour
Zimmerman, F. A.

FEATURE COMEDIANS

A

Ackroyd, Jack
Adams, Ernie
Adams, Jay Franklin
Adams, Jimmie
Alexander, "Fatty"
Allan, Billy
Allen, Harry
Alt, Al
Althoff, Charles
Armstrong, Will H.
Arthur, George K.
Arthur, John
Austin, Win

B

Bacon, Irving
Baker, Eddie
Ballard, Elmer
Barnes, T. Roy
Barry, Eddie
B. B. B. (Coffee Dans)
Beck, J. Emmett
Beranger, Andre
Bergren, Edgar
Bernard, Joseph E.
Beyan, Billy
Bing, Herman
Bletcher, Billy
Blum, Sammy
Borden, Eddie
Borden, Eugene
Boteler, Wade
Bradbury, James, Jr.
Bradbury, James, Sr.
Brady, Ed.
Brodie, Buster
Brooke, Tyler
Brown, Joe E.
Buccola, Guy
Burke, Johnny
Burns, Neal
Byron, George

C

Callahan, Bobby
Camp, Shep
Campbell, Colin
Carle, Richard
Carr, Nat
Cawthorne, Joseph
Chandler, George
Clyde, Andy
Cohen, Sammy
Coleman, Frank
Collins, Monty, Jr.
Conklin, Chester
Conklin, Heinie
Conley, Lige
Conti, Alhert
Cook, Clyde
Cooke, Al

A

Ackland, Lois
Adams, Stella
Ainsworth, Cupid
Ainsworth, Joy
Akers, Agnes
Alba, Orpha
Alden, Mary
Alders, Linda
Allen, Ricea
Anderson, Helen Relyea
Arnold, Jessie
Ashforth, Elsie
Auer, Micha
d'Avril, Tico
Azzelle, Evelyn

B

Baker, Dora
Baker, Nellie Bly
Bank, Joanna
Barlowe, Violet M.
Barnett, Marjorie
Barrov, Olga
Bates, Kathryn
Beatty, May
Beaumont, Lucy
Bedford, Mildred L.
Beavers, Louise (colored)
Belby, Nancy
Belcher, Alice
Belmore, Daisy
Bennett, Billie
Beresford, Nadine
Berger, Jennie
Bert, Margaret
Bertrand, Mary E.
Besserer, Eugenie
Bishop, Elsie
Blandish, Clara
Blinn, Genevieve
Block, Kathryn
Boley, May
Bolton, Helen
Boniface, Symond
Boros, FerFike

Cooley, Hallam
Cooper, George
Cooper, Jack

D

D'Albrook, Sidney
Davidson, Max
Davis, George
Davis, Morgan
Demarest, William
Dent, Vernon
Depp, Harry
De Vorksa, Jess
Dix, Rollo
Donlan, James
Dooley, Billy
Dorr, Lester
Downey, Pat
Downing, Harry
Drew, Jerry
Dudley, Russ
Duffy, Jack
Dugan, Tom
Dunham, Phil
Dunn, Bobby

E

Eckhardt, Oliver
Edwards, Snitz
Edwards, Neely
Engle, Billy
Erwin, Stuart

F

Farley, James
Fetherstone, Eddie
Finlayson, Jimmie
Ford, John
Foxe, Earle
Foy, Charlie
Franey, Billy
Fries, Otto H.

G

Gallagher, Richard
George, Martin
Gerrard, Douglas
Getchell, Sumner "Cudgie"
Good, Henry
Granville, Bernard
Graves, Taylor
Gray, George
Grihnon, Eddie
Gribbon, Harry
Griffith, Raymond
Guard, Kit
Guilfoyle, James

C

Calve, Olga
Calvo, Maria
Campbell, Alda
Carlyle, Aileen
Cartrell, Winifred
Carver, Louise
Ceel, Nora
Chambers, Kathleen
Chambers, Margaret
Chapman, Edythe
Chapman, Marcia
Cherrington, Ruth
Clare, Clara
Claude, Toby
Clifford, Jane
Cline, Rosalind
Coba, Louise
Conrad, Edith
Conroy, Lou
Cooper, Edna May
Corday, Marcelle
Cossar, Fanny
Courtney, Katherine
Covert, Alice
Craig, Blanche
Crittenden, Mary
Crosby, Juliette
Crowell, Josephine

D

D'Ambricourt, Adrienne
Darling, Ida

H

Hall, Charles
Hall, Willard
Hampton, Earl
Hanlon, Tiny
Hardy, Sam
Harlan, Otis
Harris, George E.
Harvey, Forrester
Hawkins, Byron
Hearn, Lew
Hellum, Barney
Henderson, Jack
Hendricks, Ben, Jr.
Hiers, Walter
Holmes, Taylor
Horton, Edward Everett
Housman, Arthur
Howard, Frederic

I

Irving, William

J

Jackson, Bobby
Jarvis, Sidney
Jordan, Charles "Widgey"
Jolson, Harry
Judels, Charles

K

Kane, Eddie
Karns, Roscoe
Karr, Hilliard "Fatty"
Kelly, Dan
Kennedy, Tom
King, Will
Knapp, Jack

L

Lambert, Eddie
Lancaster, Cliff
Lane, Lupino
Lederer, Otto
Lenis, J. C., Jr.
Littlefield, Lucien
Lloyd, Jack V.
Lupino, Wallace

M

Mack, Wilbur
Mandy, Jerry

Mann, Hank
May, James
McKee, Raymond
McHugh, Frank
McNaughton, Charles
Melesh, Alex
Messinger, Buddie
Mir, David
Mooney, Billy
Moran, Lee
Moriarty, Pat
Morris, Dave
Morris, Eddie
Morris, Johnnie
Murphy, Joe
Murray, Charlie
Murray, John T.
Myers, Harry

N

Neely, Neil
Nicholson, Paul

O

Ober, Robert
O'Dell, Garry
Orlamond, William A.
Oscar, John
Ovey, George

P

Panghorn, Franklin
Parker, Franklin
Pasha, Kalla
Pelmont, Charles F.
Phillips, Jimmie
Pollard, Snub
Pope, Milton
Post, Charles A.
Potel, Victor
Prouty, Jed

R

Raker, Lorin
Raymond, Jack
Reed, Daniel
Rice, Frank
Roach, Bert
Rochay, Joe
Roquemore, Henry
Ross "Kewpie"
Rubin, Benny
Ruth, Marshall

S

St. John, Al
Stanley, Fredie
Santoro, Jack
Sargent, Lewis
Saylor, Srd
Sedan, Rolfe
Shaw, Buddy
Sheehan, John
Shield, Ernie
Sidney, George
Smith, Murry
Sparks, Ned A.
Sperzel, Martin
Stanton, Will
Sterling, Ford
Stone, Arthur
Stone, George E.
Sullivan, Fred
Sullivan, James E.
Summerville, Slim
Swain, Mack
Sweet, Harry

T

Tiedman, Sammie
Turpin, Ben

V

Vernon, Bobby
Virgil, Alphonse

W

Waizman, Max
Waldridge, Harold
Ward, Hap H.
West, Ford
West, Arthur "Pat"
Wheeler, Bert
White, Leo
Williams, Guinn
Wilson, Tom
Wood, Ernest

Y

Yaconelli, Frank

Z

Zany, King

CHARACTER WOMEN

Frederici, Blanche
Fuller, Dale

G

Gabaston, Marie
Gale, Lillian
Ganna, Margaret
Gardner, Shayle
Gerald, Vera
Gerdes, Emily
Gibson, Florence
Gilmore, Helen
Gleason, Lucile
Golden, Marta
Gomez, Inez
Gordon, Edna
Gordon, Julia Swayne
Gordon, Mary
Gordon, Vera Turner
Gordon, Vera
Gore, Rosa
Gould, Greta
Grandville, Marcelle
Greenwood, Winifred
Griffith, Julia
Grove, Sybil
Guernie, June
Gyger, Chnna

H

Hale, Frona
Hale, Louise Closser
Hall, Edna
Hall, Evelyn
Hall, Laura
Halloway, Carol
Handforth, Ruth
Hardy, Mildred
Harris, Marcia
Harr, Anna
Hart, Sunshine
Haslett, Jessie
Hathaway, Jean

Hayden, Nora
Hayes, Catherine
Hayward, Helen
Henry, Gale
Hernandez, Anna
Herring, Aggie S.
Hicks, Mamie
Hicks, Maxine Elliott
Holderness, Fay
Holland, Cecil
Howard, Catherine
Howard, Gertrude
Howell, Alice
Hune, Helen
Hunt, Irene
Hunt, Madge

I

Irwin, Carolyn
Isted, Dorothea

J

Jenks, Lulu B.
Jimenez, Soledad
Jones, Beulah Hall
Jones, Hazel (colored)

K

Kane, Georgla
Keckley, Jane
Kellogg, Cornelia
Kelo, Mayme
Kernan, Sarah
Kingdon, Edith
Kintz, Ruby
Knott, Adelbert
Knott, Lydia

Fairchild, Anne
Farrington, Betty
Fawcett, Mrs. George
Fealy, Margaret
Featherstone, Helen
Ferguson, Mrs. E. J.
Ferry, Minna
Field, Madalynne
Finch, Flora
Fitzgerald, Cissy
Fitzroy, Emily
Forde, Eugenie
Fortune, Evelyn
Foster, May
Foy, Mary
Francis, Clara
Francis, Laura
Fraser, Barbara

L

Lachmar, Josephine
La Fayette, Ruby
La Mar, Countess Vina
Jeanne
La Motte, Gabe
Lance, Leah
Land, Mary
Lands, Winifred
Langdon, Lillian
Lansing, Ruth Douglas
Lafite, Fountain
Laurell, May
LaVarne, Laura
La-Verne, Lucille
Lawrence, Florence
Lawrence, Lillian
Lawson, Eleanor
Lee, Etta
Lee, Jessie V.
Leicester, Lillie
Leighton, Lillian
Leslie, Elinor
Lester, Louise
Lewis, Eva
Lewis, Ida
Lewis, Vera
Lillard, Charlotte
Lindsay, Emily
Lockhart, Anne
Lockwood, Alma
Looney, Carolynne
Lopez, Augustina
Lord, Marian
Lorimer, Elsa
Lorraine, Harriett
Louie, Viola

M

Madison, Virginia
Malloy, May
Malyon, Eily
Mann, Margaret

A

Adores, Rene
Alden, Mary
Andra, Fern
Astor, Gertrude
Astor, Mary
Ayres, Agnes

B

Baclonova
Bara, Theda
Basquette, Lina
Bedford, Barbara
Beebe, Marjorie
Bellamy, Madge
Bennett, Belle
Bennett, Edna
Bennett, Enid
Blandie, Clara
Blinn, Beatrice
Blondell, Joan
Blythe, Betty
Boardman, Eleanor
Borden, Olive
Boyd, Betty
Breamer, Sylvia
Bronson, Betty
Busch, Mae

C

Calhoun, Alice
Carol, Sue
Carew, Ora
Carter, Betty
Caselotti, Louise
Chadwick, Helene
Chance, Anna
Clair, Ethelyne
Clayton, Ethel
Clifford, Ruth
Compton, Betty
Compton, Juliette
Corbin, Virginia Lee
Cornwall, Anne
Costello, Dolores
Costello, Helene
Crawford, Kathryn
Cunningham, Cecil

D

Dana, Viola
Davis, Mildred

Manning, Aileen
Marshall, Tina
Marstini, Rosita
Mason, Betty
Mason, Elizabeth
Mason, Florence
Mattox, Martha
May, Ida
Mazoe, Dorothy
McDowell, Claire
McGowan, Dorothy
McKenzie, Eva
McWade, Margaret
Melville, Josa
Mercer, Beryl
Mersch, Mary
Middley, Fanny
Middley, Florence
Miller, Isabelle
Milloy, May
Millsfield, Mrs. Charles A.
Mineau, Charlotte
Mita, Ura
Mitchell, Jeanette
Moore, Ethelyn Palmer
Moore, Eunice
Muir, Helen
Mureal, Mme. Real

N

Nagel, Beth
Nicholson, Lillian
Norman, Gertrude

O

Oberle, Florence
O'Byrne, Patsy
O'Dell, Georgia
O'Neill, Marjorie
Orlamond, Madge B.

P

Padden, Sarah
Padula, Margaret
Palasty, Irene
Parkes, Alice
Patterson, Elizabeth
Payson, Blanche
Pelliar, Gertrude
Perry, Anita
Perry, Jessie
Pizot, Tanipe
Plumar, Mrs. Lincoln
Pollard, Dorothy
Pollard, Laura
Porter, Viola
Price, Kate

Q

Quality, Charlotte

R

Rankin, Caroline
Raymond, Frankie
Redman, Minna
Reicher, Hedwika
Remnitz, Mrs.
Renobome, Alice
Rice, Fanny, "Jolly"
Rischell, Myrtle
Roberts, Sarah
Rorke, Ina
Rosanova, Rosa
Rose, Blanche
Rosing, Bodil
Ryan, Annie

S

Sandoeal, Dolores
Schaefer, Annie
Schultz, Dorothy
Schumaker, Ida
Seddon, Margaret
Selbie, Evelyn
Sergis, Simone
Sewall, Lucile
Shannon, Cora
Sherman, Evelyn
Shumway, Corra Beach
Snowden, Carolynne
(colored)
Snyder, Flora
Spellman, Leora
Standinz, Joan
Steele, Agnes
Steele, Minnie
Stellman, Leora
Sterling, Merta
Stewart, Ethel
Sully, Janet
Sul-Tee-Wan, Mme.
(colored)

T

Tapley, Rose E.
Tayo, Lyle
Thatcher, Evelyn
Tilbury, Zeffie
Titus, Lydia Yeaman
Trevelyn, Violet
Truax, Maude
Turner, Florence E.

V

Van Buren, Mabel
Varnell, Pearl

Vaughan, Hilda
Venetish
Vermon, Dorothy
Von Schwabenzberg
Gairns, Josephine
Vincent

W

Wade, Bess
Wain, Constance
Wales, Ethel
Walker, Nella
Wallace, May
Ward, Lucile
Ward, Peggy
Ward, Katherine Clare
Warfield, Natalie
Warren, Fannie
Warrenton, Luie
Warrington, Ann
Watson, Adele
Wayne, Justina
Wells, May
West, Lillian
Weberly, Margaret
Williams, Lottie
Wills, Estella
Wilson, Adelaide
Wilson, Georgiana
Winslow, Leah
Winthrop, Joy
Wix, Florence
Wolbert, Dorothea
Wood, Grace
Weberly, Margaret

Y

Yorke, Edith

FEATURE WOMEN

Hayes, Grace
Hopper, Hedda
Hyams, Leila

J

Johnston, Julianne
Joy, Leatrice
Joyce, Alice

K

Kenyon, Doris
King, Carlotta
Kingston, Natalie

L

Lake, Alice
La Plante, Laura
Lane, Nora
Lee, Norma
Lee, Lila
Leonard, Barbara
Lewis, Grace
Livingston, Margaret
Lloyd, Doris
Logan, Jacqueline
Lord, Marion
Lorraine, Louise
Lorraine, Harriett
Lyons, Ruth

M

Macready, Renee
MacLaren, Mary
Magana, Della
Malena, Lena
Mann, Bertha
Marsh, Mae
Mason, Shirley
McAvoy, May
McDonald, Jeanette
McDowell, Claire
McGuire, Kathryn
McIntyre, Leila
Meehan, Olive
Mehaffey, Blanche

Mercer, Beryl
Miller, Patsy Ruth
Murphy, Edna
Myers, Carmel

N

Nichols, Nellie V.
Nilsson, Anna Q.

O

Oakley, Florence
Olmsted, Gertrude
O'Neal, Zelma
O'Neil, Nance
O'Neill, Sally
Owen, Seena

P

Padden, Sarah
Pearson, Virginia
Percy, Eileen
Phillips, Dorothy
Pitts, Zasu
Pollard, Daphne
Prevost, Marie
Pringle, Aileen

R

Ralston, Esther
Ralston, Jobyna
Rambau, Marjorie
Ray, Allene
Reynolds, Vera
Ravel, Sandra
Ray, Mona
Rich, Irene
Roberts, Edith
Rohson, May
Roland, Ruth

S

Sawyer, Ivy
Sebastian, Dorothy
Seegar, Marian

Siegel, Vivien
Solarita
Standing, Joan
Stedman, Vera
Stedman, Myrtle
Stewart, Anita
Stewart, Ruth
Sweet, Blanche

T

Taylor, Estelle
Taylor, Ruth
Tell, Olive
Terry, Alice
Terry, Ethel Grey
Terry, Ethelind
Theby, Rosemary
Todd, Thelma

U

Ulric, Lenore

V

Valentine, Grace
Valez, Lupe
Valli, Virginia
Vidor, Florence
Vosselli, Judith

W

Wales, Ethel
Walker, Nella
Ware, Helen
Weiford, Nancy
Westover, Winifred
Wilson, Adele
Wilson, Lois
Windsor, Claire
White, Alice
White, Josephine
Whittell, Josephine
Winton, Jane
Wolbert, Dorothea
Wood, Peggy

INGENUES

A

Aber, Arlene
Aber, Charlene
Adair, Elizabeth
Adrian, Ethel
Akron, Tania
Alba, Maria
Allan, Florence
Allen, Elsie
Ames, Diana
Angelus, Ebba
Atkinson, Anna
Aye, Maryon

B

Baker, Betty
Bala, Lori
Barnes, Anita
Barrington, Phyllis
Bartholomew, Margaret
Baxter, Billie
Beebe, Marjorie
Belmont, Gladys
Benda, Helma
Benham, Elsa
Benham, Helena
Benlian, Arden
Bennett, Alma
Bennett, Kathryn
Bird, Charlot
Bird, Violet
Blaine, Nancy Lee
Blane, Sally
Bo-Ching
Bonner, Marjorie
Borden, Irene
Boudwin, Barbara
Boyd, Betty
Bradford, Virginia
Bradley, Estelle
Brinkman, Dolores
Brown, Dorothy
Buchanan, Virginia

C

Caldwell, Betty
Camack, Pauline
Campbell, Sadie
Carewe, Rita
Carlisle, Mary
Caron, Patricia
Carr, Lorena
Carroll, Joyce
Carter, Ann
Cavalier, Nita
Chandler, Janet
Cherrill, Virginia
Chevret, Lita
Christy, Ann
Claire, Rita
Claire, Theresa
Clifford, Irene
Clifford, Ruth
Coburn, Dorothy
Coburn, Margaret
Coleman, Majel
Collins, Betty
Collins, Kathleen
Compton, Joyce
Conan, Zolla
Cornwall, Anne
Cortez, Claire
Costello, Mildred
Crane, Phyllis
Cunningham, Edna
(colored)
Curley, Pauline

D

Daggett, Rae
Daniels, Thelma
Darr, Homa
Dawson, Doris
Day, Shannon
Deas, Leilani
Dehn, Dorothy
De Linski, Anna

A

Alba, Maria
Adams, Margaret
Alden, Betty
Allan, Florence
Allen, Alta
Alvarez, Miami
Ames, Diana
Aristi, Elene
Arnold, Jessie
Arselle, Carmen
Ashton, Iris
Astor, Gertrude

B

Baker, Betty
Barnes, Anita

De Rue, Carmen
De Velsco, Mercedes
De Vere, Erma
Diaz, Rita
Dix, Dorothy
Domati, Lucretia
Doll, Alice
Doran, Mary
Dore, Adrienne
Douglas, Jean
Dover, Nancy
Doyle, Regina
Drake, Mildred
Drexel, Nancy
Du Bois, Gladys
Duvall, Irene
DuVal, Lorayne

E

Eason, Lorraine
Eading, Ruth
Eilers, Sally
Ellis, Diane
English, Kay
Evans, Muriel

F

Fae, Rita
Fairbanks, Twins
Fairweather, Helen
Farrell, Merry
Fay, Susanne
Ferguson, Helen
Fern, Bobby
Fern, Fritzie
Ferris, Audrey
Field, Sylvia
Fisher, Bea
Flynn, Edythe
Flynn, Elinor
Flynn, Rita
Forrest, Mabel
Foucher, Rosita
Francel, Loretta
Frances, Mabel
Francisco, Evelyn
Franzi, Paula
French, Cosette

G

Gabaston, Marie
Gay, Dixie
George, Harriet
Gilbert, Florence
Gilbert, Jean
Giles, Betty
Gilmore, Lillian
Gilliland, Annette
Girard, Ann
Gould, Dorothy
Goulding, Ivis
Granstedt, Greta
Greer, Gloria
Gregory, Edna
Grey, Gloria
Guilfoyle, Patsy
Gwin, Julia

H

Hackett, Lillian
Hale, Georgia
Halsey, Mary
Hamilton, Francis
Hamilton, Theba
Harlow, Jean
Haroldi, Kashi
Hasbrouck, Olive
Haynes, Josephine
Hazelton, Beth
Healy, Betty
Henderson, Audree
Henry, Charlotte
Hicks, Maxine Elliott
Higby, Mary Jane
Hill, Beverly
Hill, Doris
Hill, Thelma

Hilliard, Harriet
Hoffman, Catherine
Hollingshead, Ebba
Holly, Ruth
Holmes, Ione
Holt, Gloria
Howard, Paula
Howard, Peggy
Howell, Yvonne
Hughney, Lavena
Hurst, Ruth
Hutchinson, Mary

I

Ince, Ada
Ingle, Marie
Inouye, Kyo
Irving, Katherine
Irving, Mary Jane

J

Jackson, Ethel
Jackson, Mary Ann
James, Luella
Janis, Dorothy
Johnson, Dolores
Jones, Charlotte
Joyce, Natalie
Joyzelle

K

Kaiser, Helen
Kane, Marjorie (Babe)
Karnelli, Lelia
Keefe, Evelyn
Kelton, Pert
Kennedy, Merna
Kerchoff, Helen
Kernan, Margaret Ruth
Kingston, Eleanor
Kinman, Pearl
Kosik, Beth

L

LaBissonier, Erin
Landi, Kinda
Lane, Carol
Lake, Florence
La Place, Jennie
Larsen, Valdemar
Laurel, Vivian
Lee, Frances
Lee, Gloria
Lee, Margaret
Lee, Mona
Leonard, Barbara
LeRoy, Rita
Lincoln, Caryl
Long, Lotus
Lorraine, Jean
Lorraine, Louise
Luddy, Barbara
Lynch, Helene
Lynn, Joy
Lyons, Frances
Lyons, Joan

M

Mabery, Mary
Manti, Lucretia
Mannors, Shelia
Mariani, Margaret
Marion, Edna
Marlowe, Helen
Marlowe, June
Marlowe, Llona
Martenson, Mona
Marville, Rene
Marvin, Mia
Mason, Betty
Mason, Carol
Mason, Elizabeth
Mathews, Carmen

C

Calhoun, Alice
Campbell, Alda
Carew, Ora
Carew, Rita
Carlisle, Mary
Carlyle, Grace
Carter, Ann
Cavalier, Nita

Mathews, Dorothy
Mathleva, Nina
May, Betty
May, Edna
McAlister, Mary
McAvoy, Joan
McCartney, Marjorie
McConnell, Gladys
McCoy, Evelyn
McCoy, Ruby
McGowan, Dorothy
McLeod, Janet
McNabb, Mabel
Mercer, Jane
Merton, Collette
Messinger, Gertie
Messinger, Marie
Milford, Mary Beth
Mohr, La Verne
Montgomery, Marjorie
Montgomery, Peggy
Monti, Carlotta
Moore, Marjorie
Morgan, Jeanne
Morgan, Marilyn
Mori, Toshia
Morris, Frances
Moskova, Alla
Mulhern, Mary
Murray, Joyce
Murrell, Alys
Myatt, Julia

N

Nash, June
Nash, Nancy
Newport, Ruby
Newton, Dodo
Nicholson, Iris
Noison, Pluma
Norman, Amber

O

O'Day, Molly
O'Leary, Patsy
Oliver, Margaret
Olmsted, Gertrude
Olson, Neslo
O'Neil, Sally

P

Palmer, Patricia
Paris, Portia
Parr, Thelma
Peirce, Evelyn
Peterson, Dell
Peyton, Maxine
Pfau, Melba
Phipps, Sally
Picker, Sylvia
Pierce, Barbara
Porter, Jean
Powers, Lucille
Prather, Kathryn
Printalau, Virginia

Q

Quartaro, Nena
Quillan, Marie
Quimby, Margaret

R

Rae, Dorothy
Rae, Itaida
Rae, Rita
Ralls, Louise
Ray, Mona
Rayo, Mirra
Reed, Ione
Renore, Evelyn
Reno, Jean
Revier, Evelyn

S

Salazar, Dolores
Salvi, Lola
Schram, Violet
Schumaker, Ida
Seabrook, Gay
Seabury, Ynez
Seay, Dorothy
Seddon, Margaret
Seegar, Marian
Sheridan, Ann
Spanier, Anna
Sparkes, Martha Lee
Starr, Barbara
Starr, Sally
Sterling, Florence
Stevens, Charlotte
Stombs, Alice
Stone, Ethel
Sugimachi, Miyoshi
Sykes, Ethel

T

Tarron, Elsie
Taylor, Elva
Taylor, Ruth
Templeton, Marion
Templeton, Ruth
Tevis, Carol
Thompson, Duane
Thorp, Margaret
Todd, Lola

V

Valdez, Antoinette
Van Doorn, Mildred
Van Every, Billie
Varnell, Pearl
Vecki, Isabelle
Vendrell, Lola
Verdera, Clara
Vicai, Jeanne
Villiers, Mavis

W

Wagner, Pauline
Walker, Mildred
Walker, Polly
Wallace, Louise
Ward, Dorothy
Warfield, Marjorie
Wells, Marie
Welsh, Betty
Williams, Ada
Williams, Alice
Wines, Carol
Winter, Leota
Worth, Barbara

X

Xanthia, Ania

Y

Yaake, Twins
Yves, Christine
Young, Polly Ann

LEADING WOMEN

A

Alba, Maria
Adams, Margaret
Alden, Betty
Allan, Florence
Allen, Alta
Alvarez, Miami
Ames, Diana
Aristi, Elene
Arnold, Jessie
Arselle, Carmen
Ashton, Iris
Astor, Gertrude

B

Baker, Betty
Barnes, Anita

Bartlett, Elise
Bary, Jean
Basquette, Lina
Beaudry, Mara
Bedford, Barbara
Belmont, Gladys
Benda, Marion
Benham, Elsa
Bennett, Alma
Berkley, Betty
Bernardi, Alena
Blair, Betty
Blinn, Beatrice
Bolton, Helen
Boniface, Symona Ferner
Bonner, Priscilla
Booth, Margaret
Boyd, Betty
Bradley, Estelle
Breamer, Sylvia
Brewster, Ann

C

Calhoun, Alice
Campbell, Alda
Carew, Ora
Carew, Rita
Carlisle, Mary
Carlyle, Grace
Carter, Ann
Cavalier, Nita

Cavalier, Nita
Chadwick, Helene
Chaplin, Lita Gray
Chase, Ika
Cherrill, Virginia
Christy, Ann
Clair, Ethlyne
Christy, Dorothy
Clark, Betty Ross
Claxton, Catherine
Clifford, Kathleen
Clifford, Ruth
Coleman, Majel
Collins, Kathleen
Comack, Pauline
Compton, Joyce
Conan, Zolla
Cooper, Edna May
Corbin, Virginia Lee
Corda, Maria
Cornellus, Mary

D

Daly, Jane
Daly, Marcella
Darmond, Grace
Darr, Homa
d'Avril, Yola
Dawn, Doris
Dawn, Isabel
Day, Marceline
Day, Shannon

Dean, Dora
DeGleconda, Ligia
De La Motte, Marguerite
De Valasco, Mercedes
Dix, Dorothy
Doman, Shirley
Dolce, Olga
Doraine, Lucy
Dovte, Itesna
Dunn, Josephine
Dunn, Violet
DuVal, Lorraine
Duvall, Irene
Dwan, Dorothy

E

Eason, Lorraine
Eddy, Helen Jerome
Eddy, Lorraine
Eldridge, Florence
Eleanor, Peggy
Elliott, Bernice
Emery, Mary
Eyre, Jeanne

F

Fabian, Mary
Fair, Elinor
Fair, Nancy
Faure, Virginia Brown
Farrell, Glenda
Fealy, Maude
Ferguson, Helen
Fern, Fritzie
Fielding, Margaret
Fischer, Margarita
Fitch, Margaret
Fletcher, Vivienne
Flowers, Bess
Flynn, Elinor
Forrest, Mabel
Foster, Helen
Fox, Patricia
Francisco, Betty
French, Georgie

G

Galconda, Ligia
Garvin, Anita
Gary, Jean
Gay, Alden
Gerahly, Carmelita
Gibbs, Myrtle
Gilbert, Eugenia
Gilbert, Florence
Gilmore, Lillian
Givney, Catherine
Gleason, Adia
Golden, Mildred
Granstedt, Greta
Greenwood, Winifred
Grey, Gloria
Grey, Jessica
Gulliver, Dorothy
Gwin, Julia

A

Aber, Clara Lou
Adair, Josephine
Adir, Elizabeth
Albright, Wally
Anderson, Phillip
Atkins, Tommy

B

Baller, Junior
Bailer, Lois
Bassette, Billy
Bennett, Micky
Berendzen, Roy
Big Boy
Billings, George
Binns, Baby Ruth
Black, Bret
Book-asta, Basil
Book-asta, George
Boudwin, Billy
Boudwin, Jimmy
Brandon, Dick
Brock, Dorothy
Brown, Billie
Brown, Beverly Jean
Brown, Bobbie
Brown, Eleanor
Brown, Julia
Brown, Virginia
Buckley, Patsy
Burns, Junior
Butts, Billy
Byrne, Roger

C

Calfor, Anita
Cane, Violet

H

Hale, Georgia
Hall, Evelyn
Hamilton, Laura
Hamilton, Theba
Hammond, Kay
Harlow, Jean
Harris, Mildred
Harrison, Irma
Hart, Jeanne
Hart, Winifred Westover
Hasbrouck, Olive
Haswell, Ara
Henderson, Audrey
Hazelton, Beth
Helmann, Yada Lee
Hiat, Ruth
Hill, Thelma
Hill, Josephine
Holloway, Carol
Holloway, Edith Lee
Holt, Gloria
Homer, Irene
Hopper, Lillida
Houston, Josephine
Howell, Hazel
Hoyt, Heata

I

Ingle, Marie

J

Janis, Dorothy
Johnson, Alice
Johnson, Julianne
Joyce, Natalie
Joyzelle

K

Kaiser, Helen
Kaml, Virginia
Keener, Hazel
Kemper, Doris
Kennedy, Merna
King, Judy
Kingston, Natalie
Knight, Lillian
Kosik, Beth

L

Lake, Alice
Lake, Florence
LaMarr, Margaret
Lamont, Connie
Lands, Margaret Cullen
Landry, Gerda
Lane, Lola
Lane, Marilyn
Lane, Nora

Carroll, Bernadine

Chanes, Norman
Carter, Betty
Clark, Muriel
Coad, Joyce
Cobb, Joe
Combs, Jackie
Condon, Jackie
Craig, Godfrey

D

Daniels, Mickey
Darling, Jean
Darr, Vondell
Darr, Frankie
Dart, Jack
Davis, Virginia
De Lacr, Philippe
Delano, Mickey
Deliseo, Rocco
De Vilbiss, Robert
De Vito, Sylvia Jane
Dodd's, Boys Father
Downs, Johnny
Dunnine, George
Dursand, David
Duval, Dixie

E

Eames, Peggy

F

Fager, Edwina Lorraine
Fildes, Glenn
Finke, Mildred
Fischer, Eugene

Laurell, Max
Lawler, Mary
Le Breton, Flora
Lee, Frances
Lee, Josephine
Lee, Lolita
Lee, Norma
Lehr, Anna
Leonard, Barbara
Lewis, Grace
Lincoln, Caryll
Livingston, Margaret
Lloyd, Doria
Long, Sally
Lorraine, Jean
Lorraine, Louise
Luray, Doris
Lynch, Helene

M

Mabery, Mary
Mack, Marion
Mack, Mrs. Charles
Mamet, Enmetz
MacLaren, Mary
Malena, Lena
Malone, Molly
Marbe, Fay
March, Liska
Marinoff, Joda
Marion, Dorothy
Maris, Mona
Marlowe, June
Martan, Nira
Marville, Rene
Marvin, Ma
Mason, Carol
Mason, Modena
Mathews, Dorothy
Mavis, Edna
May, Edna
McAlister, Mary
McConnell, Gladys
McCormack, Alice
McCoy, Ruby
McGowan, Dorothy
McGuire, Kathryn
McIntyre, Lella
McPhail, Addie
McHaffey, Blanche
Merriam, Charlotte
Millard, Helene
Mitchell, Geneva
Mitchell, Rhea
Montgomery, Peggy
Montt, Christina
Moore, De Sacla
Moorhead, Natalie
Morgan, Jeanne
Morris, Margaret
Mullen, Grace
Murphy, Edna

N

Nadina, Sylvia
Nash, Nancy
Nemeth, Laurel
Nichols, Elsie
Nidinsky, Homola
Novak, Jane

CHILDREN

Fischer, Frances
Fischer, Gloria
Fisher, Sonny
Folz, Artie
France, Dorothy
Francone, Joe
Fredericks, Freddie
Burke

G

Garner, Charles
Gazelle, Anna Lou
Gazelle, Edward
Genardi, Frankie
Genardi, Lilliana
Gestrine, Marjorie Claire
Goldstein, Bernard
Goldstein, Leonard
Gordon, Bobby
Gordon, Marjorie Grace
Gould, George
Gouldell, Violet
Graham, Betty Jane
Gray, Dorothy
Greer, Geraine
Greer, Dougie "Turkey Egg"
Grey, Virginia

H

Halz, Douglas Patrick
Hanson, Jack
Haupt, Dietrich
Haupt, Ulrich, Jr.
Hawkins, Joe
Hawkins, Patricia
Nanette
Hayne, Billie
Headrick, Richard

O

Oakland, Vivien
Oakley, Florence
Olmsted, Gertrude
Orlova, Anna

P

Padden, Sarah
Palmer, Bee
Palmer, Patricia
Palmer, Shirley
Palmer, Violet
Parr, Theima
Patterson, Patricia
Peltee, Evelyn
Perry, Eileen
Perrin, Dorcas
Perry, Kathryn
Phillips, Dorothy
Phillips, Sally
Pierce, Betty
Prather, Kathryn
Pretty, Arline
Pursell, June

Q

Quartaro, Nena
Quimby, Margaret

R

Rabinowitz, Elaine
Rae, Rita
Ralston, Jobyna
Ray, Allene
Rayford, Alma
Rhodes, Georgette
Reid, Jane
Renick, Ruth
Reno, Jean
Rich, Vivian
Ridgeway, Fritzi
Riley, Jean
Roberts, Edith
Robinson, Daisy
Romano, Nina
Rosita, Eva
Ross, Ann
Roth, Lillian
Hovelle, Camille
Rusevit, Sara

S

St. Germain, Marie
St. Leon, Ida
Saunders, Jacqueline
Savin, Lillian
Schram, Violet
Scott, Mabel Julienne
Seabrook, Gay
Sealy, Maude

Hendryx, Helen

Hicks, Tommy
Hill, Billy
Hill, Twins (colored)
Hisle, Betsy Ann
Holt, Cheryl
Holt, Hammond
Holtz, Bernice
Hoskins, Jannie (colored)
House, Newton
Howell, Audrey
Hubbell, Betty Lorraine
Huff, Jack
Hurst, Phyllis
Hutchins, Bobbie

I

Ichioka, Meada
Issberner, Junior

J

Jackson, Bobby
Jackson, Eugene, Jr.
(colored)
Jackson, Nell
Jaeger, Peggy Jane
Janney, Leon
Jewell, Austen
Jeddell, Sonny
Johnson, Carmencita
Johnson Children
Johnson, Dick Winthlow
Johnson, Kenneth
Johnson, Sessel Anne
Johnston, Jean
Johnston, Junior
Jones, Billy
Jones Children
June, Eileen

Kennedy, Madeline
Kingsley, Vivien
Kneffman, Leora
Kroeger, Martha
Kroeger, Eve
Kroeger, Lillian Lee
Kroeger, Ruth
Kroeger, Ruth
Kroeger, Ruth
Kroeger, Ruth
Kroeger, Ruth

T

Tarron, Elsie
Taylor, Edwale
Taylor, Ruth
Teague, Frances
Tell, Alma
Tell, Olive
Terry, Ethel Grey
Terry, Rosemary
Thompson, Duane
Thorne, Ruth
Tichenor, Edna
Tobin, Genevieve
Todd, Lola
Todd, Thelma
Tora, Lia
True, Bess

V

Valentine, Grace
Vallon, Nanette
Van Cleave, Edith
Van Dorn, Mildred
Verifera, Clara
Von Hue, Gerda

W

Walcamp, Marie
Walker, Nella
Wallis, Maria Pope
Ward, Alice
Warfield, Kitty
Warfield, Marjorie
Warfield, Natalie
Wayne, Nadine
Webber, Gertrude
Westover, Winifred
Whitby, Gwynne
Whitney, Claire
Whitney, Betag
Wilson, Betty
Wilson, Eileen
Windsor, Adele
Windsor, Claire
Wines, Carol
Winter, Laska
Winton, Jane
Withers, Isabell
Woods, Dorothy
Wray, Willow

Y

Young, Charlotte

K

Kaplan, Baby Harold
Keefer, Bernard
Keefer, Elizabeth Ann
King, June

L

Laad, Marion
LaFond, Baby Virginia
Lauder, Jack
Lauder, Junior
Layman, Billy
Lee, Davey
Leidy, Dorothy Day
Levine, Helene
Levine, Jack
Linder, Ruth
Lord, Billy
Louise, Anita
Lowell, Ellen
Lowell, Loretta
Loy, Sonny

M

MacCormac, Muriel
Madden, Jerry
Magness, Annabell
Marsh, Beatrice
Marsh, Earl
Marshall, Virginia
Mason, Warren
Mawby Children
Maze, Madeline
Maze, Margaret
McBan, Mickey
McCormic, Muriel

McComas, Kendall
McGuire, Mickey
McHugh, Jack
McLane, Mary Frances
McLaughlin, Gaby
McLaughlin, Jackie
McMillan, Kenneth
McMillan, Terence
McNeal, Buddy
Michaud, Dorothea Jean
Migdall, Sonny
Miller, Mary Louise
Mills, Edwin
Mills, Evelyn
Mills, Warren
Millsfield Children
Moore, Dickey
Moore, Pat and Mickey
Morgan, Patsy Ruth
Mozee, Irwin, Madelaine,
Margaret
Munoz, Christina

N

Naylor, Billy
Newman, Bobby
Newman, Sidney
Noyes, Vera Jean
Noyes, Farris and Fae

O

O'Day, Dawn
O Grady, Monty

P

Parker, Jack
Parrish, Beverly and
Helen
Peck, Virginia Mae
Phepss, Billie Jean
Phepss, Cooke and
S. V., Jr.
Pierce, Billy Gerald
Pierce, Joan
Pirie, Helene
Price, Nanci
Pritzloff, Paul

R

Rader, Virgil
Ramsey, Theo
Ranaldi, Bill
Randall, Ivan

Randall, Orville
Rhea, Sally
Rhoades, Harold
Ritter, Baby Jean
Rivero, Baby Lorraine
Rofe, Bernetta
Rofe, Ernest
Rollins, Dolly

S

Sage, Byron
Schaefer, Albert
Schaefer, Anita
Schuler, Billy
Scott, Douglas
Seay, Billy
Seay, Dorothy
Sewall, Joe
Shirley, Dorothy
Shurford, Andrew
Slater, Baby Jane
Slaven, Buster
Smith, Betty Lou
Smith, Buddy
Smith, J. R.
Smith, Pat
Smith, Richard

Smith, Robert
Spear, Harry
Stone, Doris Jean
Stratton, Gene
Streeter, Reginald
Suman, Bertine
Swanson, Jack
Swanson, Lawanda

T

Teaver, Elizabeth Ann
Thorpe, Gordon
Timmons, Betty Alliene
Todd, Marion
Toien, Paul J.
Torres, Loretta
Tucker, Tommy
Turner, Doreen
Turner, Mary Alice

V

Vallek, A. Preston
Vallek, Frank S.

Von, Viola
Von Stroheim, Erich, Jr.

W

Wain, Kit
Walsh, Patsy
Warde, George
Watson, Billy
Watson, Coy
Watson, Delmar
Watson, Harry
Wedler, Beverly
Wells, Byron
Wells, Jacqueline
Widman, Shirley Alyce
Wilkinson, Walter
Wilson, Jackie Lee
Wilson, Raymond
Wilson, Ruth
Wilson, Virginia

Y

Young, Bobbie

FEATURE COMEDIENNES

A

Adams, Stella
Ainsworth, Cupid
Alders, Linda
Astor, Gertrude

B

Banks, Willa
Boley, May

C

Carlyle, Aileen
Clive, Rosalind
Comont, Matilda
Courtney, Inez

D

De Lone, Loretta

F

Farley, Dot
Farrington, Betty
Fazenda, Louise
Finch, Flora
Fitzgerald, Cissy
Frizanza, Trixie
Fuller, Dale

G

Gore, Rosa
Greenwood, Charlotte
Guilfoyle, Patricia Page

H

Hart, Sunshine
Hayden, Nora
Heilman, Vada Lee
Henry, Gale
Howell, Alice
Howell, Yvonne

J

Jeffery, Mary

K

Kelton, Pert

L

Leighton, Lillianne
London, Babe
Loretta, Dee

M

McDonald, Blossom
MacLeod, Janet
Milloy, May

N

Nellis, Teddy
Norton, Angie

O

O'Byrne, Patsy
O'Neal, Patsy Ann
O'Neill, Marjorie

P

Page, Patsy
Pitts, Zasu
Pollard, Daphne
Price, Kate

R

Royce, Maryian

S

Sale, Virginia
Sergava, Nena
Short, Gertrude
Standing Joan
Sterling, Mer
Sutton, Gertrude

T

Tincher, Fay
Triax, Maude

V

Van, Ruth
Varvell, Pearl
Vincent, Mildred

W

Wales, Ethel
Wilson, Adelaide
Wolbert, Dorothea

SECOND WOMEN

A

Ashton, Iris

B

Backrevera, Olga
Baker, Nellie Bly
Barnett, Marjorie
Barry, Emily
Beaudry, Mara
Blair, Betty
Block, Kathryn
Boniface, Symona
Bonillas, Myrta
Bourke, Fae
Brady, Lillian West
Brewster, Beryl
Browning, Mrs. Todd
Bryan, Winifred
Buchanan, Alice
Buckland, Zeeda

C

Calve, Olga
Campbell, Kate
Carlson, Addie
Carlyle, Grace
Carrol, Moon
Cartrell, Winifred
Castello, Carmen
Chase, Ilka
Cisude, Toby
Cline, Rosalind
Cooper, Edna May
Carday, Marcell
Cunard, Grace

D

Daily, Margaret
Daly, Marcella
D'Ambricourt, Adrienne

Darmond, Grace
Davenport, Gloria
DeGoldeonda, Ligia
de Never, Lucille
Deslys, Kay
De Valas o, Mercedes
Dione, Rose
Donley, Grant
Donovan, Belle Parks
Drew, Norma
Dolce, Olga
DuBrey, Claire
Duvall, Irene

E

Elliott, Edna I.
Emery, Mary

F

Fischer, Margarita
Forges, Mary
Forrest, Mable
Fowler, Almeda
Francis, Laura
French, Pauline

G

Galeonda, Licja
Gammill, Noreen
Garvin, Anita
Gay, Alden
George, Maude
Gilmey, Louise
Gollmar, Mac
Gomez, Inez
Goodal, Grace
Gray, Jessica
Greer, Gloria
Groye, Sybil

H

Haisman, Irene
Hall, Evelyn
Hall, Laura
Halloway, Carrol
Harte, Lillian Bret
Hazelton, Beth
Hild, Georgia
Holdersess, Fay
Holt, Georgia
Holt, Gloria
Howard, Catherine
Howell, Alice
Howell, Hazel
Hunt, Irene

J

Jensen, Eulalie
Joyzelle
Jurado, Elena

K

Keen, Blossom
Keener, Hazel
Keith, Isabelle
Kemper, Doris
Kirkham, Kathleen

L

LaFond, Grace
Landry, Gerda
LaRoy, Rita
LaRue, Fontain
Lawrence, Florence
Lee, Ann
Lee, Etta
Lee, Jocelyn
Lehr, Anna
Leon, Peggy
Leslie, Lila
Lewls, Vera
Lloyd, Doris
London, Edythe
Lord, Marlon

Lorimer, Elsa
Lorraine, Harriett
Lorraine, Leota

M

Manning, Aileen
Manon, Marcia
Mareno, Nina
Marstini, Rosita
Martan, Nita
McDowell, Claire
Melborne, Sudney
Mersch, Mary
Midgley, Florence
Mineau, Charlotte
Mitchell, Belle
Moe, Alice
Montt, Christina
Moers, De Sacia
Munro, Mona
Murphy, Monda Lee

N

Nadina, Sylvia

O

Oakland, Vivien

P

Pearson, Virginia
Power, Julie
Prestelle, Mac T.
Pretty, Arline

R

Ridgeway, Fritzi
Rischell, Myrtle
Rose, Blanche

S

Sale, Virginia
Selwynne, Clarissa
Seymour, Madeline
Shepard, Iva
Sindelar, Pearl
Smirnova, Diana
Snow, Marguerite
Sprotte, Alice Ayres
Southern, Eve
Starr, June
Stebbins, Yvonne
Stedman, Myrtle
Stewart, Ruth
Sullivan, Helene

T

Tavo, Lyle
Tennant, Barbara
Theby, Rosemary
Tichenor, Edna
Twelvetrees, Helen

V

Van Buren, Mabel
Van Der Veer, Ellinor

W

Walker, Charlotte
Wallace, May
Ward, Alice
Ward, Lucile
Warfield, Kitty
Warfield, Natalie
Wayne, Justina
West, Lillian
White, Josephine
White, Nora
Whittell, Josephine
Wilson, Elizabeth
Wix, Florence
Worth, Lillian

Z

Zarana, Zella

DIRECTORS

A

ABBOTT, GEORGE. b. Salamanca, New York, c. Kearney Military Academy, Hamburg high school, University of Rochester, then to Harvard to take Professor Baker's English 43 course. He wrote a play entitled "The Family," which was produced by the Harvard Dramatic Club, and "The Man in the Manhole," which won a prize offered by Keith's theatre. Through this he became superintendent of the theatre the following year, which was in 1913. In 1914 he went to New York to become an actor, and his first good part was that of the father of triplets in David Belasco's production, "Daughter." Then came parts in "Texas," "Halfway to the Great," "Hell Bent for Heaven," "White Desert," "Lazibones" and "Professional." During the run of "Professional," a play that James Gleason and he had written called "The Fall Guy," was produced and was a success. The next year he collaborated with Vincent Smith on "The Holy Terror" and played the lead. It was a failure, and that was his last part. From then on he directed and wrote. He directed the following plays: "Love 'Em and Leave 'Em," "Broadway," "Four Walls" and "Cocotte" and wrote "Spread Eagle," "Jarcanean" and then directed "Chicago" and "Gentleman of the Press," "Carnival Man," "The Bishop's Land," "Slicka." To Paramount Public in 1930 directed "Halfway to Heaven," "Manlaughter," "Sea God," "Why Bring That Up."

AOLFE, JOHN G. b. New York City; by golf and horseback riding. Director of the stage and screen for fifteen years. Among pictures directed for Warner Bros. are: "Sons of Shylock," "In the Headlines," "Evidence," "Dumbbells in Bed," "Fame," "Penny Arcade," "Letters" and "College Lovers."

ANDERSON, JOHN MURRAY. b. St. John's, Newfoundland, September 20, 1886; e. Royal Academy of Dramatic Arts in London under Sir Herbert Beerholm Tree and singing under Sir Charles Santley; b. 6 feet; blond hair, gray blue eyes; by, autograph collecting. Produced the first Greenwich Village Follies, and many subsequent Follies; also produced with Irving Berlin, "Music Box Revue" in 1924; produced "Jack and Jill," "What's in a Name," "Hello, Lady," "Dear Enemy," and "The League of Nations," which had a long run in London. From 1926 to 1928 he produced 57 unit presentation shows for Public Theatre, signed a long term contract with Universal in 1930; directed "King of Jazz" and "Lilies of Broadway."

ANDREWS, OEL. b. St. Louis, Mo.; e. in St. Louis. Professional career began as initial direction man for Thomas H. Ince; sixteen years as film editor, laboratory man, camera man, titler, scenarist, assistant director and director; recent work includes: "Wild West Show," "Hawthide Kid," "Hero on Horseshack," Universal; "The Hackett," co-scenarist for Paramount; "The Galloping Fish," First National.

ARCHAINBAUD, GEORGE. b. Paris, France, May 7, 1890; h. 5 feet 11 inches; brown and gray hair and brown eyes; w. 182 pounds; p. Alice Archainbaud and Emile Chataud, stage director, professional; e. University of Paris; m. Katherine R. Johnston, non-professional; by, piano and tennis. Played abroad with some of the most distinguished French stars; also assistant stage manager. Connected with the screen for the past 17 years, and assisted the best directors in this country and since 1915 directed the most prominent films in the best companies. Started at the World Film and directed Alice Brady, Ethel Clayton, Kitty Gordon, Milton Sills, Montague Love, then joined Selznick Pictures and directed Elaine Hammerstein, Corinne Griffith, Conway Tearle, Eugene O'Brien, next joined Fox Films and later First National and directed Evelyn Brent, Doris Kenyon, Milton Sills, Mary Astor, Lloyd Hughes, Ben Lyon. Was with Tiffany Studio the two years and then with Columbia, where he finished three 100 per cent talking and musical pictures. Has directed (1929) "Man in Hobbles," "Two Men and a Maid" and "Voice Within." To RKO in 1930. Directed "Framed," "Smooth as Satan," "Square Dice," "Silver Horde," "Alias French Gentle."

ARZNER, OOROTHY. b. San Francisco, Cal.; h. 5 feet 4 inches; brown hair and blue eyes; w. 116 pounds; e. Marlborough School for Girls and the University of Southern California; not married. Miss Arzner impressed William DeMille by her interest in motion pictures when she visited him in 1920 and he obtained a position for her as stenographer in the scenario department. Later she became script clerk, film cutter for James Cruze, and then scenario writer. She has directed "Fashions for Women" starring Esther Ralston; "The Ten Modern Commandments" with Esther Ralston; "Get Your Man" with Clara Bow, and "Manhattan Cocktail" with Richard Arlen and Nancy Carroll (1929). "Wild Party," "Anybody's Woman," "Sarah and Son" in 1930.

B

BACON, LLOYD. b. San Jose, Cal.; 1890; h. 5 feet 10 inches; brown hair and blue eyes; w. 170 pounds; e. California schools and the Santa Clara college; married; by, all athletics, especially baseball, football, squash and golf. Stage experience with Oscar Wild in "Salome," then leads with repertory shows in Kansas City and one season in ventriloque. Also in Belasco stock company and later went with Sennott and played in the New York production of Oliver Morosoff's "Cinderella Man." Started in pictures with Lloyd Hamilton comedies as heavy. In 1918 went with Chaplin to Mutual as actor, then joined Triangle comedies in 1919. Also served in the Navy during the World War. In 1921 became associated with Lloyd Hamilton as director and later went with Sennott. After three two-reelers with Universal he was signed by Warner Bros. His outstanding production was Al Jolson's "Singing Fool" for Warner Bros. and he continued with this company in 1929. Has directed productions of "Private Ivy Murphy," "White Flannels," "The Heart of Maryland," "A Sailor's Sweetheart," "Pinger Prints," "Brace Knuckles," "Pay As You Enter," "Women They Talk About" and "Sinner With Songs" starring Al Jolson. (1929). "So Long Letty," "Stark Mad," "No Defense," "Honey Tok," "Other Tomorrow," "Moby Dick," "Office Wife," "Sit Tight," "Fifty Million Frenchmen," "Faithful," "She Couldn't Say No" and "A Notorious Affair."

BAOGER, CLARENCE. b. San Francisco, Cal.; p. Joseph H. and Carrie F. Baogier; e. Boston Polytechnic Institute. In 1915 he became associated with the Mack Sennett studio, writing comedies, and was given his first chance at directing. He was behind the mechanism in filming the first three reels of pictures Sennett produced. His work in comedy progressed to such an extent that First National, Goldwyn and Metro claimed his services and he made such successes as "Jubilee" with Will Rogers, "Honest Hutch," the first "Boahah and Perlinator" series, "Quincy Adams Sawyer," "Red Legions" and "The Shooting of Dan McGrew." For Paramount he directed the following production: "New Leaves for You," starring Betty Compson and "Eve's Secret," co-starring Miss Compson and Jack Holt, later "A Kiss in a Taxi," "Scherita," "The Campus Flirt," "Manpower," "It," "Swim, Girl, Swim," "She's a Sheik," "Red Hair," "The Fifty Fifty Girl," "Hot News" and "Three Week Ends." To First National he directed "Sweethearts and Wives," "Hot Heires," "Under Western Skies," "No, No, Nanette," "Minder Will Out," "The Bad Man."

BAGGOTT, KING. b. St. Louis, Mo.; e. Christian Brothers College, St. Louis, h. 6 feet; w. 185 pounds, brown hair, blue eyes. Was an actor on the legitimate stage under management of Frohman, Lobber & Co., Schuberts, and others. Screen star for eight years in over 300 pictures for B. B. Hampton Productions, Pathe, Bohrer son Code, Metro, Dwan, and First National; Directed: "Moonlight Gulches," "The Girl Who Knew All About Men," "Nobody's Fool," "Kissed," "Human Heir," "Kentucky Derby," "The Love Letter," "Gossip," "The Town Scandal," "Crossed Wires," "Tornado," "Raffles," "Home Maker," "Perch of the Devil," "Down the Stretch," "Tumbleweeds," "House of Scandal"; played in "Year of Broadway," Universal, and "Once a Gentleman," Sono-Art.

BAKER, EDDIE. r. n. Edwin King Baker; h. Davis, W. Va., November 17, 1887; h. 6 feet 1 1/2 inches; brown hair and blue eyes; w. 225 pounds; p. Georgia King, non-professional and Edwin Baker, professional; e. Polytechnic high school of Los Angeles; m. Christine Wolf, non-professional; by, hunting, fishing and golf. Stage experience played juvenile parts in his father's own shows, "Rip Van Winkle," "The Confederate Spy," and many other shows through the eastern states. Played the West coast with Wanda Hawley in an act called "The Working Lady." He has been with the Christie Comedies for eight years playing heavy opposite Bobby Vernon and William Dooley, and appeared in the following pictures: "Why Hurry," "French Pastry" and "Goody Gab." Was also with Hal Roach for two and one-half years. He also appeared in the following feature pictures: "All a Son," "Oh, Yeah," "Show People" and "Orphan Kid." A year and a half ago he joined Bob Art. Bruce, making Outdoor Talking Pictures. Appeared in the following talkie shorts: "Tow Comp Ballads," "Travelin' Alone" and "Salt Water Ballads," for Robert C. Bruce.

BARKER, REGINALD. b. Bothwell, Scotland, 1886; e. in Scotland and California; married; by, all outdoor sports. Stage experience began by playing small parts in stock and burlesque theatres in Los Angeles. Also on tour and managed own company in Kansas City; with Walker Whiteside and Henry Miller in New York. Screen experience began with Ince in 1913 as director. Has directed for Ince, Triangle, Universal, Paralta, Metro, Fox Goldwyn, Tiffany, Metro-Goldwyn-Mayer, First National, Artplay and directed Wm. S. Hart film his first. The plays he has directed are: "The Bargain," "Hell Cat," "Turn of Mind," "Poverty of Hiches," "Bonds of Love," "Shadows," "Stronger Vow," "Godless Men," "Branding Iron," "The Brand," "Crimson Gardenia," "Girl from the Outside," "Flame of the Desert," "Dangerous Days," "The Woman and the Puppet," "Hearts Aflame," "The On the Spot," "Eternal Struggle," "Pleasure Mad," "Great Divide," "Women Who Give," "Dixie Handicap," "Broken Barriers," "The White Desert," "Flaming Forest," "Body and Soul," "Frontiersmen," "The Storm," "Big, Bang, Buddy," "When the Door Opened," "The Rainbow," "The Toilers," "New Orleans," the sound version of "The Great Divide," "Seven Keys to Baldpate" and "College Hacketers" for Universal in 1930.

BEAUDINE, HAROLD. b. New York City. Entered pictures as property boy for Biograph; served as production assistant on West Coast mostly with short subject units, becoming assistant director; later director for Christie and has worked for nearly all short subject producers; directed a few features with Paramount-Christie, directing Jimmy Adams and Bobby Vernon comedies; directed over 20 Educational comedies, among his recent pictures was "Elbow Room," Christie.

BEAUDINE, WILLIAM. b. New York City, January 15, 1892; h. 6 feet 1 1/2 inches; brown hair and blue eyes; w. 160 pounds; p. Ella Moran and William H. Beaudine, non-professionals; e. Morris high school, New York City; no stage training; m. Marguerite Fleischer, non-professional; by, his four children, hunting and golf. Beaudine was with Biograph (1904-14); Kalem (1914-16); Universal (1916-17); Triangle (1917-18); Christie (1918-22); Goldwyn (1922-23); Warner Brothers (1923-27); Universal (1927) and First National (1928). He has directed such pictures as "The Narrow Street," "Boy of Mine" and "Little Heroes" for Warner Brothers; "Penrod and Sam," "The Life of Riley," "Do Your Duty" and "Heart to Heart" for First National; "Little Annie Rooney" and "Sparrows" with Mary Pickford, for United Artists; "That's My Baby" and "Hold That Lion," with Douglas MacLean, and "The Canadian," for Paramount; "Frisco Sally Levy" for Metro-Goldwyn-Mayer; and "Too Many Women," "The Irresistible Lover," "Give and Take" and "Home James" for Universal; "Exiles" with Madge Bellamy for Fox; (1929) "Fugitives," "Two Weeks of Mystery," "Queen of the Devil's Background," "At Bay," "Dark Swan," "Father's Son," "Hard to Get," "Girl From Woolworth's," "Those Who Dance," "Wedding Rings."

BEAUMONT, HARRY. b. Abilene, Kan. Director with Edison, Essanay, Goldwyn, Metro, Fox, MGM; entered the picture business in 1915; was actor and writer; directed "Skinner's Dress Suit," "Brown of Harvard," "Beau Brummel," "Main Street," "The Goldfish," "Rabbit," "Forbidden Hours," "Our Dancing Daughters," "A Singin' Man," "Broadway Melody," "Speedway," all for MGM; recent pictures include: "Floradora Girl" (with Helen of Pleasure), "Three French Girls," "Lord Byron of Broadway" "The Torch Song," and "Dance, Fools, Dance" for MGM.

BELL, MONTA. b. Walden, N. D.; h. 6 feet 3 inches; dark brown hair and blue eyes; w. 175 pounds; p. Lina and W. L. Bell, non-professionals; e. Eastport high school and public school; stock actor for five years by theatre. Directed "The Hehary Trial." To Paramount 1924. Directed "The Hehary Trial" as producer.

BENNETT, SPENCER G. Was an Actor, Traveller, Historian, Haystack, stage writer for Shakespeare, Hal Rossiter, Ubbi, N. Y. as career. Played stunt and third part, later he also a stage director and director with Parley, and has three stage plays written. "The Man Who Had a Face," "Hawk of the Hills," "Morning Millions," "The Yellow Camera," "The Terrible People" and "Marked Money."

BERGER, LUDWIG. b. Mainz, Germany, h. 5 feet 11 inches; brown hair and blue eyes; w. 165 pounds; p. Dr. and Miss Franz Hamburger; e. Germanisches Gymnasium in Mainz, University of Munich and Heidelberg University. He is a very good violinist, and an excellent pianist. He has written the following: "Tymeline," "Tribulation," "Genevieve," "Maria and Martha," "Der Golden Schmitt" and "Carpenteria." When he was 21 years old he staged his first Mozart Opera in Mainz. One of his notable accomplishments at this period was also the production of an opera single handed. He accompanied himself on the piano and sang most of the roles himself. Besides that, he drew up the production set sketches and directed the dance. Berger made his entry into the theatrical business at the Stadt theatre in Hamburg where his adaptation of Shakespeare's "Tymeline" was produced. Later he produced plays at the Schauspiel theatre, the Berliner Volksbuehne, the Reinhardt theatre, and the Stadt theatres, all in Berlin. With more than fifty productions, his credit he turned to motion pictures, convinced that there lay the most fertile field for expression of his creative genius. His first motion picture was "The Judge From Zalamea," a production known only in Europe. His second, "The Story of Christine Berre," was better known. Then came "A Glass of Water," "The Lost Shoe," based on the fairy tale, "Cinderella and Prince Dream" from Strauss' opera. The latter three were shown in world over, and it was "The Waltz Dream" which led to offers for Berger to come to America and direct. In 1927 he went to Hollywood and his first directorial assignment was with Paramount in the Pola Negri starring vehicle, "The Woman From Moscow." His success with that production led Paramount executives to assign him to the Emil Jannings picture, "Sons of the Fatbers." Directed "Fighting the White Slave Traffic" (1929), also "Burning Heart." To Paramount to direct "Playboy of Paris" and "Vagabond King" in 1930.

BERN, PAUL. b. Wandsbeck, Germany, December 3, 1889; h. 5 feet 6 inches; brown hair and hazel eyes; w. 140 pounds; p. Henriette Hirsch and Julius Levy, non-professionals; e. public schools, New York City, and received his stage training at the American Academy of Dramatic Arts, New York City; not married. Hunting and fishing. Has been in the show business 13 years as actor, director, stage manager, and director of theatrical production from 1911 to 1915. Screen experience as director of "Open All Night," "The Dressmaker from Paris" and "The Flower of Night." Executive with Metro-Goldwyn-Mayer from November, 1926 to August, 1928. Producer with Pathe from August, 1928. Left Pathe in 1930 and joined Metro-Goldwyn-Mayer as supervisor.

BERTRAM, WILLIAM. r. n. Benjamin Switzer; b. Walkerton, Ontario, Canada, January 19, 1880; e. public schools and business college, Spokane, Wash.; by, hunting and fishing. Has been in the show business 13 years as actor, director, stage manager. Played comic opera and musical comedy. Started in 1903 playing an Indian part in the James Youngdeer film for Pathe. Directed for American Film Company in 1915. Worked for Vitagraph, American Film, Pathe, having directed the following films: "Ace of Action" in 1925, "Tangled Herls," "Hoodoo Ranch," "The Obligation," "The Mighty Hold," "The Idol," "High Cost of Flirting," "Madonna of the Night," "A Little Patriot," "The Owl Witch," "The Phantom Buster" and "Gold From Weepah." Is a free lance director.

BLUMENSTOCK, MORT. b. New York City, December 29, 1900; e. Columbia University, Haidle Blumenstock; h. 5 feet 11 inches; w. 189 pounds, blond hair, blue eyes. Titled "Driftwood," Columbia; "Nothing But the Truth," Universal; wrote scenario of "Honeymoon Flats," Universal; directed "The Return of Sherlock Holmes," "Seedling" with Eddie Cantor, "The Man Pays" and "Belle of the Night."

BLYSTONE, JOHN G. h. Rice Lake, Wis.; e. University of Wisconsin; by, hunting. Entered pictures in 1916 as a property man; directed "The Family Upstairs," "Slaves of Beauty," "Palmas," Fox; "Mother Knows Best," "Captain Lash," "Turk Differe Diffs," "The Sky Hawk," "So This Is London," all for Fox, and "The Solvable David" for Columbia.

BOLAND, JACK. r. n. John J. Boland; b. Troy, N. Y., January 23, 1896; h. 5 feet 10 inches; brown hair and blue eyes; w. 143 pounds; p. Ellen Brennan and David Boland, non-professionals; e. St. John's Academy, Rosenslaer, N. Y.; m. Virginia M. Bollos, non-professional; by, golf, baseball, horseback riding and books. Screen experience as director and purchasing agent and assistant director. Has been associated with Paramount Famous-Lasky First National, Sam E. Rork, William Fox Studio, Harry Garson productions, Clara Kimball Young, and assisted Harry Garson, Jess Robbins, Thomas Heffron, Edwin Carewe and Mervyn LeRoy. Associated with Alfred E. Green for five years. Joined Warner Bros. in 1930.

BOLESZLAVSKY, RICHARD. b. Warsaw, Poland, February 4, 1889; h. 6 feet; dark hair and blue eyes; w. 215 pounds; p. Clotilde and Valentine Boleszlavsky, non-professionals; e. Technical School in Odessa and University of Odessa; by, farming. Stage experience started in 1906 to 1915 in Minscow Art Theatre as actor, then from 1915 to 1918 in the World war as cavalry officer in the first Polish regiment of lancers, then from 1918 to 1920 as cameraman in the Polish war with bolsheviks. After 1920 in the U. S. A. as producer of various shows, among them being "Vagabond King" and "Money man" collaborator in "Three Musketeers," "The Miracle" and "Marbeth." Was engaged by Pathe for "Treasure Girl," with Gershwin's music. More recently made "Last of the Lone Wolf" for Columbia.

BORZAGA, FRANK. b. Salt Lake City Utah, 1894; e. Salt Lake City; by, golf, polo, and squash; was on

the legitimate stage since he was thirteen years old; entered pictures in 1913; directed "Humoresque," "Seventh Heaven," "Street Angel," "The River," "True Heaven," "Lucky Star," "My Head to See Paris," "Song O' My Heart," "Devil With the Women," "Lilium" and "Doctor's Wives," all for Fox.

BOYLE, JOSEPH C.: b. Philadelphia, Pa.; e. Philadelphia. Started in picture business as an actor with Lubin in 1912; directed "The Mad Hour," "The Whip Woman," "Convoy," "Broadway Nights," "Through the Breakers," "Times Square," Gotham.

BRABIN, CHARLES: b. Liverpool, England, 1883; e. St. Francis Xavier college, England; m. Thera Bara, professional. Stage experience for a short period in America. Screen experience started in 1908 with Edison Company. Directed Thera Bara in most of her pictures. Later went to Vitagraph, Essanay, Metro, Fox, Goldwyn, Universal, Metro-Goldwyn-Mayer and First National. Directed the following pictures: "Stella Maris," "Mismates," "Twinklitoes," "Framed," "The Valley of Giants," "Hard-Boiled Hargerty," "Burning Daylight," "The Whip," also directed the "Bridge of San Luis Rey" in 1929 for Metro-Goldwyn-Mayer, and "Ship from Shanghai" in 1930.

BRENON, HERBERT: b. Dublin, Ireland, January 13, 1880; h. 5 feet 6 inches; grey hair and blue eyes; w. 145 pounds; p. Frances and Edward St. John Brenon; e. St. Paul's School and King's college, of London; m. Helen Oberg, professional; hy. tennis and yachting. Stage experience started as call boy at Augustin Daly's Company, Daly's theatre, New York, 1898. Acted in traveling and stock companies, 1899 to 1906. In vaudeville with his wife as a team played dramatic sketches on the Orpheum and other circuits from 1906 to 1909. Then became scenario writer with Imperial (Independent Motion Pictures) Company, 1909, which was the start of his screen career. Carl Laemmle, president, then gave him his first opportunity as director the same year, and he has been directing ever since. Directed the following: "Nuptial Daughter," "Daughter of Cinderella," "Beau Geste," "Sorrell and Son," "Case of Sergeant Grishca," "Lummox" for United Artists; "Beau Ideal," Radio.

BRETHORNT, HOWARD: b. Tacoma, Wash., February 13, 1896; e. at Harvard Military Academy and Stanford University; hy. golf, football. Entered pictures in 1914; directed "Hills of Kentucky," "One Round Hogan," "The Redeeming Sin," "Greyhound Limited," "Caught in the Fog," "The Arzyle Case," "The Time, the Place, and the Girl," "From Headquarters," "Second Choice," "Isle of Escape," all for Warner Bros.

BRICE, MONTY: b. New York City, 1895; h. 5 feet 8 inches; brown hair and eyes; w. 150 pounds; p. Katherine Mandle and Stewart Miley Brice, non-professionals; e. Indianapolis high school and Columbia university; received his stage training at the American Academy of Dramatic Arts in New York City; not married; hy. golf, prize fighting, travel and sports of all kinds. Nine years' stage experience. Screen experience as director of "Casey at the Bat" for Paramount, and wrote "Behind the Front," "Write in the Navy Now," "Hot News" and "The Fleet's In."

BROWER, OTTO: For several years he worked as an assistant director on various Paramount productions. In 1927 his work came to the attention of the executives. He was assisting Richard Rosson in the making of "Shooting Irons," a Western, and the company was on location at Lone P.e. miles and miles from Hollywood. Rosson was taken suddenly ill. Brower insisted on finishing the picture, and the executives consented to let him do so. He was very successful at it. He then directed the following: "Zane Grey's 'Avalanche' and "Sunset Pass," "Stairs of Sand," "The Fighting Caravans," "Light of the Western Stars," "Border Legion," "Fighting Caravans," in 1930 for Paramount.

BROWN, ANTHONY: r. n. Edwin A. Brown; b. New York City; e. New York University, George Washington University, and Brown University, Providence, R. I.; h. 6 feet; w. 155 pounds; black hair, hazel eyes; hy. tennis and swimming. Was stage director and producer; entered pictures in November, 1928; co-director for Pathe on "The Sophomore," "The Flying Fool," "Square Shoulders," "Office Scandal"; wrote dialogue for "The Little Accident" for Universal.

BROWN, CLARENCE: b. Clinton, Mass., May 10, 1890; e. Knoxville, Tenn., high school, and the University of Tennessee, Knoxville, Tenn., not married. Pictures directed by him are "The Quittal," "The Signal Tower," "Butterfly," "Smouldering Fires," "The Goose Woman," "The Eagle," "Kiki," "Flesh and the Devil," "The Trail of '98," "A Woman of Affairs," "Wonder of Women," "Anna Christie," "Romance," "Navy Blues."

BROWN, HARRY J.: b. Pittsburgh, Pa., September 22, 1890; h. 5 feet 7 1/2 inches; dark hair and blue eyes; w. 145 pounds; p. Anna and Nathan Brown, non-professionals; e. Benton Harbor, Mich., University of Michigan, University of Syracuse, L.L.B. degree; not married. Stage experience consists of appearance in stock shows in Syracuse, New Britain, Niagara Falls, as comedy character, etc.; also stage manager. Appeared on the road with him are "Pat of Suez," "Tom Foler," "Dude Cashier," "The Fortune Hunters," "Gentlemen of Leisure" and "Spike Mullins." He also directed and produced New York stage revues and vaudeville. Screen experience consists of the following: Associate and assistant to Daniel Carson Goodman for Equity Pictures, directed for Watterson Rothacker in Chicago, produced first Fred Thomson series for E. B. O. Directed and produced Russ Farrell's "Pinky" series for Educational, and directed 18 Reed Howes features, 12 Billy Sullivan features for Rayart and specials like "Easy Money." Associate producer with Charles R. Rogers for 18 pictures, directed Ken Maynard in 18 films for First National release, which are "Overland Stage," "Lawless Legion," "Road Rider," "Red Haid-ers," "Gun Gospel," "Code of the Scarlet," Directed Ken Maynard at Universal in the following productions: "Wagon Master" and "Senor Americano," "Parade of the West," "Flighting Lesson" and "Kettle Creek"; also "Lady Larkin," "Mountain Justice," "Wild West Show," "Songs of the Saddle," "The Squealer" for Columbia. Now with Charles R. Rogers Productions, located at Universal City.

BROWN, KARL: b. Pennsylvania; e. in New York City, married. Stage experience. Began as assistant cameraman with Famous Players in 1922. Photographed the "Covered Wagon." Directed "Stark Love" and "His Dog." Signed to direct for P. D. C. and signed as

writer with Universal in 1929. Directed "Prince of Diamonds."

BROWN, MELVILLE: b. Portland, Ore.; m. non-professional; hy. sports, football, ice hockey, boxing and tennis. Stage experience on stage with Baker Stock Company, Portland, Seattle, Spokane. With the O. D. Woodard stock company, Kansas City, Belasco stock, Los Angeles. Three years vaudeville and two and one-half years of stage directing. Entered pictures in 1917. Was a writer and was given the opportunity to direct. Directed "Her Big Night," "Red Lips," "Oh, Geraldine," "13 Washington Square," "Buck Privates," "Jazz Heaven," "The Love Doctor," "Geraldine," "Dance Hall," and "Lovin' the Ladies," starring Richard Dix, also Amos 'n' Andy in "Check and Double Check" for RKO.

BROWNING, TOD: b. Louisville, Ky., July 12, 1882; e. Louisville high school; m. Alice Browning, professional. Toured the world with "Lizard and Coon" Company, Minnehatt, and "World of Mirth," entered picture business in 1917; directed "The Show," "The Unknown," "Road to Mandalay," "Unholy Three," "Hypnotist," "Blackbird," "The Mystic," "West of Zanzibar," "London After Midnight," "The Thirteenth Chair"; wrote and directed "Where East Is East"; wrote story, adaptation, dialogue and directed "Outside the Law, Universal; "Directed "Dracula" and "The Iron Man" for Universal.

BRUCE, ROBERT C.: b. Stowe, Vermont, April 30, 1887; h. 6 feet 1 1/2 inches; light hair and blue eyes; w. 165 pounds; p. Grace L. Pickett and William J. Bruce, non-professionals; e. Central high school, Minneapolis, Minnesota, University of Iowa and University of Minnesota; m. Dorothy Gray, non-professional; hy. skating, skiing, and swimming. Started in pictures in 1914. Was fourteen years with Educational Film Corporation, then through Paramount a series of single reel Robert C. Bruce Outdoor Talking Pictures.

BURKE, MELVILLE: b. St. Louis, Mo., November 4, 1884; e. Harvard College (A. B.). Made his stage debut in the play, "Rose of the Rancho," in the Municipal theatre, Worcester, Mass.; afterward went to New York where he became a stage director; directed several big productions: "Tonight at Twelve," "Episode," "Pressure" and others. While in New York was signed by Fox in 1929 and continued under Fox contract.

BURTON, OAVID: b. Odessa, Russia, May 22, 1890; e. Philadelphia, Pa. Stage director for Charles Frohm Productions, New York; directed Alice Brady, Elsie Ferguson, William Gillet, Otis Skinner, Billie Burke, Joseph Schildkraut. Stage director of "The Bishop Murder Case" for MGM; directed "Free and Easy," "Strictly Unconventional," "Fighting Caravans" and "Skippy," all for Paramount.

BUTLER, OAVIO: b. San Francisco, Cal., 1895; e. Leland Stanford, Jr., University, h. 6 feet; w. 185 pounds; black hair, blue eyes. Was stage manager for Oliver Morosco at the Morosco theatre in Los Angeles for three years; has directed "The Rush Hour," "Should Husbands Come First," Pathe; "The Quarterback," Paramount; "Prep and Pep," Fox; "High School Hero," "The News Parade," "Chasing Through Europe," "Sunny Side Up," Fox; wrote and directed "Movietone Follies of 1929"; played Navy Coach in "Salute," Fox; directed "High Society Blues," "Just Imagine" and "Connecticut Yankee," for Fox.

BUSCH, EUGENE: b. New York City, N. Y., January 27, 1899; h. 5 feet 8 1/2 inches; dark brown hair and blue eyes; w. 148 pounds; e. Townsend Harris Hall, New York City, and Columbia college; hy. tennis, theatre, running and swimming. Stage experience with Selwyn three years, Charles Frohman, Inc., two years, in charge of amateur theatricals in his freshman year at Columbia. Then became associated with Frank Reicher as assistant on dialogue at Pathe, also assistant to Joseph Schildkraut during his Hollywood Playhouse venture.

C

CABANNE, CHRISTY: b. St. Louis, Mo., 1888; e. St. Rose Academy, Culver Military Academy, Annapolis Naval Academy. Early career was spent in the Navy. Theatrical experience started in 1908. Entered pictures in 1910 directing Douglas Fairbanks' first, made a second with Fairbanks and joined Fine Arts; acted for short while with Griffith, then assistant to latter for five years; became D. W. Griffith's chief assistant, author of several original stories; made Metro's first series; organized comedy company for Goldwyn, FBO, Associated Exhibitors, MGM, Tiffany-Stahl, De Mille-Pathe, Columbia, and free-lanced late in 1928 and early in 1929; then under contract to RKO and next with Columbia; directed "Annapolis," "Driftwood," "Conspiracy," "The Dawn Trail" and "Sky Patrol."

CANNON, RAYMOND: b. Long Hollow, Tenn.; h. 5 feet 10 inches; brown hair and eyes; w. 165 pounds; p. Sarah Bollinger and Newton Cannon, minister; e. Military academy, Sweetwater, Tenn., and the Baptist Seminary; m. Fanchon Royer, professional, publicist and producer; by. football and the Chinese state. Was with Roy Watson's company, dramatic stock, repertoire, and in vaudeville. Started at Knoxville, Tenn., and toured through the South and Southwest. In stock at Long Beach and Bakersfield, Cal. Started screen career at Inceville Studio; then with Selig in "Adventures of Kathleen" and others; thence to leads with Dorothy Gish, also assistant to D. W. Griffith. Has been with Ince, Goldwyn, Warner Brothers and First National Studios, and Columbia. Signed with Douglas MacLean to write scenarios and during this time wrote "The Yankee Consul," "Never Say Die" and "Introduce Me." With Buster Keaton and wrote "Go West!"; one year at Universal and among his scenarios were "The Whole Town's Talking," "Taxi, Taxi" and "Fast and Furious"; for Metropolitan, the adaptation of "The Rejuvenation of Aunt Mary"; for Paramount, "Something Always Happens." Wrote and directed "Life Like That," a Fanchon Royer production. Then under contract to Fox where he wrote and directed "Red Wine." Also directed "Joy Street," "Why Leave Home," To Columbia for "Ladies Must Play" in 1930.

CAPRA, FRANK R.: b. Palermo, Italy, May 19, 1897; h. 5 feet 5 1/2 inches; brown hair and eyes; w. 135 pounds; p. non-professionals; e. Los Angeles Manual Art high school and California Technical of Pasadena; married, professional, now retired; hy. sports, golf, hunting and fishing. No stage experience. First screen job making Screen Snap Shots for Columbia in

1921. Then became assistant director with Paul Gerson Company in San Francisco, gagman for Hal Roach's "Our Gang" for eight months. Directed the following: Harry Langdon in "The Strong Man" and "Long Pants," "For the Love of Alke," for First National and the following for Columbia: "That Certain Thing," "So This Is Love," "Matinee Idol," "Way of the Strong," "Say It with Sables," "Submarine," "Flight," "The Power of the Press," "The Younger Generation" and "The Donovan Affair." Under contract to Columbia also made "Dirigible," "Ladies of Leisure" in 1930.

CAREWE, EDWIN: b. Gainesville, Texas, 1883; e. Universities of Missouri and Texas. Acted in legitimate field for 16 years; started films with Lubin in 1914; after that directed for Rolfe-Metro, Selig and First National; "Resurrection" for United Artists, 1927; and "Ramona," "Revenge," 1928; producer-director of two units with United Artists in 1929; directed "The Spoilers" for Paramount; "Resurrection" for Universal, in both English and Spanish.

CARTER, MONTE: b. San Francisco, 1886. Worked in the asphalt and in box office in San Francisco; played in stock companies, doing character and dialect comedy parts; played Eastern burlesque as featured comedian and also appeared in vaudeville; became director of musical comedies, also doing the comedy in them; in 1911, established his own companies, playing musical comedy and dramatic offerings alternately; leased theatre for his company, playing engagements of one to four years; produced and staged "Kongo" in Los Angeles in 1927. In 1928 became dialogue director at Universal; in 1930 started directing and writing comedies for Pathe.

CEDAR, RALPH: b. Marinette, Wis.; e. Wisconsin and Washington; m. Jacqueline Colvin, actress; hy. golf, fishing and reading. Has directed comedy shorts, also Westerns and feature productions in practically every studio in Hollywood during the past 11 years; in 1926 he joined FBO as a short subject director; the following year he went to Paramount to direct features and from there to Larry Darnour Studio to direct several two-reel comedies in 1929 and 1930; worked at RKO-Pathe Studio in Culver City; first work there was directing Daphne Pollard in "Seein' Indians"; since then has directed two more shorts, "Help Wanted—Female" and "Frozen Face"; is scheduled for numerous RKO-Pathe comedies on 1931-32 program; other recent pictures are "Sign Here," and "Sailor, Beware," both Universal.

CHAUTAUD, EMIL P.: b. Paris, France; e. Faculte des Sciences—Sorbonne, France and Conservatoire National, Paris; m. non-professional; p. Th. Valli, singer from the Theatre Italien in Paris, and J. Chautaud, painter; h. 5 feet 8 inches; w. 150 pounds; gray hair, blue eyes; hy. books, music, and long walks. Has directed more than fifty pictures in the United States and more than that number in Europe; was stage director, music hall and theatre manager, director and owner of a number of farical comedies, reviews, musical comedies and dramatic plays; has been associated with some of the greatest French writers such as Victorien Sardou, Paul Hervey, Maurice Maeterlinck, Henry Becque, and others; produced and directing their plays and playing leading parts; while stage director of the Royal Theatre of Brussels, was appointed professor of lecture and eloquence at the official school founded by the French government. Has directed such stars as Billie Dove, Colleen Moore, Louise Dresser, Pauline Frederick, Elsie Ferguson, Clara Kimball Young, Robert Warwick, and Douglas MacLean; appeared as an actor in the following recent productions: "Slightly Scarlet," "Unholy Night," "Those Who Dance," "The Big House," "Queen's Husband," "The Big Trail," "Trial of Mary Dugan," "The Bachelor Father," "Singer of Seville," "Morocco," "Royal Bed," "Svengali"; also appeared in French and Spanish versions; was responsible for the French dialogue, dialect and lyrics and coach for the star, the characters and the children in Marion Davies' picture, "Marianne."

CHRISTIANSEN, BENJAMIN: b. Viborg, Denmark; e. University of Copenhagen; m.; hy. walking. Stage experience began while at college when he appeared at the Royal Theatre school. Came up the stage for the screen in 1908. Built his own studio at Copenhagen and directed and acted in own stories. He opened another studio. Went to Berlin to direct UFA pictures for three years. Then came to Hollywood and directed the following pictures for Metro-Goldwyn-Mayer: "Devil's Circus," "Mockery," "Haunted House," "Hawk's Nest," "Seven Footprints to Satan," "House of Horror" and "Witchcraft Thru the Ages." He is now a free lance director.

CLARK, DANIEL B.: b. Urbana, Mo., April 28, 1890; b. 5 feet, 9 1/2 inches; dark hair and eyes; w. 175 pounds; p. Rosa and R. J. D. Clark, non-professionals; e. Estrella May High School, non-professional; hy. his children (two girls). Photographed (1929) "Red Wine." Was promoted to director in 1930.

CLIFT, DENISON: b. San Francisco, Cal.; h. 6 feet; dark brown hair and eyes; w. 160 pounds; p. Esther Castle and Nathaniel Clift, non-professionals; e. Palo Alto high school and Stanford University, both of California; m. Lillian Sturges, non-professional; hy. aviation, swimming and tennis. Stage experience as playwright. Author of the A. H. Woods productions, "The Woman Disputed" and "Scotland Yard," as stage director. Screen experience as screen writer, editor and director with Lasky, Fox and Cecil B. De Mille. Directed fifteen pictures in London in 1920-23 and in 1927-28, including "A Bill of Divorcement," "This Freedom," "Paradise" and "The City of Play."

CLIFTON, ELMER: Six years stage experience as an actor; in films sixteen years, first with Reliance Maestri Productions; Haskins, Fox, and others; made many pictures around the world; directed about thirty features; in 1926 joined Cecil B. DeMille; with Pro. Dis. Co.-DeMille in 1926-27 and Pathe-DeMille in 1927-28; with Tiffany-Stahl and Columbia in 1928 and a free-lance in 1929; directed Julian Eltinge in "Made to Order"; now directing "Topics of the Day" at Tec Art Studios.

CLINE, EODIE: r. n. Edward Francis Cline; b. Kenosha, Wis., November 7, 1892; p. non-professionals; e. Lake Forest Military Academy, Illinois, and Los Angeles high school, m. non-professional. No stage experience. Screen experience started in 1913 when he made his screen debut as a Keystone cop at Mack Sennett's Studio, then became Sennett's assistant director. Directed the first of the bathing beauty comedies in 1915, others for three years. Has directed features in the past eleven years for nearly every studio. Completed

Bachelor of Letters and Philosophy; h. 5 feet, 10 1/2 inches; w. 155 pounds; brown hair, blue eyes; by reading, riding, fishing. Produced and co-directed "Echec au Roi" and "Une Femme Libre." French versions for IKO.

DE GRASSE, JOSEPH. b. Bathurst, N. B.; h. 5 feet 9 inches; gray hair and brown eyes; w. 170 pounds; e. Boston. Director for Pathe, Lubin, Universal, Ince; also "Flowing Gold," "First National"; "The Hidden Way," Associated Exhibitors; "The Cowboy Kid," Fox.

DE LIMUR, JEAN: b. Vannes Brittany; in pictures since 1920; became that, spent ten years in French army; went to college in Paris; and when he made an extended trip to Japan; as an aviator on Western and Italian fronts, brought down three German and four Austrian planes in single combat, received the Croix de Guerre with seven palms and three Italian decorations; wrote some of his experiences in scenario of "Legion of the Condemned"; in 1920 came to America, met Douglas Fairbanks and was given part in "Three Musketeers"; in 1922 worked as technical director with Ingram on "Black Orchids"; in 1923 had same assignment with Chaplin in "Woman of Paris"; 1924, went to Africa with Ingram as assistant on "The Arab" and followed with similar position on "Mare Nostrum"; returned to America in 1927 as assistant to Sam Hille on "King of Kings"; since 1928 with Paramount as technical director and scenarist, then director in 1929; now directing in France.

DEMILLE, CECIL BLOUNT: b. Ashfield, Mass., August 12, 1881; h. 5 feet 11 inches; brown hair and eyes; w. 176 pounds; p. Mathilde Beatrice Samuel and Henry Churchill DeMille, playwrights; e. Pennsylvania Military college, Chester, Pa., and received his stage training at the American Academy of Dramatic Arts, New York City; m. Constance Adams, professional, August 16, 1902 by catching, deep-sea fishing, archery and walking. DeMille has been actor, playwright, manager and producer on the stage. He was an actor in "The Prince Chap," "Lord Chumley," "Hearts Are Trumps," "The Warrens of Virginia" and other plays; author of "The Stampede," co-author of "The North-west Mounted" and "The Return of Peter Grim" with David Belasco; connected with the legitimate stage until 1913. Formed, with Jesse L. Lasky, the Jesse L. Lasky Feature Play Company, later Paramount-Famous-Lasky. In 1924 he became associated with Producers Distributing Corporation, which later merged with Pathe Exchange, Inc. He is not a producer for Metro-Goldwyn-Mayer. The outstanding pictures of his career include "Carmen," "Joan," "The Woman," "The Woman God Forsook," "The Whispering Chorus," "Old Wives for New," "Male and Female," "Why Change Your Wife," "Manslaughter," "The Ten Commandments," "The Volga Boatman," "The Road to Yesterday," "Kin of Kings" and "The Goddess Girl." His first picture for Metro-Goldwyn-Mayer was "Dynamite" by Jeanie Macpherson. He made "Madame Satan" in 1930.

DEMILLE, WILLIAM: b. Washington, D. C., July 25, 1878; h. 5 feet 9 1/4 inches; brown and grey hair and brown eyes; w. 155 pounds; p. Beatrice and Henry C. DeMille, a professional; e. Cornell University, Ithaca, New York City; stage training as a dramatist and producer in New York from 1902 to 1914; m. Clara Beranger, professional; hy. tennis and fishing. Is the author of "Strombeart," "The Warrens of Virginia," "The Woman" and many other plays and sketches. Producer and director for Paramount, Pathe and Metro since 1914. Author of various screen plays. His most recent pictures are "Tenth Avenue," "Craig's Wife," "The Doctor's Secret," "Idle Rich," "This Mad World" and "Passion Flower."

DE RECAT, EMILE: b. Cairo, Egypt, January 9, 1887; e. St. Catherine's College, France. Theatrical career began in grand opera where he received his training in pantomime and ballet, the Theatre des Arts and the Folies Bergere, Paris; wrote and composed his own ballets; had several theatrical companies touring the Continent and United Kingdom, South Africa, South America and Australia; 1910 to 1912 was connected with the Societe Cinematique des Auteurs et Gens de Lettres, at that time the most prominent motion picture company in France; made a world tour with his own company from 1913 to 1914; came to America and in 1914 directed some of the episodes of "A Million Dollar Mystery"; in 1920 organized his own picture production company, Le Recat Productions, making pictures at the Essanay Studios, Chicago; in 1923 to Los Angeles to write, produce, stage and direct the "American Historical Pageant"; now supervising director of foreign productions for Pathe Studios; has supervised and directed the Spanish versions of "Her Private Affair," "The Grand Parade," "A Night in a Dormitory," "Go Easy, Doctor," and wrote and directed a short subject serving as a prologue to the "Grand Parade."

DE SAND, MARCEL: b. Rumania, May 18, 1897; h. 5 feet 9 inches; blue hair and dark eyes; w. 160 pounds; p. non-professional; e. German high school in Bucharest, Rumania, and Law university in Paris; m. Lucienne de Sano, non-professional. Screen experience as director for B. P. Schulberg Production, "The Girl Who Wouldn't Work" and for Metro-Goldwyn-Mayer's "Barney." Also a producer in Europe.

DILLON, JOHN FRANCIS: b. New York City, 1887; e. St. Francis Xavier, New York City. Picture career began as an actor for Kalem, Famous, Nestor, Universal, Lubin, Keystone and First National; now under contract to First National, directing some of the most outstanding pictures of the present era, including: "The Noose," "Man Crazy," "Smile, Brother, Smile," "The Crystal Cup," "Heart of a Follies Girl," "Out of the Ruins," "Searlet Seas," "Careers," "Children of the Ritz," "Fast Life," "Sally," "Bride of the Regiment," "Spring is Here," "Girl of the Golden West," "One Night at Susie's," "Kismet," and "The Finer Points."

DONOVAN, FRANK P.: b. New York City, March 10, 1892; e. New York Schools and City College of New York; m. Jean Gray, actress and travel. Was motion picture editor on New York Globe, Motion Picture Review; on the stage with Al Woods attractions, also theatre stage manager. Entered pictures in 1914 in New York as a writer; has directed "Sivas Marnor," "The District Doctor," "The Ship of Souls," "Pardon Me," "The Girl With the Golden Eyes," "Peg Woffington."

DUNLAP, SCOTT R.: b. Chicago, June 20, 1892; e. public schools of Chicago; hy. hunting. Entered pictures in 1915, directed for Fox for seven years; pictures include "Hell Ship," "Smoke Bell" and "Midnight Life," "One Stolen Night" and "Object Allmons"; now associated with Frank & Dunlap, Agents, 1626 North Vine Street, Hollywood.

DWAN, ALLAN: b. Toronto, Ont., Can.; e. Notre Dame, Ind.; h. all athletics. First film work was obtained by writing and selling a scenario to Essanay. With American Film Company, San Diego, Cal., as scenarist, scenario editor and director for three years. Directed for Selznick, Goldwyn, Triangle, C. K. Young Productions, Louise Glaum Productions, then organized own company. He later was connected with the Associated Exhibitors, American Releasing Corporation, United Artists, American Releasing Corporation, United Artists, Douglas Fairbanks' picture, "Robin Hood," and Paramount, switching in 1926 to Fox, and later to First National. Returned to Fox early in 1929 and next was with Metro-Goldwyn-Mayer. Directed "What a Widow" for Gloria Swanson, "Barber John's Boy" for Warner Bros., "South Sea Rose" for Fox.

EASON, REEVES (BREEZY): b. Fryors Point, Miss., 1891; h. 5 feet 8 inches; red hair and blue eyes; e. in California; m. non-professional; hy. tennis, golf, fishing and hunting. Stage experience acting in stock and vaudeville. Screen experience; in 1913 joined the American Film Company as director; later joined Norwood Productions as author-producer-actor; then directed for Universal, Fox, Metro-Goldwyn-Mayer and Waldorf Productions and again with Universal. Worked for various units in 1927-28 and then freelanced. Has made over 200 films, including shorts and features. Also made chorist sequences in "Ben Hur" for Metro-Goldwyn-Mayer in 1925. In 1929 he directed "Lariat Kid" and "Winged Horseman."

EATON, PEARL: Dance director. Started her stage career in New York as a member of the chorus of "The Passing Show." After this Ziegfeld made her a "Follies" beauty and Earl Carroll featured her in one of his revues. During this time she began to teach dancing and eventually was made producer for Dillingham. She has produced several shows, the first being "Three Cheers" which starred Will Rogers. She went to Hollywood to join RKO and is credited with having created and directed dance numbers in "Rio Rita," "Hit the Deck," "The Cuckoos," "Leathernecker," "Half Shot at Sunrise," and "Dixiana."

EDWARDS, GUS: b. August 18, 1881; h. 5 feet 7 inches; brown hair and eyes; w. 168 pounds; p. Johanna and Maurice Simon, non-professionals; e. in Brooklyn; m.; hy. fishing. Had extensive stage experience. Screen experience includes "The Doll Shop," "The Song Writers' Revue," and others for Metro-Goldwyn-Mayer.

EDWARDS, HARRY: b. London, Canada; hy. fishing and hunting. Entered films about 1912 as prop boy; started directing for Nestor; then two-reel comedies for Universal; 1918 became a director, working for Fox, L-K-O, National; directed twelve pictures for Hall-royer Boys, later Exceptional Pictures, Educational, Universal, Mack Sennett; Harry Langdon in "Tramp, Tramp, Tramp," First National; shorts for Sennett in 1928-29; freelancing in 1929; directed independent shorts in 1930; "Blazes," "Summerville Comedies" Nos. 4 and 5, "The Charlie Walks" and Lloyd Hamilton comedies for Universal in 1930-31.

EDWARDS, ROWLAND G.: b. New York City; e. New York and St. John's Military Academy, Delafield, Wis.; h. 5 feet, 9 1/4 inches; w. 180 pounds; brown hair, brown eyes; hy. fishing. Actor and stage director for 20 years; author of 55 successful one-act plays; was general studio production manager of Famous Players East Coast studio for two years; directed "Darings Love," "Drums of Jeopardy"; dialogue director on "Mamba."

EISENSTEIN, SERGEI M.: b. Riga, Russia, January 24, 1898; e. Riga and Petrograd, Institute of Engineering in Petrograd; h. 5 feet, 10 inches; w. 160 pounds; brown hair, gray eyes; hy. lawn tennis. In 1916 began creating designs for the experimental little theatre; his career was interrupted by the war, after which he again returned to theatrical art work; later introduced radical ideas in staging of such plays as "Listen, Moscow" and "Gas Masks"; his desire to recreate actual life on the stage brought him to a study of motion pictures and in 1924 he made "Strike," the first example of his "mass" method; later directed "Potemkin," "Ten Days That Shook the World" and "Old and New"; in addition to his film activities, he has been teaching theory and practice of motion picture direction at the State Technical Institute of the Cinema in Moscow and is head of the Cinema Division of the Psycho-Physical Laboratories organized to study the reactions of the spectator; he speaks English, German, French and Japanese besides his native tongue; was brought to Paramount to direct a picture to combine his unique silent screen technique with the talking film; also gave lectures on film technique at Harvard, Yale and Columbia.

ENRIGHT, RAY: b. Anderson, Ind.; e. in Los Angeles and worked for a while on the Times. His first picture work was as cutter on the earlier Chaplin pictures. Was also with Mack Sennett for seven years, serving in addition as gag-man and became editor-in-chief of all comedies. Served in the World War in France and on his return did editorial work for Ince, later going to Warner Bros. as cutter, and was chosen to direct Rin-Tin-Tin in "Tracked by the Police." The latter directed the following: "The Law of Steel," "The Girl from Chicago," "The Conard Nagel and Myrna Loy," "Domestic Troubles," "The Little Wildcat," "Land of the Silver Fox," "Stolen Kisses," "Kid Gloves," "Skin Deep," "Golden Dawn" and "Song of the West."

ERICKSON, A. F. (BUDDY): b. n. Adolph F. Erickson, b. Bloomington, Ill., May 3, 1879; e. Denver public schools, Denver Business College; no stage experience. Left Denver, Col., to enter films as prop man at the Ince Studio. Joined the army in 1917. Returned to Ince at close of war. Assistant to John Griffiths Wray. Left Ince to join Fox and assisted F. W. Murnan in 1927. Was given opportunity to direct in 1929 with Fox, and directed "Woman from Hell," also "Lone Star Ranger" with George O'Brien, "Rough Romance," "Red Sky," "Big Timber" and "Girl Who Wasn't Wanted."

FEJOS, PAUL: b. Budapest, Hungary; h. 5 feet 9 inches; dark brown hair and blue eyes; w. 145 pounds; e. medicine, art, painting and history; not married; hy. fencing and horseback riding. Directed several short features in Europe, then came to America and was for three years with Rockefeller Institute as staff bacteriologist; then made an independent five-reel film called "The Last Moment." Received a contract with Universal, and directed "Lonesome," "Broadway" and "Captain of the Guard." To MGM in 1930.

FEYDER, JACQUES: b. Brussels, Belgium; 41 years old. Directed the following screen productions: "Carmen," "Shadows of Fear," "Mother Mine" and "Faces of Children." Went under contract to Metro-Goldwyn-Mayer. Made French and German versions of "Father's Day," "Olympia," "Anna Christie." Directed "The Kiss."

FITZMAURICE, GEORGE: Paris, France, February 13, 1895; e. private schools and academies in the metropolis, specializing in arts and literature, after winning B. A. degree in Paris became a painter; migrated to London and New York and became interested in drama and films. Has directed "On With the Dance," "The Dark Angel," "Peter Ibbotson," "The Barker," "Lilac Time," "Love Mart," "Man and the Moment," all First National; "Tiger Rose," "Warrior," "Salor Beware," "The Land and Door," "Raffle," "Lady Virtue," "The Devil to Pay," all for United Artists; "Strangers May Kiss," MGM.

FLAHERTY, ROBERT J.: b. Iron Mountain, Mich.; e. Michigan College of Mines; spent several years in exploration work, West Coast of Vancouver Isle and North Canada; headed four expeditions for Sir William Mackenzie through Hudson Bay, Northern Ungava and Baffin's Land; made sub-Arctic expedition for material for "Nanook of the North" in 1920-21; expedition to Samoan Isles, spent year there making "Moana" for Famous; collaborated with Maude Adams in developing new color photography process; with MGM in 1927-28; co-producing in 1929 and 1930 with F. W. Murnau for Colorart Synchrotrone Pictures; co-directed "Tabu" for Paramount.

FLEMING, CLAUDE: b. Sydney, Australia, 1886; e. Newington College, Sydney. Principal baritone, Covent Garden, London; Daly's theatre, London; Winter Garden and Casino, New York; leading man and producer for C. J. Williamson, Ltd., Australia; produced pictures in England, Australia and America; joined Brown Nagel Productions as producer and director.

FLEMING, VICTOR: b. Pasadena, Cal.; h. 6 feet 1 inch; brown hair and dark grey eyes; w. 180 pounds; e. in public schools of Los Angeles; not married; hy. automobile driving, flying, fishing and hunting. Became cameraman with the American Studios in Santa Barbara. Also did camera and directorial work with Kalem, Griffith, Douglas Fairbanks, Fine Arts, Arterfax, Palmador productions, John Emerson Studios. During the World War he left pictures to serve with the intelligence department of the Government, accompanying President Wilson to Europe as chief photographer. Returned to Hollywood in 1919 and directed "Woman's Place," "Red Hot Romance," "The Lane That Had No Turnings," "Anna Ascends," "Dark Secrets," "Law of the Lawless," "To the Last Man," "Call of the Canyon," "Empty Hands," "The Gods of the Sea," "A Son of His Father," "Adventure," "The Devil's Cargo," "Lord Jim," "The Blind Goddess," "Mantrap," "The Rough Riders," "The Way of All Flesh," "Hula," "Abie's Irish Rose" and "Wolf Sons." To Fox for "Common Clay" and "Renegades."

FLOOD, JAMES: b. New York City, July 31, 1895; e. in New York; m. non-professional; hy. No stage experience. Started in 1912 with Biograph as assistant director and then became director. Has directed for Biograph, Gaumont, World, Goldwyn, Fox, Warner Bros., First National, Universal, Tiffany-Stahl and others. Some of the earlier pictures he directed are: "Why Girls Go Back Home," "Lady in Ermine," "Honeymoon Express," "Three Hours," "Count of Monte-Cristo," "The Marriage of Figaro," "Domestic Troubles," "Midstream" and "Whispering Winds." To Columbia to direct "Sisters," "Sweethead," "Mr. Antonio" for Tiffany. With Liberty Productions in 1930 for "Mother's Millions."

FLDREY, ROBERT: b. Paris, France. Started as assistant director; worked in France, Switzerland, Italy, Africa; came to Hollywood in 1921; assistant to Henry King, Louis Gasnier, Josef von Sternberg, King Vidor and others; directed two-reel comedies and dramas for Tiffany-Stahl, Columbia and Scribner. Has written novels, scenarios, stage plays and continuities; directing for Tiffany-Stahl in 1928; directing for Paramount in 1929 at that company's Eastern studio; directing in France in 1930; has made "The Gay Lady" and many shorts; directed talkers in London, Paris, Br. In. Barcelona. Last three pictures "Black and White," by Sacha Guitry, "When Love Sings" and "The Beautiful Road" and at Universal, "Frankenstein," by Bela Lugosi.

FORD, EUGENE: b. Providence, R. I., 1898; e. Clason Point Military Academy, New York City. Was on the stage with Mary Pickford, Blanche Sweet and William S. Hart. Began directing in 1926, working on two-reelers, then was signed by Fox for features; directed "Imperial Comedies," "Hello Cheyenne," "Dare Devil's Reward," "Painted Post," "Son of the Golden West."

FORD, FRANCIS: director and actor; b. Portland, Me., 1882; e. University of Maine. Traveled with stock and road show legitimate attractions; started with Edison as actor, then with Vitagraph; became short subject and then serial director for Universal; in 1926 began work on features for Universal; directed "Call of the Heart," "The Four-Footed Ranger," "The Branded Sombroero," "Wolf's Trail" for Universal; "Wreck of the Hesperus" for Pathe; played Major MacGregor in "The Black Watch," Morrison in "The

Key of Abbreviations

- b. - born
div. - divorce
e. - educated
h. - height
hy. - hobby
m. - married
p. - parents
r.n. - real name
w. - weight

Drake Case," Don Pedro in "Sons of the Caballero," Red Stade in "Sons of the Saddle."

FORD, JOHN, b. Portland, Maine, c. University of Maine. Under contract to Fox and has directed the following pictures for that company: "Three Bad Men," "Four Sons," "Napoleon's Barber," "Hangman's House," "Mother Machree," "Thank You," "Lashin," "Just Pals," "Little Miss Smith," "Riley, the Coy.," "Salute," "Strong Boy," "Men Without Women" (write story and directed), "Born Reckless," "Up the River," and "The Seas Beneath."

FOSTER, LEWIS R., b. Brookfield, Mo., August 3, 1909; h. 5 feet 10 1/2 inches, brown hair and hazel eyes; w. 111 pounds; p. Florence, Jane and Joseph Warren Foster, non-professionals; c. Hefley high school and University of Chicago; m. Helen Mae, non-professional; by fishing, hunting, golf, reading, and writing short stories. Stage experience started as a schoolboy, dressing stage, messenger and call boy, in many theatres in San Francisco and Oakland. Only on one or two occasions did he put on the stage pants to fill in. He then went to Hollywood to become a writer for the studios. No luck, but finally got on a labor gang at Hal Roach Studios. In this capacity for six months, giving gang dressing sets, one year prop man, then assistant director, then casting and assistant in production to F. Richard Jones. Went to United Artists' lot in Jones' "Tango," as personal assistant. Returned to Roach Studio after that in the scenario department, writing "Wrote for a short while, then directed Charles Chase and Harry Langdon. Made two pictures with him August, 1929, went to Darnout Studios. Directed series of Karl Dane and George K. Arthur and Louise Fazenda comedies in 1930.

FOX, WALLACE W., b. Pursell, Indian Territory, Oklahoma; c. Corpus Christi, Texas, West Texas Military Academy, San Antonio, Texas; m. Cleo Easton; p. Sally Priddy and Frank Marion Fox, non-professionals; h. 6 feet; w. 185 pounds; dark hair, blue eyes; by swimming, tennis, yachting. After leaving school he traveled through Texas with "Isley's Lone Star Minstrels" as a black face, then to vaudeville for several months. Started in pictures as property man at Solax Studio, Fort Lee, N. J., just after the war; became Edwin Carewe's assistant and remained with him until three years ago; signed with EKO to direct Westerns; made ten pictures for EKO and rejoined Carewe as production manager on "Evangeline"; then went to Pathe to direct comedies, including the following two-reel pictures: "Swell Peep," "Some Habits," "Carnival Revue," "Hearts and Hoofs," "One Nutty Night," "Under the Cockeyed Moon," "Sea Going Sheiks," and "Parading Pajamas."

FODY, BRYAN: h. Chicago, Ill., December 8, 1896; c. De la Salle Institute and Peddie; by, golf, yachting, water sports. Wrote song "Mr. Gallagher and Mr. Shown"; entered pictures in 1920; directed "The Home Towners," "Light of New York," both Warner, "Across the Border," "The Swellhead," "Queen of the Night Clubs," "The Gorilla," First National.

FRANKLIN, CHESTER M.: h. San Francisco, Cal., 1890; c. San Francisco. Began his picture career with Keystone, directing later for Majestic, Fine Arts, Fox, Bealart, Paramount, Metro, First National; made several pictures for Norma Talmadge; returned to MGM; in 1928 joined Ward Lasselle as co-producer for the independent market.

FRANKLIN, SIDNEY: h. San Francisco, Cal., h. 5 feet 6 inches; dark brown hair and brown eyes; w. 130 pounds; p. Mildred and Col. Franklin, non-professionals; c. San Francisco public schools; by, golf. Among the notable earlier films he directed are: "Beverly of Graustark," "Duchess of Buffalo," "The Actress," "Quality Street," "Wild Orchids," "Last of Mrs. Cheyne" and "Devil May Care." Signed contract with Metro-Goldwyn-Mayer. Made "Lady of Scandal" and "A Lady's Morals" (Jenny Lind).

FRASER, HARRY: Directed Charles Ray, made eight Westerns for independent companies; directed short subjects in New York; went to the Coast to write and direct the Collegian series; four years with Universal; wrote several of Reginald Denny's most successful vehicles and two scripts for the Leather Pusher series; signed with EKO in 1930 to write and direct two-reel comedies; among his recent pictures are "Bare Knees," with Daphne Pollard, and "Open House," Nat Carr.

FREELAND, THORNTON: b. Hope, N. D., February 19, 1898; h. 5 feet 7 inches; light brown wavy hair and blue eyes; m. by, yachting, tennis, golf and fishing. Played juvenile roles with a traveling dramatic troupe until he was 18. Joined the Vitagraph Company, determined to learn the business from the bottom. Became assistant cameraman, second cameraman, cutter, assistant director and production manager, in turn. Served as assistant to such masters of the cinema as L. W. Griffith, Roland West, Frank Lloyd and Ernst Lubitsch. In 1929 he was made a director at United Artists and directed "Three Live Ghosts," "He Yourself," and "Whoopie."

FRENCH, WILLIAM: r. n. Lem F. Kennedy; h. Jaster, Tenn., February 4, 1885; h. 5 feet 8 1/2 inches; dark hair and grey eyes; w. 174 pounds; p. Margaret and Robert S. Kennedy, non-professionals; c. Chattanooga high school and studied dramatic elocution for two years, prior to stage career; m. Edith Alma Wolfe, non-professional; by, fishing, hiking and all clean, wholesome outdoor sports. Stage experience consisted of 13 years in stock and vaudeville, his first stock engagement being with the Atlantic Stock company at the age of 17. Played Coast cities for several seasons; thence to Southern and Western vaudeville circuits in a ventriloquist act until 1914; also one season with a minstrel troupe and one with the side show of a two ring circus. Stage experience has been diversified and colorful. Left the stage for the screen in January, 1915, his first experience being with Southland Pictures, Inc., where he played the lead in three mountain stories, "A Mountain Elopement," "The Message of the Waters" and "His Heir." Joined the Fox organization in 1916, playing character and heavy roles supporting Valeska Surrat, Virginia Pearson and other stars in Pathe serials starring Pearl White. Also freelanced with other well-known film companies until July, 1919. At this period he was engaged by Universal to direct in its Fort Lee studios. Remained with Universal for about two years; then directed "The Power Within," a feature released by Pathe and starring Pauline Garon, and "The New Minister," starring Muriel Kingston. Then directed a number of independent productions during 1922-23-24; also four productions in Florida during 1925, including "Down

Upon the Swanee River," co-starring Charles Emmett Mack and Mary Thurman, and "Shooting Stars," co-starring William Russell and Dorothy Knapp. Returned to Hollywood late in 1926 and directed a series of special two reels for Paramount-Publix release. Next was engaged by the Louisiana Academy of Motion Picture Arts, located near New Orleans.

FULTON, MEREDITH E.: b. Norfolk, Neb., August 17, 1901; h. 5 feet 10 inches; dark brown hair and brown eyes; w. 138 pounds; p. non-professionals; c. Norfolk and University of Nebraska; m. non-professional; by aviation and all athletic and outdoor sports. No stage experience. Six years as theatre manager, owning own houses and managing various circuit theatres. Cameraman, assistant director, casting director of numerous productions, freelance newsreel cameraman. Director of Fashion News produced by Fashion Feature Studios, Inc., in sound and Technicolor. Requested a three-year contract to direct for Fashion Feature Studios, Inc.

G

GALLAGHER, DONALD: h. Belfast, Ireland, June 21, 1895; c. Columbia University, New York City; by, golf and horticulture. Began stage career at the age of 4, developing into legitimate player, director, author, producer; played bits at New York Eastern studios in 1919; directorial career began in 1929 under contract with Fox, among his recent pictures was "Temple Tower" for Fox.

GARDER, CYRIL: b. Paris, France, May 30, 1898; c. New York City; h. 5 feet 6 inches; w. 150 pounds; medium brown hair, blue eyes. Appeared on the screen at the age of 13; later became a film cutter, then line's right-hand man, left Hollywood for two years but returned and immediately started directing a production of the Northwest featuring Stronchear, the police dog; has been associated with such Paramount productions as "The Shopworn Angel," "Innocents of Paris," "Charming Sinners," "River of Romance," and "Street of Chance"; handled Paramount's first all-Spanish picture, "The Benson Murder Case"; co-director with Frank Tuttle on "Body and Soul"; with George Cukor on "Grumpy" and "The Royal Family of Broadway"; directed "Only Saps Work"; went under long-term contract with Universal.

GARNETT, TAY: h. Los Angeles, Cal.; c. in Los Angeles; m. Patsy Ruth Miller, actress; by, yachting and flying. Entered picture business in 1920; directed "The Spiler," "Celebrity" for Pathe; wrote stories for "Sky-raider" and "Power"; co-author and scenarist and directed "The Flying Fool"; wrote adaptation and directed "Oh, Yeah!"; directed "Officer O'Hirren," Pathe; wrote story and directed "Her Man," Pathe.

GASNIER, LOUIS: h. Paris, France, 1882; by, reading, writing and driving. For ten years he was a stage actor in the French capital, and later was offered the managership of the Paris theatre, which he accepted. He started his film career with Pathe Freres and for fourteen years was general manager of the producing company. For two years after that, Gasnier was vice president of Pathe Freres. In 1916 he organized Astra Film Company and produced a picture

with Fanny Ward, later making three serials with Mrs. Vernon Hill. In March, 1919, he made and low cost production, "Quiere the picture, and dissolved them. He supervised and directed for Robertson the Preferred, Tiffany and Paramount. Joined the Paramount studios in 1928 and was assigned to the writing department. When plans were made to film "The Diumi," he assisted Robert Milton in his direction, as Milton knew stage technique and teacher was more than proficient in screen work. But Paramount he directed "Darkened Rooms," "Shadow of the Law" and "Slightly Scarlet."

GERING, MARION: h. Boston, 1878; m. in Russia; by reading, rowing and chess. Thirteen years in theatrical enterprises, including numerous foreign stunts into Paris, in 1912 when the intelligentsia of Moscow was agitated over the question of whether Russian theatrical art was to be dominated by influences from the East or West, was sent to Siberia, Mongolia and Tibet. The following year was dispatched to this country on a similar mission. In Chicago he produced Keiser's "Gask" at the Goodman Memorial theatre, executive experience obtained in Chicago 1925-27 when he founded and directed the Chicago Play Producing company; in 1927 wrote a book on the American theatre which was published in Russia, found that New York producers were unwilling to entrust him with American plays, on account of his slight knowledge of English, so he bought the rights to "Skidding" with a partner and produced it himself, under contract to Paramount.

GILLSTROM, ARVID E.: b. Gothenburg, Sweden, August 13, 1891. Entered picture business in 1911; under contract to Christie; has directed "Clancy's Koshier Wedding," "Legionnaires in Paris," "Fool-hose Women," "Hot Lemonade," "Meet the Missus," "Melancholy Dame," "Off in the Silly Night."

GLENNON, BERT: b. Anaconda, Mont., 1895; c. Stanford university, Palo Alto, Cal.; h. 5 feet 9 inches; w. 135 pounds; brown hair, blue eyes; by fishing and aviation. Entered picture business in 1912; has directed "Perfect Crime," "Gang War," "Air Legion," "Symposium," "Tins of the Port," "Second Wife," for Radio; "Around the Corner," Columbia, "Paradise Island," Tiffany.

GODFREY, SAMUEL: h. Brooklyn, N. Y., October 3, 1891; h. 5 feet 11 inches; dark brown hair and blue eyes; w. 135 pounds, c. public schools of Brooklyn, N. Y. and in high school in Oklahoma; m. Marjorie North; has three boys and one girl; by his family, golf and fishing. Before he completed his education he made his stage debut in a small part in "The Great John Canton" played by George Fawcett. Staged many productions including "Kibitzer" and "The Wife's Away. Recent work was staging Irene Rich's vaudeville act and one for Viola Dana.

GOODMAN, EDWARD: h. New York City, 1888; c. Columbia University; h. 5 feet 7 1/2 inches; w. 145 pounds; brown hair, brown eyes; m. Lucy Huffaker, writer. Founder and director of the Washington Square Players; producer and director of Galesworthy's "The Pigeon," "Zoe," "Magical City," "Sea Gull," "Poor Fool," Dresser's "Girl in the Coffin," Patrick Kearney's "A Man's Man," "Devil to Pay," Treiser and

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Kearney's "An American Tragedy" and Keefer's "Celebrity." Directed retakes of Jeanne Eagels and Fredric March in "Jealousy" for Paramount; dialog director of "Laughter," "Rango," "Man of the World" and "Daddy's Gone a-Hunting," all for Paramount.

GOULDING, ALF: b. Melbourne, Australia; e. Australia. For 25 years was with the J. C. Williamson Polar Opera Company, touring Australia; toured Orpheum Circuit in an act for three years; with Oliver Morosco stock one year, opposite Marie Dressler; in 1916 joined Fox and became short subject director, making three comedies; directed Harold Lloyd over a year; made short comedies for Universal and Pathe; developed into feature director, working for Universal and MGM; directed Christie shorts; among his recent pictures is "Peaceful Alley," MGM.

GOULDING, EDMUND: b. Great Britain, 1891; e. in England; married; by tennis and swimming. Leading man and vaudeville headliner. On stage in England at age of 12, acted, wrote and directed stage plays until World War, when he joined the army. After the war came to United States and wrote "Fury" and others which were produced, also wrote "Dancing Mothers" as stage play. Began film career as writer of originals, adaptations and continuities. Wrote "Peacock Alley," "Fascination," "Broadway Rose," "Tol'able David" and "Devil." Joined Metro-Goldwyn-Mayer in 1925 as writer and director. Directed "Sally, Irene and Mary," "Sun Up," "Paris," "Love Women," Diana Wynne Jones, "Love," "Gloria Swanson in 'The Trespasser'" and wrote the theme song, "Love"; wrote and produced "The Grand Parade" for Pathe. Followed with "Devil's Holiday" for Paramount and Douglas Fairbanks in "Reaching for the Moon."

GRAHAM, EDWIN S.: b. New York City, April 24, 1896; e. Curtis high school, Staten Island, N. Y.; by golf, polo and speed boating. Was song writer, amateur stage director, then sixteen years in pictures, starting as property man, working to directorial capacity; entered pictures as child actor in 1908; assistant director, "Leather Pushers" series; director, "Motherhood"; directed 75 MGM Movietones and 24 Vocafilms; shorts for Paramount-Christie in 1928-29; freelancing in 1930.

GREEN, ALFRED E.: b. Perris, Cal., 1894; married; by home and family. On stage for two years in stock in various stage plays. Joined Selig in 1912 as director. Also with Harry Parson productions as an assistant director. Has directed for Golden, Piccadilly, Paramount, Fox, First National, Warner Bros. Directed "Irene," "Ella Cinders," "Girl from Montmartre," "It Must Be Love," "Ladies at Play," "The Auctioneer," "Is Zat So?," "Two Girls Wanted," "Honor Bound," "Making the Grade," "Disraeli," "The Man" and others. Signed a contract with Warner Bros. Made "Green Goddess," "Sweet Kitty Bellairs" and "Old English."

GREGOR, ARTHUR: b. Vienna, Austria, April 9, 1890; e. University of Vienna, m. non-professional; h. 6 feet; w. 165 pounds; brown hair, blue eyes; by polo. Entered pictures in 1920; became distributor and agent for Sascha Films of Vienna in South America, then started producing and directing in Berlin; distributing Metro pictures in Central Europe; arrived in Hollywood in 1925; directed for Chadwick, Tiffany-Starlet; pictures include "Count of Luxembourg," "Scarlet Dove," "Women's Wares," "Girl From Gay Paree," "Strange Cargo," "Phyllis of the Follies" and "Say It With Diamonds."

GRIFFITH, DAVID WARK: b. La Grange, Ky., e. private schools; by boxing and dancing. Early career as playwright, actor and dramatist; entered pictures in 1908; has directed "Birth of a Nation," "Intolerance," "Broken Blossoms," "Way Down East," "Dream Street," "Heart of the World," "That Roving Girl," "Isn't Life Wonderful," "Drums of Love," "The Battle of the Sexes," "Lady of the Pavements," "Abraham Lincoln"; supervised sound on synchronized version of "Birth of a Nation"; made "Abraham Lincoln" for United Artists.

GRIFFITH, EDWARD H.: b. Lynchburg, Va., August 23, 1894; e. in Munich and England; by his membership in Lambs Club and likes all sports. Stage experience in stock shows for several years, and wrote plays. Entered pictures in 1915 with Edison Company. Has been with Associated Exhibitors, Metro-Goldwyn-Mayer, First National, Pathe, Paramount and Vitagraph. In 1927 joined Columbia and later went to Pathe. Directed the following pictures: "White Mice," "Atta Boy," "Price of Honor," "Afraid to Love," "Alias the Lone Wolf," "Opening Night," "Red Eye Vale," "Captain Swagger," "Love Over Night," "Shady Lady," "Paris Bound," "Titch People," "Holidays" and "Rebound" in 1930.

GRINDE, NICHOLAS: p. n. Harry A. Grinde; b. Madison, Wis., January 12, 1894; h. 6 feet; brown hair and blue eyes; w. 190 pounds; p. Anna and John Grinde, non-professionals; e. Madison high school and University of Wisconsin. Directed the following pictures for Metro-Goldwyn-Mayer: "An Equal Chance," "Riders of the Dark," "Beyond the Sierras," "Morgan's Last Raid," "Desert Law," "Desert Rider," "Bishop Murder Case" and "Good News."

GUOIL, FRED: b. San Francisco, Cal., 1898; e. Hollywood and private schools in Monterey, Mexico; h. 6 feet; w. 166 pounds; brown hair and brown eyes; by fishing, hunting, golf. Screen career began as property boy with D. W. Griffith in "Hearts of the World"; joined Hal Roach in 1921 in same capacity and has been engaged in almost every production post on the Roach lot, finally directorship; began directing in 1923; made series with Glenn Tryon, released through Pathe, by Roach and then was put in charge of the Roach "All-Star" unit; directing shorts for Pathe in 1930; among his pictures: "Live and Learn," "The Rib Uncle," "Traffic Tangle," "Breakfast in Bed," "Over the Rodco," "Campus Champs," "Parents Wanted," "Chasing Trouble," "Quarantined Love."

H

HARDS, IRA: b. Geneva, Ill.; e. University of California, Berkeley, Cal. Made stage debut in 1893 at the Empire theatre in New York under management of Charles Frohman; stayed with Frohman company for ten years; also played in London production of "Secret Service;" eventually gave up acting for directing and producing; has staged 350 plays, all dramatic and musical; directed New York production of "Great Day," "Scarlet Page," "Jarnegan," "Dracula," "12 Miles Out," "Cat and Canary," "The Clinging

Vine," "The Thirteenth Chair" and many others; entered pictures in 1930 as a dialogue director; first production being "The Black Sheep" for Columbia; became free lancer.

HARE, LUMSDEN: b. Cashel, Ireland, October 2, 1875; e. in Ireland and at St. Dunstan's College, London; m. Selene Johnson, professional. Has devoted thirty years of his life to the stage and motion pictures. Leading man for Ethel Barrymore, Maxine Elliott, Maude Adams, Grace George, Marjorie Rambeau, and has supported John Drew. Was with Charles Frohman for nine years and with William A. Brady for seven years. Has made pictures for Famous Players, Vitagraph, Joseph Sarnock and Selznick. Before joining Fox Films in 1928, he directed several New York stage successes, including "Elmer Gantry," "The Title," "What Every Woman Knows," "Peter's Mother," "Getting Married" and "Lord and Lady Algy." Appeared in "Fugitives," "G.R.'s Gone Wild" and "The Black Watch" with Victor McLaglen, all for Fox. Was assigned to direct talking pictures for Fox.

HARLAN, RICHARD: b. Lima, Peru, April 19, 1900; e. La Salle at Havana, Cuba, Clason Point in New York and University of Pennsylvania in Philadelphia; m. Rosita Gill, motion picture actress; h. 5 feet 7 inches; w. 138 pounds; black hair, brown eyes; by. "The Crabjack." Directed Lewis Stone in Cuba and New York. Started in motion pictures as assistant director with Richard Barthelme's company in 1921; worked in that capacity until 1924; went to Famous Players at Astoria, Long Island, as assistant to Edward Sutherland on Thomas Meighan pictures; in 1925 went to Cuba to organize the Pan-American Pictures, producing and directing independent pictures for over two years; to California in 1926 and worked as assistant director with First National; then with Henry King as production manager on two pictures for United Artists; went on long-term contract with Fox in July, 1930, directing Spanish pictures; has made the following for Fox: "Friendship," "The Valant," "The Man Who Came Back."

HARTFORD, DAVID: b. Ontonagon, Mich., January 11, 1876; h. 5 feet 11 inches; gray hair and brown eyes; w. 160 pounds; e. public schools of Ontonagon, Mich., and University of Michigan. Was with Stair and Havelin, the producing firm as general director and starred in two plays, "Montana Outlaw" and "The Crabjack." Directed Lewis Stone at the old Belasco theatre. Was with Oliver Morosco for six years producing plays at the Burbank theatre. Directed such stars as Richard Bennett, Margaret Livingston, Florence Reed and Marjorie Rambeau. Produced "Kindling," "Peg O' My Heart," and "The Fox." Began motion picture career as a director and actor at the Universal studio.

HASKIN, BYRDON: b. Portland, Ore., 1899; e. Lowell high school, San Francisco and University of California at Berkeley. Was cartoonist on the San Francisco Daily News; later advertising man, traveling and taking industrial pictures. Screen career began as cameraman for Pathe; International Newsreel; became assistant director with Selznick in 1920; assistant cameraman for Marshall Neilan; Sidney Franklin, Raoul Walsh; in 1923 first cameraman with Holubar; then made own productions; cameraman for Warner filming John Barrymore pictures; was assigned to directorship by Warner in 1926; directed "Ginsberg, the Great," Warner, and "The Siren," Columbia.

HAWKS, HOWARD W.: b. Goshen, Ind., May 30, 1896; h. 6 feet 1 inch; gray hair and blue eyes; w. 175 pounds; p. Helen and Frank W. Hawks, non-professionals; e. Phillips Exeter academy, New Hampshire, and Cornell University, New York; m. Athole Shearer, non-professional; by golf and aviation. No stage experience. Screen experience as director of "Fazil," "A Girl in Every Port," "The Air Circus," "Paid to Love" and "Cradle Snatchers," "Trent's Last Case," "Masked Emotions," "Big Time" and "Dawn Patrol."

HEATH, ARCH: b. Brooklyn, N. Y., 1890. Entered pictures in 1914 to create propaganda for Wilson's campaign; became general manager for General Films Eastern unit; then joined Pathe for a number of years making serials and later worked with Hal Roach making "Pathe" motion comedies, released by MGM. He returned to Pathe; directed "The Mark of the Frog," "The Masked Menace," "Melody of Love" and "Modern Love."

HEERMAN, VICTOR: b. Surrey, England, August 27, 1893; h. 5 feet 8 inches; gray hair and blue eyes; w. 165 pounds; p. Anliss Bell and Victor Heerman, professionals; e. private and public schools, New York City; m. Sarah Mason, writer. Child actor and connected with stage and pictures all his life. Screen career began with Kinemacolor. Later directed for Sennett, Selznick, First National and Famous Players. Has written many original stories among them "My Boy" for Jackie Coogan, First National; the Owen Moore farce comedies for Selznick, and "John Smith," "Personality" and others. Has directed the following pictures: "The Poor Simp," "The Chicken in the Case," "Modern Matrimony," "John Smith," "Rupert of Hentzau," "The Dangerous Maid," "The Confidence Man," "O'ld Home Week," "Irish Luck," "For Wives Only," "Ladies Must Dress," "Love Hungry," "Personality," "My Boy," "Animal Crackers," "Sea Legs."

HENABERRY, JOSEPH: b. Omaha, Neb.; e. Omaha. Early career in architectural drafting and railroad; on stage with San Carlo Grand Opera Company. Screen work began as an actor; played Lincoln in Griffith's "Birth of a Nation"; directed for Fine Arts in 1916; Famous, Douglas Fairbanks, Ritz Columbia (Valentina), Paramount and Pathe; pictures: "Sailors' Wives," First National; "United States Smith," "The River Woman," "Hellship Bronson," Gotham; "Clear the Decks," Universal; "The Quitters," Columbia; "Light Fingers," Columbia; "Red Hot Speed," Universal, and "The Love Trader," Tiffany.

HENLEY, HOBART: b. Louisville, Ky., 1891; e. University of Cincinnati. On the legitimate stage for five years. Screen career began in 1910 with Jewel Productions, Selznick, Universal, leading own production unit; directed "His Tiger Lady," Paramount; "A Certain Young Man," "Wickedness Preferred," MGM; "The Lady Lies," Paramount; "Roadhouse Nights," "The Big Pond," Paramount; "Captain Applejack," Warner; "Mother's Cry," First National; "Free Love," Universal.

HERMAN, ALBERT: p. n. Adam H. Foelker; b. Troy, N. Y., February 22, 1894; e. Troy and Manhattan Agricultural College; by football, boxing and golf.

Entered pictures in 1913; directed "Over the Rhine," Mickey McGuire in "Mickey, the Detective," "Mickey's Big Game Hunt," "Mickey's Big Idea," "Racing Blood" series for Darnour, released through RKO.

HIGGIN, HOWARD: b. Denver, Col., February 15, 1893; e. in Brooklyn, New York and St. Johns Military Academy, Screen experience started with C. B. DeMille. He wrote "Don't Doubt Your Husband," "Fashion Row" and "Smouldering Fires." Directed the following: "Great Deception," "Wilderness Woman," "Reckless Lady," "The Perfect Sap," "Power," "Sal of Singapore," "High Voltage," "Sky-Scraper," "Leatherneck" and "Paris to Bagdad." Joined Pathe in 1929. Directed "Painted Desert," "High Voltage" and "Racketeer."

HILL, GEORGE WILLIAM: b. Douglas, Kan., April 25, 1895; h. 6 feet 3 1/2 inches; dark hair and eyes; w. 210 pounds; e. in the Los Angeles schools; by motion pictures, swimming and animal pets. He began his motion picture career as a stagehand under D. W. Griffith in 1908 with the old Biograph Company. Then he became interested in pictures and achieved success, first as a cameraman, then as a writer for the screen and then as a director. During the World War he served as captain in the United States Army, seeing service in Italy, Turkey and around Gallipoli. He has the unique distinction of having his motion picture contract recorded in the official records of the United States Government. This because, during the filming of "Tell It to the Marines," which he directed, he was made a reserve officer in the Marine Corps, and, as such, his civil life affiliations were reported to his commanding officer. Among the pictures he has directed are "Get Your Man," "White the Devil Laughs," "The Hill Billy," "The Barrier," "Zander the Great," "Suds," "The Midnight Express," "The Foolish Virgin," "Through the Dark," "The Limited Mail," "The Callahans and the Murphys," "Buttons," "The Cossacks," "Big House," "Flying Fleet" and "Bugle Sounds" in 1930.

HILL, R. F.: b. Port Rohen, Ont., Can., April 14, 1886; h. 6 feet 1/2 inch; white hair and black eyes; w. 200 pounds; p. Agnes Hawkin and James J. Hill, non-professionals; m. Rbi Gallagher, professional; by fishing and training parrots. Seven years with stock and stage shows. Started working for Universal July 29, 1914. Wrote "Almost a Husband," "Water, Water Everywhere," "Jubilo," "Upstairs" and "Doctor's Disagree." Directed Bill Desmond in "Shadows of the North" and "Breathless Moments"; Herbert Rawlinson in "Jack O'Clubs" and "Dark Stairways"; Laura LaPlante in "Crooked Alley," "Excitement," "Dangerous Blonde," "Young Ideas," "Melody Lane" and "Silks and Saddles."

HINES, CHARLES: b. Pittsburgh, Pa., 1893. Previous career in musical comedy, stock and vaudeville; entered picture business in 1920 directing his brother, Johnny Hines, in the "Toxy" series and all Johnny Hines pictures thereafter, first for C. C. Burr and then for Burr and First National; "Chinatown Charlie," "Home Made" and "White Pants Willie," First National.

HITCHCOCK, ALFRED: In 1929 directed "Blackmail," World Wide-British International picture, more recently "Easy Virtue," "Manxman" and "Farmer's Wife."

HOFFMAN, RENAUD: b. Germany, 1900; h. 5 feet 8 inches; brown hair and eyes; w. 140 pounds; p. Wilhelm Hoffman, non-professional; e. Europe, no stage training; non-professional; by art and language. His first contract with motion pictures came as the head of one of the largest slide companies in the country, also illustrated titles. First picture directed was "Not One to Spare," his own production, in 1923; then made "The Legend of Hollywood," "The Unknown Soldier," "On the Threshold" and "Private Affairs." Produced Distributing Corporation. He also produced a series of Gotham productions for release by Lumas Film Corporation, including "Woman and Gold," "Unmarried Wives," "The Overland Limited," "One of the Bravest," "The Speed Limit" and a half dozen features starring the police dog, Thunder. Also directed "The Climax" and "Blaze O' Glory" in 1930.

HOPKINS, JOHN: Motion picture director; p. n. James P. Hopkins; b. Buffalo, N. Y., March 17, 1876; h. 6 feet; dark hair and eyes; w. 180 pounds; p. Violet Bauveas and William J. Hopkins; e. Chicago high school and Redfield college, Redfield, S. D.; by painting, music, poetry. First picture made at Boothwell Opera House, Saginaw, Mich., then studied for ministry. Was juvenile lead at 11 years old in "The Village Blacksmith"; part "Jim, the Dumb Messenger Boy"; Reuben in "Joshua Whitecomb"; part in "Ten Years Later," B. O'Neil; juvenile in "Oliver Twist," Nat Goodwin; "The Slow Mail," with Sir Henry Irving, and others with Richard Mansfield, Robert Mantell, etc. Produced 50 screen leads with Lubin, A. D. Hotelling, director. Later 50 leads with Romo-United Fox, Epes Sargent, R. Physioz and W. Davis, directors. Also directed many pictures, including "The Secret Trap," "Starting Something," "Honor Among Thieves," and educational for the Government.

HOPPER, E. MASON: b. Enosburg, Vt., December 6, 1885; e. University of Maryland and Europe; by all sports. Began stage career at age of 14 in stock and has played in musical comedy and vaudeville. Began screen career by directing "Mr. Wise" for Essanay in 1911, and was the creator of the George Ade Fables for the same company. Organized own company after directing for Pathe for three years and released a Booth Famous. Has worked for Essanay, Famous, Goldwyn, First National, Metropolitan, PDC, Pathe and Metro-Goldwyn-Mayer. Has made 350 pictures and is the author of over 400 scripts. In 1926 directed the following productions: "Up in Mabel's Room," "Paris at Midnight," "Almost a Lady," (1927) "Getting Gertie's Garter," "The Big Wide World," "Blonde for a Night," (1929) "Carnation Kid" and "Square Shoulders"; in 1930 "Their Own Desire," "Wise Girls" and "Temptation."

HORNE, JAMES W.: b. San Francisco, Cal., December 14, 1881; e. San Francisco public schools; m. Cleo Ridgely; by golf. From the stage he entered pictures in 1911 through George M'ford of Ka'Em Company; directed: "The Hottentot," "The Yankee Coward," "Crimes of the Jasper B.," "College," "Bla k Butterflies," "The Big Ho," Hal Roach comedies.

HOWARD, WILLIAM K.: b. St. Mary's, Ohio; e. St. Mary's high school, Ohio State University, specializ-

ing in engineering and law. Previous career in film exchange in Cincinnati, then managed a theatre, news manager for Vitagraph in Minnesota, served in World war, returned and became sales advisor for Universal, first directorial effort was "East of Broadway" for Tom Mix, later pictures include "Thundering Herd," "Whisper Gull," "Gigolo," "Blaver Plaque," "Shut Coma In," "Pathe," "Christina," "The Valiant," "Love, Live and Laugh," "Good Intentions," "Scotland Yard," and "Don't Bet On Women," all for Fox.

HOYT, HARRY O.: b. Minneapolis, Minn.; e. University of Minnesota, father, Dr. S. L. Hoyt, head of Research Laboratory, General Electric Company of Schenectady, N. Y. Wrote story when at Yale on a bet sold to Biograph receiving \$5, it was produced by Griffith with Mary Pickford; screen career began in 1912, directed "The Last Word," "Woman on the Jury," "Belle of Broadway," "Trinrose Path," "Hit Her Apple," "Return of Boston Blackie," "Sagunto," "The Passion Song," "Darkened Skies."

HUNT, CHARLES: b. Fort Lee, N. J. Screen career began with Clair Films in 1911 as assistant director, film editor, production manager, director; "You Can't Beat the Law," "On the Stroke of Twelve," "Casey Jones," "Million Dollar Mystery," "A Boy of the Streets," "Modern Daughters," "The Midnight Watch," "South of Pausania," "Chestfield."

HURLEY, ARTHUR: formerly associated with Arthur Hopkins and was responsible for the direction of such stage dramas as "The Firebrand," "The Charlatan," "Brothers" and "Little Accident." Joined Warner Bros. in 1929 to direct dialogue and action in Vitaphone shorts under the supervision of Bryan Foy.

HUTCHISON, CRAIG: b. Austin, Minn., 1892; e. Military school. Early career as newspaper man. Became scenario writer for Keystone; wrote and directed for L.K.O. Universal, original weekly burlesque, "The Weekly Indigestion"; directed Gaiety Comedies, Christie Comedies, Universal Comedies, "The Way of All Flesh," "The Hate Code," "The Duke Dirty Doings" and "Lost in the Larch."

I

INCE, RALPH W.: b. Boston, Mass., 1887; by golf and tennis. Early career as actor on legitimate stage; screen career began as an actor and then a director; appeared as Lincoln in a series of Lincoln pictures for Vitagraph, directed for Universal, Metro, Selznick, Mayco, Fox, Paramount, First National and Columbia; directed and played roles in "Not For Public Consumption," "Shanghai'd," "Chicago After Midnight," "Biggest Than Barnums"; directed "Coney Island," "South Sea Rose," "Hit of the Show," "Hardboiled," "Hurricane"; played roller skater in "Wall Street," Chuck in "The Big Fight," King Callahan in "Numbered Men," Pete Montana in "Little Caesar," First National.

INGRAHAM, LLOYD: b. Rochelle, Ill. Early career as stage actor and director for Oliver Morosco and Harry Hersh; stock actor; screen career began in 1912 with Reliance-Majestic, Fine Arts, Essanay, Universal, FBO; "Jesse James," "The Pioneer Scout," "The Sunset Legion," Paramount; Colonel Lane in "The Rainbow Man," Sono-Art; Dowling in "Untamed," MGM; Tom Murray in "The Night Parade," Radio, and Judge in "So Long Letty," Warner.

INGRAM, REX: b. Dublin, Ireland, 1892; e. St. Columbo's College, Trinity College, Dublin and Yale, studied sculpture under Law; e. m. Alice Terry, actress. Stage career, pantomime abroad. Screen career, Edison and Vitagraph, scenarist of Fox productions; wrote and directed "Lilac of Sorrow," directed first Bluebirds made in East; "Under Crimson Skies," Universal; "Shore Acres," "Four Horsemen of the Apocalypse," "The Conquering Power," "Hearts Are Trumps," "The Arab," "Mare Nostrum," "The Magician," "The Garden of Allah," MGM; lives in Nice, France.

J

JACOBSON, SAM B.: b. New York City, July 4, 1893; e. New York City, specialized in journalism and literature at Columbia University. Entered pictures in 1914; made 13 "Laemmle Novelties," one reel; originated, wrote, titled, supervised "Handicapped," "Footprints," "Rag Doll," "Shadows," "Monkey Slimes," "Wooden Soldier," "Faces," "Bottles," "Half Holiday," "Day Dreams," "Prodigal Pup," "Wasb Line Romance," "Wax Flinders."

JASON, LEIGH: b. New York City, 1904; e. Columbia University, New York City. Resided over Little Theatre group in Los Angeles, working in all branches of production except camera work; under contract to Universal in 1927-28; directing for Tiffany in 1929; directing novelty shorts for RKO release.

JOHNSON, EMORY: b. San Francisco, Cal., 1894; e. University of California, Berkeley, Cal. Screen experience began as cameraman and then actor opposite Mary Pickford; worked for Pathe, Universal, Ince, Paramount, American Exhibitors, Goldwyn, Realart, Tiffany, and FBO; pictures include "The Shield of Honor," "The Lone Eagle," and "The Third Alarm," Tiffany.

JUELS, CHARLES: b. Amsterdam, Holland; e. School of Holy Innocents, New York City. Was stage director and actor; produced "Artists and Models," "Gay Parade," "A Night in Spain," "Greenwich Village Follies," "Nights in Paris" and 87 farces, comedies and dramas. In 1928 was signed by Fox to direct Moviexone; played parts in "Frozen Justice," "Hot for Paris," "Let's Go Places" and "Cheer Up and Smile," all for Fox; Commandante Ruiz in "Captain Thunder," Monsieur LeMaire in "The Life of the Party" and Parnasse in "Fifty Million Frenchmen" for Warner.

JULIAN, RUPERT: b. Auckland, New Zealand, January 25, 1889; e. Marxist College, N. Z. Played stock at 16 in Australia and South Africa, also in Europe and America. Played "Monsieur Beaucaire" and with Universal as actor, scenarist and director. His first picture was "Beasts of Berlin," a war film. Directed "Merry Go-Round" and "Phantom of the Opera" for Universal. Other pictures he directed are the following: "Three Faces East," "Silence," "Country Doctor," "Yankee Clipper," "Leopard Lady," and "Walking Back," completed "Love Comes Along."

for Radio Pictures, for whom he was under contract. Signed with Universal in the latter part of 1930. Directed "The Cat Creeps."

K

KELLY, ALBERT: b. Wallingford town, e. Yale, specializing in English, h. 5 feet 10 1/2 inches, w. 150 pounds, Auburn hair, brown eyes, by golf, squash, riding. Previous career as newspaper reporter in New England, screen career began in 1914 when he quit newspaper work to become title writer at old Edison Studios; has directed "No More Children," "Dancing Days," "The Charge of the Gauchos," "Campus Knights," "The Woman Racket," "A Day to Live," Universal; now directing football shorts for Universal in which the late Knute Rockne was to have appeared.

KENTON, ERLE C.: b. Norboro, Mo., August 1, 1899; by squash, horse, football and wrestling. Entered picture business in 1914; has directed "Small Town Idol," "Rejuvenation of Aunt Mary," "Companionate Marriage," "The Sporting Age," "Name the Woman," "Street of Illusion," "Nothing to Wear," "Father and Son," "The Sideshow," "Trial Marriage," "Song of Love" and "Mextical Rose."

KING BURTON: b. Cincinnati, Ohio. Screen career began with Equitable; later with Metro, Pathe, Selznick, Gotham, Associated Exhibitors; pictures include: "Satan and the Woman," "Women Who Dare," "Broadway Madness," "Making the Varsity," "Manhattan Knights," "Broken Barriers," "Daughters of Desire," "The Dream Melody," "One Splendid Hour," "In Old California."

KING, HENRY: b. Christiansburg, Va.; e. Riverside School in Virginia. Screen career began in early history of industry; has directed "Tollable David," "Fury," "The White Sister," "Stella Dallas," "The Winning of Barbara Worth," "The Woman Disputed," "She Goes to War," "Hell's Harbor," "Eyes of the World," and "Lightning."

KING, LOUIS: b. Christiansburg, Va., June 28, 1898; e. University of Virginia. Entered picture business in 1919; directed "The Boy Rider," "Terror Mountain," "Orphan of the Sage," "The Young Whirlwind," "The Frenched Rascal," "The Little Savage," all for FBO, "Pals of the Prairie," "The Vasabond Cup" for RKO; "The Lone Rider" and "Men Without Law" for Columbia.

KIRKLAND, OAVIO: b. San Francisco, Cal.; e. University of California at Berkeley; h. 5 feet 11 inches; w. 180 pounds; brown hair, blue eyes; by, handball, tennis and swimming. Was an actor on the legitimate stage; entered pictures in 1911; has directed "The Virtuous Vamp," "In Search of a Sinner," "The Temperamental Wife"; directed all of Constance Talmadge's pictures; directed "Two Gun Men," "Regular Scout," Fred Thomson, "Ginzham Girl," "Uneasy Payments," "Candy Kid," and "In Old Mexico."

KLEIN, CHARLES: r. n. Charles Frederiek Klein; b. Andernach, Germany, January 28, 1898; b. 5 feet 10 inches; grey hair and blue eyes; w. 160 pounds; p. Elizabeth de Meuron and Edward Klein, non-professionals; e. Andernach, Germany, University of Bonn.

Germany) and served his stage training directing numerous college theatres, and did a lot of film reading, writing and has had numerous short stories published in German magazines. After the World War he started producing in Germany, later becoming talking pictures with Dr. Lee DeForest, who in 1921 and 1922 had a research laboratory in Berlin, came to the United States with DeForest in 1923, then to Hollywood in 1925. Worked in various capacities as cameraman, writer and salesman. Then produced Pathe "The Telltale Heart" as a two-reel in 11 showing hours. This made a sensational artistic success and Fox signed him to direct "Blindfold" with Lora Moran and George O'Brien. He then was given a year's contract. Directed "White Silence" with Nancy Carroll, Josephine Dunn, Anders Randall and Myrtle Steelman, and "Sin Sister" and "Pleasure Crazy."

KNIGHTON, PERCY: b. Clamont, Va., May 14, 1898; h. 6 feet 1 inch; brown hair and eyes, w. 167 pounds, p. Fannie M. and Perry Wills Knighton, e. Clamont high school and Drama League of Virginia, not married; by riding, hunting, swimming and flying. Started with a stock company for a few years and played his screen career with William H. Hart in "The Border Wireless." After playing bits and parts for a few years he started writing and directing. He directed such pictures as "Hidin' Wild" and "The Little Colonel" with Henry H. Walthall, as well as comedies. Played parts in "The Tower," "Into Her Kingdom" and "Sin Town" for Pathe, "Hill Hur" for Metro-Goldwyn-Mayer, "The Only Thing," "Red Dice," "Her Man o'War," "The Volga Boatman" and also in educational comedies.

KNOPF, EOWIN H.: b. New York City, November 11, 1899; e. United States, Italy and Germany; h. 5 feet 11 inches; w. 152 pounds; brown hair, brown eyes. On the legitimate stage for eight years in New York and Germany. Entered the picture business in 1928; has directed "Fast Company," "Border Legion," (co-directed) "Slightly Scared," (co-director for Paramount), "Only Says Work," "Santa Fe Trail," "Light of Western Stars" (co-directed), Paramount.

KOROA, ALEXANDER: b. Turkegy, Hungary, September 16, 1893; e. Budapest, received degree from Royal University of Budapest; m. Maria Corda, actress; by swimming. Entered pictures in 1915, directed "Stolen Bride," "The Private Life of Helen of Troy," "The Yellow Lily," "The Night Watch," "Love and the Devil," "Lilies of the Field," "The Squall," all for First National; "Women Everywhere" and "The Princess and the Plumber" for Fox; also "Dance Fever," "A Modern Dullbury," "The Golden Calf," "Her Private Life," "Dollar Princess."

L

LA CAVA, GREGORY: r. n. Gregaria La Cava; b. Towanda, Pa., March 10, 1892; e. Towanda and Rochester, N. Y.; m. Beryl Morse; by tennis and golf. Was a newspaper cartoonist; pioneer in animated cartoon field. Entered picture business in 1923 with C. C. Burr writing Torchy stories for Johnny Hines; directed "Womanhandled," "Let's Get Married," "Say It Again," "Running Wild," "So's Your Old Man," "The Gay Defender," "Feel My Pulse," "Half a

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LAEMMLE, EDWARD: b. Chicago, October 24, 1887; e. in Chicago; h. tennis, boxing and basketball. Entered pictures in 1916; directed "Cheating Cheaters," "13th Juror," "Man, Woman and Wife," "Held by the Law," "The Drake Case," Universal.

LAEMMLE, ERNEST: b. Munich, Germany, September 25, 1900; p. non-professional; h. tennis, golf of Munich; not married; h. books. Has been in the film business six years and directed the following screen productions: "Broncho Buster," "Prowlers of the Night," "One Man's Game," "Red Clay," "Grip of the Yukon," "Hands Off," "Rance Courage," "Phyllis of the Follies," all being Universal films, also "What Men Want" and foreign versions for Universal in 1930.

LACHMAN, HARRY: b. June 29, 1886. Screen career began in 1925 through Ilex Ingram, has directed "Travelaughes," "Week End Wives," "Under the Greenwood Tree," Monty Banks Comedies.

LAMONT, CHARLES: b. San Francisco, Cal., May 5, 1898, in theatre dressing room; h. 5 feet 5 inches; brown hair and blue eyes; w. 145 pounds; e. L'Eglise du Sacre Coeur, Paris, France, his stage training coming through three generations of show people; m. Estelle Bradley, professional; hy. reading, fishing, hunting and gardening. Has directed such pictures as "My Bachelor," "Bachelor Babies," "Navy Beans," "Come to Papa," featuring Big Boy; "Companionate Service" and "Circus Blues," featuring Dorothy Devore; "Brunettes Prefer Gentlemen" and "The Quiet Worker," featuring Jerry Drew; "Monty of the Mounted" and "The Half Pint Hero," featuring Lupino Lane; "Live News" and "Wild Card Alley," featuring John Arthur, and "Yankee Doodle Duke," featuring Ralph Graves. Joined Radio Studios in October, 1930.

LANG, WALTER: b. Memphis, Tenn., August 10, 1898; h. 6 feet; brown hair and eyes; w. 188 pounds; e. University of Tennessee; hy. tennis. No stage or screen experience. Directed the following productions: "The Earth Woman," "College Hero," "Elegy," "Shadows of the Past," "The Night Flyer," "Sally of Our Alley" and (1929) "Spirit of Youth," "Big Fight" and "Cock of the Walk" in 1930.

LANGAN, JOHN: b. Boston, Mass., February 25, 1902; h. 5 feet 11 inches; brown hair and blue eyes; w. 175 pounds; p. Clare Martha Daves, non-professional; e. Notre Dame College; not married; hy. horseback riding and yachting. Had 12 years stage experience in the New York theatre as assistant stage manager, stage manager and director. Among the productions are: "Americans All," "The Depths," "Crime," "The Road to Rome," "Easy Virtue," "Antony and Cleopatra," "Upstairs and Down," "The Ladder," "Romeo and Juliet," and "Gentlemen Prefer Blondes." He directed the revue, "The Little Show," for Brady and Wiman at the Music Box theatre of New York. Co-directed for the screen "The Kabitzer," "Darkened Rooms," "Sarah and Son," "The Light of Western Stars," and for Paramount for whom he came under contract.

LATHEM, FREDERICK G.: b. England; e. in England. Produced shows in England before going to New York. Among the musical comedies and operettas he directed in this country are: "Mlle. Modiste," "Sybil," "Princess Pats," "The Canary," "The Red Mill," "Madcap Duchesse," "The Only Girl," "Apple Blossoms," "Fair Co-Ed," "Sweethearts," "The Century Girl," "Night Boat," "Shim Princess," "The Half Moon," "Love Song" and "Marjorie." Among the dramatic productions he directed are "Bulldog Drummond," "General Post," "Three Wise Fools," "The Lullaby," "The Wandering Jew," "The Great Pursuit," "Was signed by Radio Pictures in 1930 in an executive capacity.

LAUGHLIN, JACK: b. Kansas City, Mo., 1894; e. Kansas City schools and Notre Dame. Was on the stage in Europe; at the age of 15 started shows in Australia for the Williams; staged two Broadway shows for Nora Bayes; staged "No, No, Nanette" in Los Angeles for the McLoons; stage acts and reviews for Keith and Orpheum circuits; prologues at Carthy Circle Theatre in Los Angeles. Directed spectacular scenes and ensembles for many pictures; now directing series of short subjects for Fowler Studios and a series for the Mexican government.

LAWRENCE, EDWARD: r. n. Edward Laemmle b. Chicago, Ill., October 25, 1887; h. 5 feet 5 1/2 inches; blond hair and blue eyes; w. 123 pounds; p. Paula Biederman and Joseph Laemmle, mother a professional; e. Lincoln high school and Armour and University of Michigan; m. Poppy Heller, non-professional; hy. hunting, fishing, exploring, collecting weapons and curios. Has had 11 years of directing experience which include the following screen productions: "Shipwrecked Amongst Cannibals," which was made in Borneo and Dutch New Guinea, "Winners of the West," "In the Days of Buffalo Bill," "The Oregon Trail," "Ranch," "Man in Blue," "Top of the Morning," "Still Alarm," "A Woman's Faith," "Cheating Cheaters," "Held by the Law," "The Thirteenth Juror," "Man, Woman and Wife" and "The Drake Case."

LEORMAN, ROSS: b. Lancaster, Pa., December 11, 1895; e. Los Angeles and Santa Monica; m. Frances Warner; h. 6 feet, w. 220 pounds; brown hair, brown eyes; hy. swimming, handball, hunting. Entered pictures in 1913 as an extra in Mack Sennett Comedies; was Arbuckle's prop man, then became assistant director, specialized in directing trick scenes and chases; under contract to Warner Bros. directing Rin-Tin-Tin pictures for 12 months; underwork for MGM. Screen experience as a director, began his work in the films with Thomas H. Ince. Some of his more recent pictures are "Barbed Wire," "Three Sinners," "Wolf of Wall Street," "The Mysterious Dr. Fu Manchu," "Man from Wyoming," "Rolling Down to Rio," "Ladies Love Brutes," "Return of Dr. Fu Manchu."

LENI, PAUL: b. Stuttgart, Wurttemberg, Germany July 8, 1885; h. 5 feet 11 inch; black hair and green eyes; w. 230 pounds; p. deceased; e. German schools and in Berlin University for Creative Arts (Bildende Kuenste); m. Love Seiler, ex-professional; hy. motion pictures. Did theatrical work since 1903 in Berlin and other European cities. Proprietor of Die Gondel, a theatre in Berlin, for some time. Started working in pictures in 1910 for Vitaphone Union, Paul Leni productions and Ufa. Among his pictures were "The Man Who Laughs," "The Cat and the Canary" and "The Last Warning," all for Universal. Died in Hollywood.

LEONARO, ROBERT Z.: b. Chicago, Ill., October 7, 1889; h. 6 feet 1 inch; Auburn hair, blue eyes, w. 210 pounds; e. University of Colorado, Boulder, Col., and received his stage training in 1904 in a dramatic play and as a singer in quartet; m. Gertrude Olmstead, professional; hy. golf. Entered pictures in 1915; pictures include: "The Waning Sex," "Little Journey," "Time, the Comedian," "Cheaper to Marry," "Baby Mine," "Adam and Evil," "Tea for Three," "Lady of Chance," "Her Cardboard Lover," "Marianne," also "The Divorcee," "Gay Madrid," "Let Us Be Gay" and "The Bachelor Father," all for MGM.

LERMAN, HENRY: b. Vienna, Austria, March 30, 1886; e. in Vienna; hy. flying. Entered pictures in 1909; directed and supervised over 400 short comedy subjects; features include: "Reported Missing," "Chicken la King," "Homestead," "New Year's Eve," Fox; wrote story for "The Poor Millionaire," Bitmore.

LEROY, MERVYN: b. San Francisco, Cal.; h. 5 feet 7 1/2 inches; brown hair and blue eyes; w. 160 pounds; p. Edna Teeple and Harry M. Leroy, non-professionals; eight years in vaudeville and productions; m. Edna Murphy, professional; hy. polo, tennis, golf and motion pictures. Directed such pictures as "No Place to Go," "Flying Bombs," "Harold Teen," "Oh Kay," "Naughty Baby," "Hot Stuff," "Broadway Daddies," "Little Johnny Jones," "Playing Around," "Show Girl in Hollywood," "Little Caesar," "Numbered Men," "Broken Dishes," "Top Speed" for First National, "Girls Together" in 1930 for MGM.

LEVERING, JOSEPH: b. Columbus, Ind.; e. Kansas City, Mo. Previous career as an actor in films; then directed first Drama Club production, "The Fool" (London), several state rights units and other independent units; with Larry Darmour Productions in 1930; directed "Sea Devils" in 1931 for Darmour.

LEVIGARO, JOSEF: b. Frankfurt, Germany, June 5, 1905; e. Germany, received degrees in agriculture and engineering; h. 5 feet 9 inches; brown hair, brown eyes; w. 215 pounds. Entered pictures in 1923 through Carl Laemmle; acquired experience in different departments, then was made director by Universal; directed Northwest Mounted Police, Texas Ranger and Champion Boy Rider series for Universal; also "The House of Glass" in Germany for Universal; "The Smiling Terror," "Born to the Saddle," "Grit Wins," "Shim Fingers," and "The Smiling Terror" for Universal.

LEWIS, EOGAR: b. Holden, Mo., June 22, 1877; e. in Kansas and Indiana; m. Mary Louise Lewis, screen and short story writer; hy. boxing, baseball and golf. Was on the stage for seventeen years as an actor; then director and writer for spoken drama; wide experience in stage road shows; m. Cassa, actress; h. 5 feet 10 inches; brown hair, brown eyes; w. 170 pounds. Directed: "The Barrier," "The Bar Sinister," "The Nigger," "Light in the Dark," "The Great Divide," "The Bondman," "Made to Order Hero," "An Arizona Cyclone," "Stormy Waters," "The Gun Runner," "Love at First Sight," "Chesterfield," and "Ladies in Love," Chesterfield.

LOYO, FRANK: b. Glasgow, Scotland, February, 1889; hy. golf. Was on the stage from the age of 15 years, appearing in stock, musical comedies, light opera in England; entered pictures in 1910, first playing for Universal, then writing and directing one-reel series; has directed for Morosco, Pallas Pictures, Fox, Goldwyn, Joseph M. S. Henck, Lo. Lesser, First National; recent pictures include: "Arabian Nights," "Dark Streets," "The Divine Lady," "Weary River," "Drak," "Son of the Gods," "Sin Flood," "The Right of Way" and "Adios," all for First National.

LOYO, ROLLO: b. Akron, Ohio, March 22, 1883; e. in Cleveland high school. Stage experience with Eugenia Blair and other Cleveland stock companies. Headed own repertory company for seven years. Directed "Tenth Avenue," "Stolen Fruit," "The Arabian," "She Couldn't Say No," "Carmical" and others. Signed contract with Pathe as director. Since has made "Her Private Affair" and "The Racketeer."

LORO, OEL: b. Grimsby, Canada, 1895; e. Niagara Falls, N. Y.; hy. speed boating and hunting. Went west with William Collier and doubled for him in the first picture Collier made on the Coast; later appeared in Keystone comedies and from there went to Fox; commissioned to direct, unassisted, Bobby Dunn and Gladys Gretchen, long association with Mack Sennett followed; in direction of Bert Turpin, Louise Fazenda and others; worked for First National, United Artists, 1927-28; later with Educational and Sennett and in 1928-29 was free lancing; directed Vitaphone Varieties in 1930; directed "Barnum Was Right" for Universal.

LUOY, EDWARD: Screen experience began with Vitagraph and other early companies directing one and two-reel comedies; then feature length comedies for Associated Exhibitor, Pathe, BO, Universal.

LUBITSCH, ERNST: b. Berlin, January 28, 1892; h. 5 feet 7 inches; black hair and brown eyes; w. 142 pounds; received his stage training under Max Reinhardt. While working as a clerk in his father's clothing store in Berlin he studied acting under Victor Arnold, a famous stage comedian. At 19, Arnold took Lubitsch to Max Reinhardt who gave him a small part. He remained with Reinhardt for two years, dividing his time between the stage and screen; played his first screen role, a comedy part, in 1913; in 1918 he produced "Carmen," which was released in the United States under the title of "Gypsy Blood." This same year he produced "Madame Du Barry," starring Pola Negri, which was released in this country as "Passion." He remained with Reinhardt in 1919, directing "The Loves of Pharaoh," "The Wildcat," "The Doll" and others. Thence to Hollywood to direct Mary Pickford in "Rosita." Since has made "Montmartre," "The Marriage Circle," "Three Women" and "Forbidden Paradise" in 1924; "Kiss Me Again" and "Lady Windermere's Fan" in 1925; "So This is Marriage" in 1926; "The Student Prince" in 1927; "The Lady and the Fool" in 1928; "Eternal Love" in 1929; "The Love Parade" and "Monte Carlo" for Paramount in 1930. Went to the New York studios of Paramount in October, 1930, to take the post of studio supervising director.

MACDONALD, J. FARRELL: See Male Players' biographies.

MACGREGOR, EOGAR J.: b. Rochester, N. Y., December 3, 1878; e. Rochester University; m. Oza Waldrop; h. 5 feet 11 inches; brown hair; black eyes; w. 188 pounds; hy. baseball, football, golf. Was stage director and producer, directing 25 New York successes in four years, including "Queen High," "Good News," "New Moon," "Follow Thru," "Pair of Sixes," "Magda," and others; entered pictures in 1930; under contract to M.G.M. for the past year and a half; directed "Good News."

MACQUARRIE, MUROOCK: See Male Players' biographies.

MCAREY, LEO: b. Los Angeles, Cal., October 3, 1898; e. Los Angeles and the University of Southern California; m. non-professional; hy. sports, golf and football. He entered pictures in September, 1918. Assistant to Browning on "Virgin of Stamboul," Universal. Made Laurel-Hardy and Charlie Chase comedies, "Joe College," "Pathe," "The Sophomore," "Red Hot Rhythm" and "Let's Go Native," for Paramount. Was signed by Fox in 1930 to direct "Roadhouse," "Shepper Newfoundland."

MCARTHUR, JOHN P.: b. San Francisco, Cal., March 17, 1885; e. St. Ignatius College; m. Bessie, professional; hy. scientific research and all sports. Stage experience of two years. Entered films in 1914. Was with D. W. Griffith five years as technical director and assistant. Organized own company, McCarthy Pictures. Has directed for Second National Pictures, Russell Productions, Raymond Gardner, Columbia, Pathe, Metro-Goldwyn-Mayer. In 1926 directed the following: "Out of the Dust," "Pals," "Vanishing Hoofs" and "Border Whirlwind"; in 1927 "Becky," "Lovebirds" and "His Foreign Wife"; in 1928 "Diamond Handcuffs"; in 1929 "Eternal Woman"; in 1930 "Land of Missing Men," starring Bob Steele.

MCCLINTIC, GUTHRIE: b. Seattle, Wash., August 6, 1894; e. public schools of Seattle, University of Washington and Academy of Dramatic Arts in N. W. York; m. Katherine Conell, stage actress; h. 5 feet 10 inches; black hair, hazel eyes; hy. collecting old furniture and stamps. First on the stage in 1913 under direction of Winthrop Ames in "Her Own Money"; later played parts in Ames' repertory company, "The Green Goddess" and "The Purple Mask"; decided to become a producer and director and launched "Dover Road" as his first effort; produced and directed "The Shanghai Gesture," "The Letter," "The Green Hat," "Saturday's Children" and "Jealousy"; while in Los Angeles staging "Crime," was offered a Fox-Movietone contract to direct; first assignment was to direct "Such Men Are Dangerous"; later was assigned to "On Your Back" and "Once a Sinner."

MCADDEN, HAMILTON: b. Chelsea, Mass., April 26, 1901; e. Harvard Law School, received A. B. degree; h. 5 feet 10 inches; brown hair, brown eyes; w. 170 pounds; hy. tennis, football, polo. Managed Harvard Glee Club on European tour; became an actor on Broadway; director of stock companies; director, Theatre Guild School of Acting; producer and director of "The Carolan," "San Geronimo," "Gods of the Lightning," "One Way Street," "Buckaroo." Entered pictures in April, 1929, for Pathe; directed "Harmony at Home" and "In Love With Love" for Fox.

MCGANN, WILLIAM: b. Pittsburgh, Pa., April 5, 1898; e. La Salle Academy and University of California at Berkeley; h. 6 feet 2 inches; brown hair, blue eyes; w. 190 pounds; hy. swimming, squash, tennis. Entered picture business in 1915; directed "El Hombre Malo," Spanish version of "The Bad Man," and "The Sacred Flame" (Spanish version) for First National; directed "On the Border" and "I Like Your Nerve" with Douglas Fairbanks, Jr.

MCGOWAN, J. P.: b. South Australia; e. in Australia. Was an actor with Robert Mantell, William Faversham, H. W. Savage; in stock and vaudeville; became a legitimate director. Screen career, with Kalem, Loebis, formed Small Corporation, releasing through Universal; director and scenarist at FBO; has directed and played roles in numerous Western features for Pathe, Syndicate Pictures, Excellent, Ray-art, First National; recent pictures are "West of Santa Fe," "The Man from Nevada," "Mystery Valley," "Neath Western Skies," "The Lone Horseman" and "The Oklahoma Kid," Syndicate.

MCGOWAN, ROBERT F.: b. Denver, Colo.; e. Denver; hy. golf and swimming. Has been directing "Our Gang" comedies for Hal Roach for the past eight years.

MCLEOD, NORMAN Z.: b. Grayling, Mich., September 30, 1898; h. 5 feet 8 inches; gray hair and eyes; w. 156 pounds; p. Martha Ellen McLeod and Rev. W. E. Grayling, non-professionals; e. three years of flying during the war, University of Washington, B. S. and M. S. degrees; no stage training; m. Evelyn Ray, non-professional; hy. golf and fishing. Cartoonist for Christie and wrote comedy subtitles for nine years. Directed "Taking a Chance" for Fox.

MORAE, HENRY: b. Staynor, Ont., Can., 1888; hy. horses. Tourist with own stock company, operated stock units in principal western cities; took shows to Japan, Hawaii and the Orient. Screen career began with Selig, became director-general of Universal City; directed: "Trail of the Tiger," "Wild Beauty," "Danger Rider," "Hoofbeats of Vengeance," "Harv st of Hate," "King of the Rodeo," "Phunging Hoofs," "Smilin' Guns," "Wild Blood," all for Universal.

MACK, ANTHONY: b. Denver, Colo., 1902. Entered pictures as prop boy at Louis Burson studios; sculptor for Fine Art; assistant director for Ben Wilson on Westerns; technical director at Paul Gerson studios in San Francisco; in 1924 joined Hal Roach on gags and now directs "Our Gang" comedies.

MACK RUSSELL: b. Oneonta, N. Y., 1892; e. Providence, R. I. Stage experience with Ward and Vokes; owned four stock companies on Long Island and in Brooklyn; produced and directed "The Four Flushers," directed dialogue on RKO's "Rio Rita" and "Seven Keys to Baldpate"; directed "The Second Wife"; become director for Pathe; among his recent pictures: "Big Money," "Night Work," "Lonely Wives."

MACK, WILLARD: b. Morrisburg, Ont., September 17, 1877; e. Georgetown University, Washington, D. C.; hy. horses, hunting and baseball. Several years stage

experience, leaving for films in 1913. Later returned to stage and directed "Gang War," "Tommy's Sin," "Tiger Rose," "The Man Who Fought Back" and "Kick In" in New York City. Entered pictures again in 1928-29 with Metro-Goldwyn-Mayer. Directed "Voice of the City."

MAMOULIAN, ROUBEN: b. Tiflis, Caucasus, near the border of Russia, October 8, 1898; e. Lycee Montaigne, Paris and the University of Moscow specializing in law, h. 5 feet 10 inches; dark hair, yellow-brown eyes, w. 165 pounds; by detective stories and horseback riding. In 1920, went to London, did not know a word of English when he arrived, but directed an English play two years later; "The Healing of the Door" was his first big production, although previously he had taken charge of a group of Russian players in London. George Eastman, president of Eastman Kodak Company, brought him to Rochester, N. Y., to direct American Opera Company in that city; three years later Eastman's theatre directing grand opera, operettas, stage presentations; produced "Porky" on Broadway, which was followed by "Marco Millions," "Wings Over Europe," "Kongai," "Farewell to Arms" and "Applause." Signed a contract to direct for Paramount, went to Hollywood in 1931 and directed Gary Cooper and Sylvia Sydney in "City Streets."

MARSHALL, GEORGE: b. Chicago, Ill., 1891; e. St. John's Military Academy of Desfield, Wis., and the University of Chicago. Traveled extensively before entering pictures; began film work with Vitaphone as extra, appearing in shorts in 1914 for the same company, making Westerns until 1917, when he served in the World War, returned in 1919, joined Pathé and made Ruth Roland serials, then to Fox on features, later shorts; in 1925 was promoted to supervising director of all Fox short units; was supervising director for that company 1926-29, then director of shorts for Pathé; 1928-29, shorts for Van Beuren; directed Bobby Jones golf subjects for Warner Bros.

MATTISON, FRANK S.: b. Minneapolis, Minn., July 9, 1895; e. in Minneapolis; h. 6 feet; dark hair, blue-gray eyes; w. 185 pounds. Previous career, stage director and actor; entered pictures in 1918, directed for Trinity Productions; "The China Slaver," "Bye-Bye Buddy," "Girls Who Dare," "Little Wild Girl," "Must We Marry?"

MAYO, ARCHIE: b. New York City, 1898; h. 7 feet 8 inches; black hair and blue eyes; w. 200 pounds; e. New York public schools and Columbia University; married; by Pekin-gese dogs—he owns several. Stage experience in musical shows; also wrote sketches and songs; traveled through Australia and Europe with them. Screen experience, started as an extra, became cameraman for Jack White, cascaded 40 comedies for White. Directed comedies for Stern Brothers and Christy. First feature he directed was "Quarantined Rivals" for Gotham. Other productions he directed include: "Johnnie Get Your Hair Cut," starring Jackie Coogan, "Money Talks," for Metro-Goldwyn-Mayer, "Dearie," starring Irene Rich for Warner Brothers, "Slightly Used," with May McAvoy and Conrad Nagel, "The College Widow," with Dolores Costello, "Beware of Married Men," starring Irene Rich, "The Crimson City" and "Vengeance," for Columbia. Later "State Street Sadie," "On Trial," "My Man," "Sonny Boy," "The Sap," "14 Everbody Happy," "Sacred Flame," "Wide Open," "Oh, Sailor Behave," "Courage."

MEINS, GUS: b. Germany; e. St. Louis and Los Angeles, specializing in oil painting and astronomy; h. 5 feet 4½ inches; light hair, blue eyes; w. 160 pounds; by all outdoor sports. Was a cartoonist on Hearst papers. Screen career began with Fox in 1919 as scenarist and gag man; assistant director, then director, for Mack Sennett; made shorts and features; short comedies for Stern Brothers, released through Universal; handled the Newkeweds and Their Baby series, Keeping Up With the Joneses series, Buster Brown comedies, Arthur Lake Pictures; among his recent pictures are "Sunny Jim" for Universal, and "Shackles of Vengeance" at Tec-Art.

MELFORD, GEORGE: b. Rochester, N. Y.; e. McGill University, N. Y. Was an actor on the legitimate stage for seven years; screen career began with Kalem as actor and then director; pictures include "Freedom of the Press," Fox, "A Man's Past," Universal; "Limerick," "Tiffany Staid," "Sinner in Love," FBO; "The Charlatan," Universal; "Love in the Desert," "The Woman I Love," FBO; "The Poor Millionaire," Biltmore.

MEHNDES, LOTHAR: b. Berlin, Germany, May 19, 1894; h. 5 feet 7 inches; brown hair and blue eyes; w. 140 pounds. Received his stage training with Max Reinhardt, Berlin Deutsches theatre, and Burg theatre, Vienna; not married. Under Reinhardt in the Deutsches theatre in Berlin; theatre 1 D Kosmizgratzerstrasse; Burg theatre and Volks theatre in Vienna; joined Reinhardt on leaving high school in Berlin. His greatest stage role was that of "Hamlet." He entered motion pictures in Berlin for UFA after leaving the stage; directed pictures in Berlin where Robert T. Kane saw him and brought him to the United States to direct "The Prince of Tempers" for First National. His next was "Convoy" for First National; then "A Night of Mystery" and "Interference" for Paramount. Directed "Four Feathers" in 1929, later "Dangerous Curves," "Hissou," "Marriage Playground," "Lost Ecstasy," "The Children."

MERLIN, FRANK: r. n. Southcoote Francis Mansergh, b. Cork, Ireland, March 29, 1893; h. 6 feet 3½ inch; dark brown hair and green eyes; w. 185 pounds; p. Mary and Richard Mansergh, non-professionals; e. Our Lady's Mount, Cork, Ireland; m. Mary Hutchinson, professional; by reading, billiards and swimming. Wrote the following stage productions: "The King Can Do No Wrong," "The New Galantry" and "Triple Crowned." Directed "Rope," "Fables in the Air," "Wolves," "Zemellin" and many others. Acted with Emily Stevens, William Faversham, Otis Skinner and E. H. Sothern. Screen experience with Fox Films for two years as stage director on "Words and Music," "A Song of Kentucky," "One Mad Kiss."

MILESTONE, LEWIS: b. Chisinau, Russia, September 30, 1895; h. 5 feet 7½ inches; brown hair and blue eyes; w. 175 pounds; p. Celia Milestone; e. University Gand, Gand, Belgium; not married; by squash tennis. No stage experience. Started as cutter in 1918, and spent several years in the cutting room. Next he got his opportunity and as director was placed under a long-term contract by Howard Hughes, president of Caddo Company. He was first named to United Artists to direct Corinne Griffith in "The Garden of Eden."

Then followed "The Hackett," starring Thomas Meighan, and featuring the late Louis Willhoit, an underworld melodrama produced by Caddo for Paramount release. Under contract to Paramount he directed "Betrayal," starring Emil Jannings. Directed "All Quiet on the Western Front" for Universal. Under contract to Howard Hughes in 1931.

MILTON, ROBERT: b. Dunafurgh, near St. Petersburg, Russia, h. 5 feet 7 inches, red hair and blue eyes, w. 175 pounds; p. Michel Davidov, director, e. University of St. Petersburg. Shortly after his graduation from college he came to the United States with his father, who died in this country, and Milton remained in New York City. When he was able to speak English perfectly he decided to make use of his stage training, and his first job was with Richard Mansfield as stage director. Up to the spring of 1928 he remained eventually identified with the stage life of New York. After directing Mansfield in a number of successful plays, Milton was with the Fiskes for four years. Later he was with William Harris, and he has produced a number of plays and musical comedies for himself. Some of the plays which he has directed and produced are: "Devil's Disciple," "Misanthrope," "Outward Bound," "Robert E. Lee," "The Charm School," "The Old Goddess," "The Dark Angel," "Bride of the Lamb," "Revelry," "You and I" and "Paradise." Musical comedy hits he produced include "Oh, Boy," "Very Good, Eddie," "Oh, Lady, Lady" and "Leave It to Jane." His first directorial assignment for motion pictures was "The Dummy," which he made for Paramount. "Harming Sinners," "Behind the Makeup."

MITCHELL, BRUCE: b. Freeport, Ill., November 16, 1882; e. St. Xavier Academy, Annapolis; m. non-professional; by hunting and fishing. Was civil engineer until 1912, became interested in pictures when he met Mary Pickford and her mother, directed "Another Man's Wife," "Love's Whirlpool," "The Cloud Patrol," "The Air Derby," "The Sky Wayman," "The Air Ranger," "The Sky Skidder," Universal; "Below the Border," "Darmour," and "Trapped," at Tec-Art.

MURNAU, FRED W.: b. Biedfeld, Germany, in 1889, e. was graduated from Heidelberg University and while there directed college plays. Joined Max Reinhardt and under his direction among parts he played was that of the knight in "The Miracle." Served as aviator in German army during World War. Became affiliated with independent producer in Germany and directed "Dr. Jekyll and Mr. Hyde," featuring Conrad Veidt, also "Dracula," "The Burning Aer" and others. Then to Rosecoe at behest of Eric Pommer, among his pictures being "The Phantom," "The Haunted Castle," and "The Exclusion," written by Carl Hauptmann. After Bioscope merger with Ufa he directed "The Flanques of the Grand Duke" and Emil Jannings in "Tartuffe," "Faust" and "The Last Laugh." Joined Fox in 1926 and made "Sunrise," then returned to Germany and came back in 1927 and made "Four Devils" and "Our Daily Bread." His last picture, "Tabu," was acquired by Paramount. Died March 11, 1931, after auto crash.

MURPHY, DUDLEY: b. Winchester, Mass., e. Milton Academy near Boston, and Massachusetts Institute of Technology; father, H. Dudley Murphy, head of the art school at Harvard University; by aviation,

tennis and swimming. In 1927 was elected president of the Los Angeles Eastern Express, became interested in motion pictures, secured a job with and made a series of one-reel pictures, later in New York collaborated with Alberto Rossi. Later director of the Metropolitan Opera Company in making a comedy starring several short feature players, for which he went to Paris and produced a comedy, since back in Hollywood and was signed by MGM to write and produce a picture for Paris, wrote and directed "Stocks and Bonds" for RKO. "Jack Heaven" RKO, made "Frankie and Johnny" for Paramount and "Black and Tan" two short features with Nora Bayes, wrote the adaptation and scenario of "The Great" for FBO and the screen play "Dracula" for Universal, recently joined the permanent staff of Paramount.

MYERS ZDIN: b. San Francisco, Cal., 1901; e. Los Angeles high school, Junior College and University of Southern California; h. 5 feet 11 inches; red hair, blue eyes, w. 170 pounds; by self and tennis. Was a scenarist and writer before directing shorts, completed comedies for Universal and directed Educational and Fox comedies; also directed for Gladstone now under contract to MGM directing a series of a dog picture called Dogville comedies also directed "The Big Dog House," "So Quiet on the K. Front," "The Dogway Melody," "Who Killed Rover?" "Last Tails of Morocco" and "Trader Hound."

N

NAZARRO, RAYMOND: b. Boston, Mass., September 25, 1902; p. Irene and Michael Nazarro, non-professionals; e. Boston Commerce, and St. John's College, by golf and riding. Twelve years' serious experience as director for Fox, Metro, Pathé and independent companies. Now directing dialogue series of two reels for Superstitution Pictures at Tec Art Studios.

NEIL, WILLIAM R.: b. Dublin, Ireland, e. professional. Stage career in "Wildfire," with Lillian Russell, starred in "Baby Mine," in London and on American circuits in "D. Reggie"; author of "Prince of My Dreams," "Heart's Desire" and other plays. In films was 1½ years with Thomas Ince, Famous Players, Hodgkinson, First National, Hearst, Paramount, United Artists, FBO and Pathé; directed "The Viking," the Great Events series for MGM, "Lady Raffles," Columbia; "The Arizona Widespread," Fox; "San Francisco Nights," Gotham; "Behind Closed Doors" and "Wall Street" for Columbia.

NEILAN, MARSHALL: b. San Bernardino, Cal.; h. 5 feet 9½ inches; dark brown hair and blue eyes, w. 165 pounds; e. public schools of Los Angeles and one year at Harvard Military academy; div. Blanche Sweet, professional. Directed "Take Me Home," "The Last Haul," "Taxi 13," Fox for Herbert Wilcox; "Venice of Venice" for First National; "Black Waters," "Sweethearts on Parade," "Vagabond Lover," "Tanned Legs."

NEWFIELD, SAM: b. New York City, December 6, 1899; e. New York City; h. 5 feet 8 inches, brown

Joseph Santley

Director and Author

"Swing High"

by Joseph Santley and James Seymour

"All at Sea"

for Wheeler and Woolsey

by Joseph Santley and Ring Lardner

"Oh, Oh, Cleopatra"

for Wheeler and Woolsey

Story and direction by Joseph Santley

hair; blue eyes; w. 170 pounds; hy. swimming, boxing and riding. Entered picture business in 1919; directed the Excuse Makers, What Happened to Jane, Let George Do It series, Buster Brown comedies and series of Arthur Lake Comedies for Universal, last four of which were "French Leave," "Horse Sense," "Love-Birds," "Hey Doctor," and "His Maiden Voyage" for Universal.

NEUMEYER, FRED C.: b. Denver, Colo., August 9, 1888; e. in Denver and Sacred Heart college; married; h. mining and baseball. He has directed the following productions: "Grandma's Boy," "Safety Last," "Never Weaken," "Savage," "Perfect Clown," "The Patters," "The Quarterback," "Lunatic at Large," "That's My Daddy," "On Your Toes," "Warming Up," "Night Bird," "It Can Be Done," "The Rainbow Man," "Too Many Crooks," "Girl Shy," "Why Worry," "Freshman," "Searchheads," "Queen High" and "Grand Parade" for Pathé. Left Pathé in 1920.

NIBLO, FRED: b. York, Neb., January 6; h. 6 feet; brown hair and eyes; w. 180 pounds; p. non-professional; e. York, Neb., public schools; m. Enid Bennett, ex-professional; hy. tennis. Toured extensively English speaking country as a stage star as well as a producer and director of plays for 25 years. Started in "Hit the Trail Holiday" and "Fortune Hunter." He has directed many pictures in the last eight years such as "Ben-Hur," "The Temptress," "Mark of Zorro," "Three Musketeers," "Blood and Sand," "Camille," "The Mysterious Lady," "Dream of Love," "Two Lovers," "Redemption," "Dream of Love" (1929), later "Way Out West" for MGM. Terminated his contract with that studio in 1930.

NIGH, WILLIAM: b. Berlin, Wis.; e. University of California in Berkeley; hy. golf. Entered pictures in 1911 when Mack Sennett proposed that he take a fling at comedies; directed "Mr. Wu," "Four Years in Germany," "Fire Brigade," "Across to Singapore," "Four Walls," "Thirst," "Thunder," all for MGM; "Today," "Majestic," "Pineapples," Universal, and "Fighting Thru," Tiffany.

NOBLE, JOHN W.: b. Albemarle County, Va., 1880; e. West Point Military Academy. Was a lieutenant in the U. S. Army; for seven one-half years in Philippines and China. Next did engineering in Mexico. On stage for five years in stock, vaudeville and Broadway productions. Screen career with Thanhouser, Biograph, Universal, Metro, Goldwyn, Educational, Selznick, Luceum Film Bureau, Educational, and others; directed in the Great Event Series for MGM.

NOY, WILFRED: b. South Kingston, London, England, December 24, 1883; e. Great Yarmouth, Brighton and Dulwich, specializing in history and literature; hy. cricket, tennis and golf. Entered picture business in 1909; acted for Clarendon Film Company of England; was given script to direct and result brought him long contract; became financial and supervising director of company; directed "Under the Red Robe," "Masters of Men," "The Face at the Window," "The Lady Clare," "The Lost Chord," "The Midnight Girl," "The Substitute Wife," "Eager Lips," "The Devil's Case," played Lord Durham in "The Careless Air," "First National," and Mr. Redding in "The Doctor's Secret," Paramount; wrote original and scenario and directed "Circumstantial Evidence," Chesterfield.

O

OBER, ROBERT: b. St. Louis, Mo.; e. Washington University in St. Louis; h. 5 feet 9 inches; w. 148 pounds; brown hair, blue eyes; hy. golf. After work on the stage he entered films with the following: "The Big Parade," MGM; "The Whole Town's Talking," "Held by the Law," Universal; "A Reno Divorce," "Across the Atlantic," Warner; "The Idle Rich," MGM; starred in and directed talking shorts, "Four in a Flat," "A Regular Business Man," Warner; co-directed "The Woman Racket," MGM.

OELZE, CHARLES: h. Brooklyn, N. Y., 1886; e. Norwegian Academy, Connecticut. Was with Barnum and Bailey circus for two years, then on a cattle ranch in Oregon, nine years in the U. S. Army. Began screen career with Universal in 1911 as a technical man; Hal Roach property man; assistant director on Will Rogers comedies; technical man on "Our Gang" unit and then assistant director; co-director with Anthony Mack on the Gang comedies.

OLCOTT, SIONEV: r.n. John S. Alcott, h. Toronto, Can.; e. Toronto; hy. football, baseball, boxing and wrestling. On the stage for five years; stage director, producer. One of first directors of motion pictures to take company abroad; entered pictures in 1907; directed "From the Manzer to the Cross," "Scratch My Back," "The Humming Bird," "Green Goddess," "Monsieur Beaucaire," "Little Old New York" and a series starring Richard Barthelmess.

P

PARROTT, JAMES: b. Baltimore; e. in Baltimore; h. 5 feet 9 inches; w. 173 pounds; brown hair, blue eyes; hy. fishing and hunting. Entered picture business in 1918; starred in single reel comedies for Pathé under name of Poll Parrott; directed Charlie Chase comedies, Max Davidson comedies, Roach Star comedies, MGM; pictures include "Perfect Day," "They Go Boom," "Two Tars," MGM; "Blotto," "Rats," "Hog Wild," "Their First Mistake," "Laurel-Hardy Murder Case" and "Another Fine Mess."

PATON, STUART: b. Glasgow, Scotland, 1885. Was a chemist and painter. Was six years on the legitimate stage in London, performed before King Edward and King George. Screen career, scenario editor, Universal, assistant to Frank Crane; with Universal as director for many years; worked with Associated Exhibitors organizing Stuart Paton Productions, produced for Rayart and Universal; directed "The Bullet Mark," Pathé; "Fates of Destiny," "The Four Footed Ranger," "The Hound of Silver Creek," Universal.

PEMBROKE, SCOTT: Early screen career was with Universal. Directed "Ratime," "Polly of the Movies," "First Division," "A Light in the Window," "Gypsy of the North," "My Home Town," "The Divine Sinner," "Sweet Sixteen," "Branded Man," "Sisters of Eve," "The Black Pearl," "Brothers," "Two Sisters," "Shanzhal Rose," Rayart; "Should a Girl Marry?" Rayart.

PETERS, OR. O. A.: b. Germany; e. Universities of Heidelberg and Berlin; h. 6 feet; brown hair, blue eyes; hy. music, art and all sports. Former officer in Prussian Guard and diplomatic service; comes from very old family of scientists; his uncle, the former Cardinal Kopp, wanted him to become a priest, but he entered the field of art. For 22 years motion picture director, writer and star; was producer for 4 years; stage experience as director; actor in Berlin, Stuttgart and Buenos Aires. Author of three books, one war book written for the general staff; wrote about 30 picture plays; directed 35; star and featured player in over 50 pictures; wellknown pictures include: "Circus People," "Engineer Branting," "Messter," "Ufa," "Love Sacrifice," "Maria Fein-Max Reinhardt," "Storms of Life," "Werner-Krauss," "Lost Daughters," "Green Vampire," "Ghost Castle." Was called from New York as technical director for Lewis Milestone on "All Quiet on the Western Front"; discoverer of a new type of motion picture, "Psychophone."

PIERCE, A. LESLIE: b. Christ Church, New Zealand; e. St. Alban's School, New Zealand, specializing in academic and arts, receiving a degree and a scholarship in arts; h. 5 feet 7 1/2 inches; w. 163 pounds; light hair, gray eyes; hy. boxing and swimming. Was a stage director in Australia, South Africa, London, New York and Los Angeles. Entered picture business in 1928, when he was recruited from position of stage director in Los Angeles with the advent of talking pictures; has directed seventeen Christie-Paramount shorts; directed "The Carnation Kid," Paramount; "The Delightful Rogue," and "Bull-Doze Drummond," United Artists, and "Hello Television," Sennett.

POLLARO, HARRY: b. Republic City, Kan., January 23, 1883; e. in Fresno, Cal.; m. Margarita Fischer, professional; hy. most sports. Stage experience in vaudeville and stock for ten years. Began as leading man with Alcazar, Baker, Melville, Baldwin and other stock shows. Began film career as actor with Selig. Has directed for Imperial, American, Goldwin, National, World-Equitable, Frohman and Universal. Directed "The Leather Pushers" (series), "Cohens and Kellys," "Poker Faces," "Uncle Tom's Cabin," "Show Boat," "Shanghai Lady," "Tonight at Twelve" and "Ropes," all for Universal. Under contract to MGM in 1930.

POMEROY, ROY J.: b. Darjeeling, India, April 20, 1892; e. English elementary schools in Ohio, Wesleyan and Cincinnati School of Arts, specializing in academic art and science; hy. tennis, archery and shooting. Was illustrator on magazines and newspapers, technical expert for British Aviation Mission during the World war; entered pictures in 1922 through Jesse Lasky; special camera effects in "The Ten Commandments," "Peter Pan" and other Paramount pictures; directed "Interference."

R

RAY, ALBERT: b. Haverhill, Mass., 1883. On the stage in musical comedy. Screen career began with Christie; directed Sunshine comedies for Fox; later made many features; directed for Pathé, Vitaphone, Ince, Universal, First National, United Artists, Educational; "None but the Brave," "A Thief in the Dark," "Women Wise," "Publicity Madness," Fox; "Molly and Me," "May Lady's Past," Tiffany-Stahl; "Call of the West," Columbia; "Tolling Along," Universal; Sidney and Murray series of comedies, "The Dude Ranch," Universal.

RAYMAKER, HERMAN C.: b. Oakland, Cal., Jan. 22, 1893; e. Petaluma high school; h. 5 feet 5 1/2 inches; w. 145 pounds; brown hair, brown eyes; hy. baseball, football and golf. Entered pictures in 1914 with Keystone; directed for Mack Sennett; made Hank Mann Poppy comedies; Monty Banks comedies; Hall Room Boys series; directed "The Night Cry," "Flying Luck," Pathé; "Racing Luck," Associated Exhibitors; "Tracked in the Snow Country," Warner; "Under the Tonto Tim," Paramount; "The Gay Old Bird," Warner.

REED, LUTHER: b. Berlin, Wis.; e. Beloit, Wis., Ethical Culture school, New York City, and Columbia university. Is the author of "Dear Me" produced by John Golden in 1920; "The Scarlet Man" produced at Henry Miller theatre, New York City; formerly, at various times, music, shipping and dramatic editor of the New York Herald. In 1916 wrote scenarios for Lasky. Later wrote titles for Universal. Went to France during the World war as second lieutenant with the 77th division, returning after the war to Hollywood and joining the Metro scenario department where he remained one year; also spent one year with Thomas Ince. In 1921 with William Randolph Hearst's Cosmopolitan productions (Metro, Davies' screen stories including "When Knighthood Was in Flower," "Little Old New York," "Janice Meredith," "Yolanda" and "Zander the Great." In 1925 went to Paramount as a scenario writer and within six months became a director, making "Ace of Cads," and "Evening Clothes," starring Adolphe Menjou; "New York" with Lois Wilson and Ricardo Cortez; "World at Her Feet" and "Honey-moon Hate" starring Florence Vidor; "Sanchez Bound" starring Richard Dix; "Red and Blue" starring Esther Ralston. In 1928 went to Fox Films as supervisor. To RKO in 1930. Directed "Rio Rita," "Dixiana" and "Babes in Toyland."

RIESNER, CHARLES (CHUCK): b. Minneapolis, Minn., 1887; e. Minneapolis; h. 5 feet 11 inches; brown hair, brown eyes; w. 190 pounds. Ten years on stage in Keith and Orpheum vaudeville and a Dillingham production. Screen career, scenario writer for Keystone, Vitaphone, Century, Balboa Productions; co-director and actor with Metro, directed "Chicago" and "Pictures for First National; directed "The Missing Link," "The Fortune Hunter," Warner; "Steamboat Bill, Jr.," United Artists; "Fools for Luck," Paramount; "Noisy Neighbors," Pathé; "China Bound," "Hollywood Revue of 1929," "The Road Show," MGM, and in 1930-31 "Caught Short," "Refracting," "Love in the Rough" and "Stepping Out," for MGM.

ROBACH, AL: h. New York City, 1888. Early career as magazine illustrator, artist, writer, was a stage actor. Screen career began with Charlie Drew handling art direction of "The Girl Philine," also appearing in that film; became associated with Charles Brabin, wrote scenario for "Driven"; art director on "Ren Hur" for MGM; director for MGM, FBO,

Columbia; directed "Green Grass Widows," "Their Hour," "Albany Night Boat," Tiffany-Stahl.

ROBERTS, EDWARD C.: b. Cincinnati, Ohio, May 22, 1894; e. Los Angeles; h. 6 feet; w. 190 pounds; black hair, gray eyes; played in comic opera and stock before going into picture business in 1919; started as makeup man, then property man, assistant director and director; wrote story and directed "Treadmill"; directed series of shorts with Mickey Bennett.

ROBERTS, STEPHEN: b. Summersville, W. Va., November 23, 1895; h. 5 feet 6 inches; black hair and brown eyes; w. 140 pounds; p. Vina B. and Dr. S. F. Roberts, non-professionals; e. Huntington and Wheeling, W. Va., high schools and the Ohio State university, Columbus, O.; m. Vee Eva Wolf, non-professional; hy. hunting and fishing. Assistant director for one year with William S. Hart and Thomas H. Ince; eight months for Fox. Director for six and one-half years for Educational. Joined Universal in October, 1930.

ROBERTSON, JOHN S.: b. Ontario, Can., June 14, 1878; h. 6 feet; brown hair and hazel eyes; w. 200 pounds; p. non-professional; e. public schools of Ontario; m. St. Thomas school, Western university; on stage until 1914; m. Josephine Lovett, professional (writer). Director for Universal in 1929 and 1930.

ROBINSON, ARTHUR: b. Chicago, Ill., June 25, 1888; e. in Germany, Municipal University, specializing in medicine; h. 6 feet 3 inches; w. 225 pounds; light hair, gray-blue eyes; hy. boxing and driving. Was a practicing physician for many years; first acted on the stage in Chicago; has written scenarios and been directing since 1914; speaks German, French and English and has made many pictures in all three languages; first picture was made in Germany with Emil Jennings; after three more pictures made in Germany, turned to writing; wrote five picture plays, all of them successful; then directed "Shadows," a silent picture without titles; four more pictures for UFA, "Manon Lescaut," "The Last Waltz" and "Looping the Loop"; came back home and made versions, both French and German for MGM; his "Trial of Mary Dugan" ran four weeks in Berlin's biggest house; now making originals in Hollywood.

ROONEY, EARLE: b. Toronto, Ont., Canada; e. Notre Dame University. Played in vaudeville, stock and on the road. Screen career: juvenile lead with Sennett; parts with Griffith; in stock with Charles Hay and Enid Bennett; director for Christie; r turned to Sennett as comedy director; directed Keystone Kop series; director and scenarist for Sennett; directed series of sound shorts for Eugene Spitz in New York during 1928-29.

ROGELL, ALBERT: b. Oklahoma City, Okla., August 21, 1901; h. 5 feet 10 1/2 inches; brown hair and blue eyes; w. 170 pounds; p. Fannie and Benjamin Rogell, non-professionals; e. high school in Spokane, Wash., Washington Street college, and has had stage training; m. Marion Douglas, actress; hy. tennis, outdoor sports, hunting and golf. Screen career of seven years; directed "The Wanderer," "The Spaniards" in 1925; "What Priests Do," "Lucky Lady" and "Lady of the Room" in 1926; "Two Arabian Knights," "The Gorilla," "The Love Thrill" and "Cheating Cheaters" in 1927; also directed "Shepherd of the Hills," "The Lone Wolf's Daughter," Ken Maynard of First National and an original series of the late Fred Thomson. In 1929 directed "Phantom City," "Cheyenne," "California Mail" and "Flying Marine," later made "Aloha," "Painted Faces," "Mamba."

ROLLENS, JACQUES: b. Chicago, Ill.; e. public schools of Ill. Entered picture business in 1919; was placed under contract to Fox; stage experience and tendency to connect with motion picture industry caused entry into pictures; directed "The Return of the Gray Wolf," "Wooden Soldiers," "Day Dreams," "Faces," "Handcuffed"; wrote dialogue for "The Charlatan" for Universal.

ROSEN, PHIL: b. Russia, 1888. Started with Edison in 1912 as a cinematographer; filmed "Miracle Man," became director and worked for Universal, Hodkinson, Paramount, MGM, FBO; directed "The Cancelled Debt," "Pretty Clothes," "Burning Up Broadway," "Marry the Girl," "A Million for Love," "Undressed," "The Apache," "The Faker," Columbia; "The Peacock Fan," Chesterfield; "Phantom of the House," Continental; "The Rampant Ace," Trem Carr; in 1930-31 directed "Lotus Lady," Tee-Act; "Fighting Thru," Tiffany; "The Single Sin," Tiffany; and "Worldly Goods," Daurmar.

ROSS, NATHANIEL R.: b. San Francisco, Cal., June 13, 1902; e. San Francisco and New York City; h. 5 feet 8 inches; w. 160 pounds; black hair, blue eyes; hy. motoring and yachting. Entered picture business in 1915 as New York representative of Stanley-Masthaum Company; on home office sales force of Universal, confidential secretary to Carl Laemmle; director of Westerns for Universal; joined Associated Exhibitors, Chadwick and other independent companies; releases for Universal include "Collegians," "College Love," "College Heroes."

ROSSON, ARTHUR: b. London, England, 1889. Screen experience began as a stunt man and actor. Wrote scenarios and was assistant director. Became director, wrote and acted later with Triangle, and also worked for Artcraft, Universal, Allied Production, Norma Talmadge, Fox, Paramount, Vitaphone, Goldwyn and has directed the following plays: "You'd Be Surprised," "Stranded in Paris," "Wet Paint," "Lost Outlaw," "Set Free," "Silk Legs," "The Wizard," "Play Girl," "Farmer's Daughter," "Points West," "Long, Long Trail," "Mounted Stranger," "Trailing Trouble."

ROSSON, RICHARD: b. New York City, 1894. Was active in musical circles in East. Screen career started with Vitaphone in 1914; was associated with Ince, later joining Universal; began directing in 1918 under the supervision of Alan Dwan; directed for Paramount, FBO, Fox; "The Wizard," "The Escape," "Road Home," Fox; "Dead Man's Curve," FBO; "Shootin' Irons," Paramount, and "The Very Idea," RKO.

RUGGLES, WESLEY: b. Los Angeles, Cal.; dark hair and brown eyes; p. Charles S. Ruggles, non-professional; Polychrome high school, San Francisco; not married; hy. swimming, golf, hunting. Played stock in Pacific Coast cities. Started in pictures in 1914 as an actor, with Mack Sennett as a Keystone cop. However, he was more interested in the direction end, and soon got into it, rising steadily in his

profession. Directed the following: "The K. K. Kl..." "Man of Quality," "Beware of Wolves," "Fingers..." "Scental," "Street Girl," "Gondemned," "Honey," "The Sea Hat," and "Street Girl" and "Communist" for IRO in 1930.

RUTH ROY OEL: b. Philadelphia, Pa., e. in schools of Philadelphia, Williamsport and Brooklyn, m. non-professional and has one son; m. in 1911, act and girl. He lived in London for a time, then returned to U. S. and joined the regional staff of the Philadelphia North American, and then the Philadelphia Enquirer, and was sent to Cuba in 1913 as sketch artist and reporter on the Willard Johnson fight. Film career started in 1915 when he went to Hollywood with Sennett as scenarist. His first work was a two-reeler, "She Loved a Sailor." Among those who appeared in stories of his adaptation were Gloria Swanson, Lew Cody, Wallace Beery, V. H. Barnum, Mary Thurman and Juanita Hansen. In 1917 he began directing two-reel comedies, directing practically all Tuton pictures for Sennett. Among the pictures which he directed for Warner Bros. are "Five and Ten (ent Annie)," "Powder My Black," "Ham and Eggs at the Front," "If I Were Single," "The First Aut.," "Wife's Clothing," "Across the Pacific," "Ezra's Widows," "The Man I Searched," "Hogan's Alley," "House of Bachelors," "The Desert Song," "The Hotentots" and "Hold Everything"; Vitaphone productions, also "Tomquist," "Gold Diggers of Broadway," "Aviator," "Second Floor Mystery," "The Life of the Party."

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ST CLAIR, MALCOLM: b. Los Angeles, Cal.; h. 6 feet 11 inches; brown hair and blue eyes; w. 165 pounds; b. Norman St. Clair, non-professional; e. Los Angeles high school, married. Worked for Sennett in comedies, then scenarios, then to Metro to direct Buster Keaton. Later directed H. C. Witwer's "Fighting Blood" series; joined Paramount and has made "Gentlemen Prefer Blondes," "Sporting Goods," "Beau Broadway," "Fleet's In," "Six Street," "Mystery Murder Case," "Night Parade," "Montana Moon," "Remote Control."

SANDRICH, MARK: h. New York City, October 26, 1900; e. Columbia University, New York; specializing in science and mathematics. Was short story writer and playwright. Entered picture business in 1922, has directed "Swords Pointed," "Hello, Sailor," "Cow's Husband," "Itunaway Girls," "Lady Lion," "Talk of Hollywood," "Sono-Art; under contract to Radio Pictures in 1931 directing comedies; "Troubles from Abroad" and "The Way of All Fish."

SANTELL, ALFREDO: b. San Francisco; e. San Francisco high school; trained to be an architect, started writing stories on the side while working at it in a Los Angeles office. Advised by the manager of the Lubin company to give up his architectural career, he went to Coronado and wrote stories, designed sets and directed them; also acted in a few. Later joined American Film Company at Santa Barbara, then scenarist and directed short comedies and others; then into the feature field and has directed such stars as Richard Barthelmess in "The Patent Leather Kid," "The Little Shepherd of Kingdom Come" and "The Wheel of Chance"; Colleen Moore in "Orchids and Ermine"; Corinne Griffith in "Classified"; "The Gorilla," "Show Mystery picture, and many others, including "Show Girl" with Alice White, "This Is Heaven" and "Twin Reds" (1929), and "Romance of the Rio Grande" and "Arizona Kid."

SANTLEY, JOSEPH: m. Ivy Sawyer, professional. Stage experience started as a child member of the Corca Peyton repertory company. Featured as "America's Greatest Boy Actor" with DeWolf Hopper, Marie Cahill, Lew Fields, Gabe Deslys and Raymond Hitchcock. Starred in "Oh Boy," "Oh, My Dear," "The Half Moon," "Myflower," with Irving Berlin's "Music Box Revue." Produced "Just Fancy," of which he was co-author. Produced "The Lady Lies," and "Excess Baggage." Directed "The Cocoanuts," at Paramount Long Island Studios, also a series of 28 short features with Eddie Cantor, Rudy Vallee, Ivy Sawyer and with others. Went to Hollywood in January, 1930, to join Pathe as supervisor on "Treasure Girl." Directed "Swing High," "Cross Your Fingers."

SCHERTZINGER, VICTOR: h. Mahaway City, Pa., 1889; h. 5 feet 11 inches; brown hair and eyes; w. 189 pounds; p. non-professionals; e. Philadelphia high school, Brown University, University of Brussels; a concert violinist with Sembrich, Sousa, Prior, Calve and others; hs. music. In Europe for several years on the concert stage as violinist; several years as orchestra leader of New York musical comedies; later leader of Belasco theatre orchestra in Los Angeles. He is credited with being the first man to write a musical score for pictures, the picture being "Civilization," a Thomas H. Ince production; this led to directing. He has directed many successful productions, among them "The Show Down," "Forgotten Faces," "The Show Down," "Nothing but the Truth," "Wheel of Life," "Fashions in Love," "Laughing Lady," "Paramount on Parade," "Safety in Numbers."

SCHOEDSACK, ERNEST B.: b. Council Bluffs, Iowa, June 8, 1893; h. 6 feet 3 1/2 inches; black hair and gray eyes; w. 190 pounds; p. Gustav and Ruth Schoedsack; married and has one son, Peter. While a young man he went to Hollywood and became a camera man on the old Sennett lot, working with Malcolm St. Clair, Edward Sutherland, Wallace Beery, Louise Fazenda and Mabel Normand. He then served in the World war and upon his return he joined an expedition which was undertaking a trip around the world, and on this trip he met Meriam C. Cooper, who has since been his partner. When they were off the southwestern coast of Arabia they filmed "Gress," and later journeyed to Indo-China where they made "Chang." Later they made "The Four Feathers," and "Ranoo."

SCHWAB, LAURENCE: h. Boston, Mass.; e. Harvard University; of Boston; h. 5 feet, 6 1/2 inches; w. 165 pounds; brown hair, brown eyes; by. colf. Previous career on stage and in the United States Navy. In 1930 directed "Follow Thru" for Paramount.

SCOTTO, AUBREY: b. Los Angeles, Cal., August 21, 1895; h. 6 feet; gray eyes and brown hair; w. 172

...und; f. Alice L. Burns, Louis A. Burns, m. non-professionals; e. San Diego high school, a National Hunt, non-professional, b. flying, sking, Stage experience in Boston Opera Company, American Opera House. Lead in following stage productions: "American Citizen," "Gunga Sene," "Grand Opera," "Gondelier," "Cousin of Normandy," "Il Gatto," "Aida," "Pavane," "Cavaliera Rusticana," "Il Trovatore." Was film editor for IRO for eight years, production manager, (Technical editor), "Mamba," "The King" director (Technical editor), "The Casaraks," "Venezian Night," "Patriotic Nights," "Singing Bear," "Thine Flower Boat" supervisor and author, (Technical editor), "Night of India," "Manhu Love," "Carolina's Secret," "Destiny", wrote and directed in Harriscolor, "Gold Star Masher", directed "Old Man Blues," "Be! Ho! School Days," "Back Yard Phillies," "Return Inn," "Puff, Your Blues Away"; wrote and directed "Naughty Cal."

SCARDON, PAUL: b. Melbourne, Australia, May 6, 1878, e. Church of England School in Melbourne, specializing in law, m. Betty Rhythe, actress, by. living. Was on stage in Australia; came to U. S. with Nance O'Neil in 1900, entered picture business in 1911; directed "Milestone," "Broken Gate," "Fighting Destiny," "Shattered Dreams," "False Kisses"

SEASTROM, VICTOR: h. Varmland, Sweden, September 21, 1879; p. Elizabeth Hartman, professional; e. Uppsala University, Stockholm, Sweden; by. tutoring, traveling and farming. Stage director in 1914, and acquired theatre of his own in Gothenberg, Sweden. Has been in legitimate field for 18 years. Started as an actor in 1912 for Swedish Biograph Company. Directed a two-reel picture one month later. Has made pictures in France, England, Sweden. Signed with Metro-Goldwyn-Mayer Company and has been with it for the past six years. Directed "The Scarlet Letter" in 1928 and in 1928 directed the following: "Divine Woman," "Hell Ship," "Masks of the Devil" and "Wind." In 1930 he made "A Lady to Love."

SEGWICK, EDWARD: h. Galveston, Texas, November 21, 1892; h. 6 feet; dark hair and blue eyes; w. 251 pounds; p. Josephine Walker and Edward Sedgwick, professionals; e. St. Mary's university of Texas; by. song writing and athletics. Appeared in the legitimate production, "The Celebrated Case," in 1895, as child actor. Screen experience as director of "Live Wires" and "Chasing the Moon" for Fox; "Do and Dare," "Broadway or Bust," "The Thrill Chasers," "Lorraine of the Lions" and "The Flaming Frontier" for Universal; and "Tin Hats," "Slide, Kelly, Slide," "Spring Fever," "The Cameraman" and "The Spite Marriage" for Metro-Goldwyn-Mayer, also "Free and Easy."

SEILER, LEWIS: b. New York City. Worked as assistant director, gag man, and director for numerous West Coast producers, all comedies, before joining Fox; with Fox a number of years, first on short reel comedies, then Mix Westerns and other features for Fox in 1928-29; freelancing in 1930.

SEITER, WILLIAM: b. New York City; h. 6 feet 1 inch; black hair and hazel eyes; w. 195 pounds; p. Loretta and Col. Charles Jacob Seiter, non-professionals; e. Hudson River Military academy; m. Laura Lalante, professional; by. colf, is one of the best amateur golfers on the Pacific Coast. Is a member of Lakeside Club team, also splendid tennis player and horseman. Has directed such First National pictures as "Happiness Ahead," "Synthetic Sin," "Why He Good," "Water Front," "Outcast," "Prisoners," "Thanks for the Buggy Ride," "Good Morning, Judge," "French version of "The Aviator," "Smiling Irish Eyes," "Footlights and Fools," "Love Racket," "Back Pay," "Flirting Widow," "Strictly Modern," "Going Wild," "Sunny."

SEITZ, GEORGE B.: b. Boston, Mass., January 3, 1888; h. 5 feet 5 inches; brown hair and brown eyes; w. 145 pounds; e. Friends Central School, Philadelphia, and Art School in Boston, Mass.; married; by. most sports. Wrote plays, became legitimate actor, was playwright with John Craig stock company. Entered pictures in 1914 with Pathe. Wrote scenarios, produced, acted, and directed Pearl White Pathe Serials. Also production manager and star with that company. Has directed for Paramount, Universal, Metropolitan, PRC, PBO, Columbia, Fox, Radio-Keith-Orpheum. Has directed the following: "Blood Ship," "Vanishing American," "Desert Gold," "Pals in Paradise," "Lost Frontier," "The Ill Flood," "Jim the Conqueror," "Great Mail Robbery," "The Tigress," "The Warning," "Isle of Forgotten Women," "After the Storm," "Ransom," "Beware of Blondes," "Circus Kid," "Court Martial," "Blockade," "Hey, Rube," "Black Magic," "Murder on the Roof," "The Record Run" for IRO in 1930. Gullity, "Midnight Mystery." Is under contract to RKO.

BELWYN, EOGAR: b. Cambridge, Ont., Canada, October 12, 1891; b. Toronto, Canada and Boston, Ala.; h. 5 feet 11 inches; black hair, brown eyes; w. 170 lbs. Started in the stage at 18, in second year with William Gillette, appeared in "Hazel," "The King's Men," "The Tenth Muse" later associated in various ways with London, starred in "The Avon" (London) and "The Great Heart" (Boston), acted in "The Great Heart" and "The Avon" (London) and "The Avon" (Boston) started as producer with his brother in 1912. Directed All Star Feature Film Company pictures with the aid of Edwin P.uros Corporation in London in 1917. He wrote, directed and produced "The MGM" as writer and director of all his pictures in U. S. His picture credits include "War Nurse" and "Avon in March" for MGM.

SEYMOUR, JAMES: b. Boston, Mass., 1887; b. New York City, Harvard University, dramatist. Under Boston Training, acted there, was scenarist and general secretary for President Lowell and secretary of the group for Harvard, instituted a new library, and a course of action picture lectures at Harvard, acted "Story of the Films" for J. P. Kessel, joined PBO in 1927 as assistant to William Latham at PBO later for six months as dialogue director on seven pictures at Columbia, writer and director at Pathe.

SHORES, LYNN: Binghamton, N. Y., 1891. Entered picture business as assistant to production manager of Selznick Studios, Fort Lee, N. J., became scenarist. Alan Crossland and remained with him for six years, working at the Cosmopolitan and Paramount Lasky studios in the East; started directing for PBO in 1927 in Hollywood, became freelance in 1929-30, now under contract to IRO.

ber 28, 1900; h. 5 feet 6 inches; dark brown hair and blue eyes; w. 135 pounds; p. Hatie and Charles Sheer; e. Morgan Prep School and Middle College, Chattanooga, Tenn.; not married; by tennis, baseball Chattanooga, Tenn.; has experience of about 10 months with Peruch Stock company in Chattanooga, Tenn., and Birmingham, Ala., taking character parts and assisting stage manager. Then did assistant directing for D. W. Griffith's "America," Tiford Studio, Miami, Fla., and for two years with Pathe serials and Review. He also directed five pictures at Chadwick's studio with directors with Burton Kline productions, three with Chesterfield productions assisting Frank O'Connor and Phil Rosen, and directed "Poor Nut" for First National. He acted the juvenile lead in "Counterfeit Love" for Pathe. Now with Tec Art studios.

SILVER, MARCEL G.: b. Bordeaux, France, October 4, 1891; e. Lice Pansen de Sully, Paris. Is a writer of short novels and poems. Was the co-founder of the Le Theatre en Liberte in Paris, France. Worked as a newspaper motion picture critic, and later joined Scott Bronzski, Cliff Wheeler and Harry Fraser in 1921 and made a Miletone of Raquel Meller for Fox in 1926. Directed in 1929 the following productions: "Gypsy Romance," "Fox Movietone Follies" and "Married in Hollywood." Under contract to Fox as director.

SLOANE, PAUL: b. New York City, April 16, 1893; h. 5 feet 5 inches; brown hair and eyes; w. 155 pounds; p. Dr. Vera and Dr. Helece Sloanes, physicians; e. Townsend Harris high school and New York University; m. Lillian Iraxton, professional; by horses, tennis, music and motion pictures. No stage experience. Screen experience started as a writer for Edison Studios in 1914 up to 1917, then as writer with Fox from 1919-1923 and wrote "Over the Hill" and "If Winter Comes." From 1923 to 1925 with Paramount and wrote "Big Brothers" and directed Richard Dix's first four starring pictures. From 1925 to 1928 with Cecil DeMille Pictures as director, in 1928 studied at Sound Laboratories RCA, General Electric, New York, and in 1929 was with Fox as director, having directed "Hearts of Dixie." Under contract to IRO as director, and has made "Cuckoos" and "Half Shot at Sunrise."

SLOMAN, EDWARD: b. London, England, 1887; e. in London, England; m. Hilda Hallis, professional and have one child; by. golf, boxing, painting and riding. Stage experience started in London. began in films as actor, then director. Has directed for Universal, Metro, Goldwyn, First National, Metro-Goldwyn-Mayer, and was a freelance director in 1928. Directed the following productions: "His People," "We Americans," "Surrender," "The Girl on the Barge," "The Foreign Legion," "The Lost Zeppelin," "Kilbiter," "Puttin' on the Blitz," "The Beautiful Cheat," "Old Sledge," "Butterflies in the Rain," "Alias the Deacon," "Soldiers and Women," "Hell's Island."

SMITH, BASIL: h. Dundas, Ontario; e. Toronto, Ont., Canada. Made stage entry as a player on a Morris Gest spectacle, later became stage manager for Gest for several seasons. Switched to pictures, becoming assistant director on many of the old features made at Cosmopolitan studio in New York; back



Henry Armetta

to the stage as lead in musical comedies, with Romy as stage director for two years, 1927-28, then production manager for Radio Pictures, 1928-29; director for Pathe on Le Maire comedies in New York and in 1929 joined Columbia on contract for feature work; then to Larry Dourmou Productions.

STAHL, JOHN M.: b. New York City, January 21, 1886; e. New York City; h. 5 feet, 10 inches; gray hair, gray eyes. Was on the stage for 14 years. In 1914 became director for an independent motion picture company in New York and has been a film director ever since; spent 12 years with Louis B. Mayer, during the life of that producer's First National contract and later at Metro-Goldwyn-Mayer, and for more than two years was vice president in charge of production for Tiffany-Stahl company; among his outstanding pictures have been "Wives of Men," "The Child Thou Gavest Me," "The Dangerous Age," "Why Men Leave Home," "Husbands and Lovers," "The Great Galiato," "Memory Lane," "The Gay Discoverer," "In Old Kentucky," and in 1930-31 "A Lady Surrenders" and "Seed" for Universal. Was assigned to direct "Strictly Dishonorable" and "Back Street" by Universal.

STEIN, PAUL L.: b. Vienna, Austria, February 1, 1892; h. 5 feet 10 1/2 inches; brown hair and blue eyes; p. non-professionals; e. Vienna and Berlin; m. Olga Schroeder, divorcée, professional. Stage experience as actor in Deutsch theatre in Berlin, actor and stage director in Vienna, then with UFA as a director. Was eight years with UFA, a year and a half with Warner Brothers, one year with Cecil B. DeMille and two years with Pathe. Directed "Office Scandal," starring Phyllis Haver, "Her Private Affair," starring Ann Harding, "This Thing Called Love," starring Constance Bennett and Edmund Lowe, and "The Swan," starring Lillian Gish. Under contract to Pathe, he made "Sin Takes a Holiday" in 1930.

STOLOFF, BEN: b. Philadelphia, Pa., 1895; e. University of Southern California; h. 5 feet, 3 inches; dark brown hair, gray eyes. Worked for many short subject companies; was signed by Fox and directed various comedies until 1929, when he directed his initial feature for Fox; has directed "The Gay Retreat," "Silver Valley," "Horseman of the Plains," "Plastered in Paris," "The Girl from Havana," Fox; "Protection," "Speakeasy," "Happy Days," all for Fox, and in 1931 "Soup and Nuts" and "Not Exactly Gentlemen" for Fox.

STOUB, RALPH B.: h. Chicago, Ill., July 21, 1899; h. 5 feet 9 1/2 inches; dark brown hair and brown eyes; w. 195 pounds; p. Emma and Edward Staub, non-professionals; e. Oakland high school; m. Pearl, non-professional; by motor boating, horse back riding and hunting. No stage experience. Screen experience started in 1916 as assistant cameraman. In 1919 a cameraman and worked with Blanche Sweet, Jack Pickford and H. B. Warner. Was first cameraman at age of 21 to make motion pictures in the heart of Alaska, now known as Mt. McKinley National Park, Alaska. Produced, directed, photographed, edited and sold several series of short reels via state right market. Directed and photographed over 200 one-reel subjects, over three years with Columbia, making screen snapshots, directed and photographed more scenes than any man in the picture business, but has never made anything longer than one reel. Now with Columbia making snapshots, all singing, dancing and talking versions.

STRAYER, FRANK R.: b. Altoona, Pa., September 21, 1891; h. 5 feet 10 1/2 inches; brown hair and blue eyes; w. 140 pounds; p. Elizabeth and Reuben A. Strayer, non-professionals; e. Wilkesburg high school and Carnegie Technical college, Pittsburgh; m. Erma P. Rogers, non-professional; by home and baby. Screen productions for Columbia, "Enemy of Men," "Stepping Out," "Fate of a Flirt," "Lure of the Wild," "Bachelor's Baby," "Sweet Rosie O'Grady," "Pleasure Before Business," "When the Wife's Away," "The Fall of Eve" and "Acquitted," the latter two being talking pictures. For Paramount, "Rough House Rosie," starring Clara Bow, "We're in the Air," starring Beery and Hatton, "Partners in Crime," starring Beery and Hatton, "Just Married" and "Moran of the Marines," starring Richard Dix. For Fox: "Fast Workers," "Let's Go Places."

STUBBS, HARRY: b. Enfield, 1880; e. Christ's College, England. Appeared in many New York stage productions; was appointed by the War Department to command the entertainment department of the U. S. Army during the World War; was made managing director of the Actors' Theatre, New York City, was brought to Hollywood by Roland West to play in "Alibi"; then followed several other important roles at United Artists, and other studios; was selected by United Artists to direct dialogue on "Bride 66"; his work on that picture resulted in his being chosen over many other applicants to direct the dialogue in D. W. Griffith's "Abraham Lincoln"; has written several successful sketches and one-act plays.

SULLIVAN, JACK: b. San Francisco, Cal., March 5, 1895; h. 6 feet; blue eyes and dark brown hair; w. 165 pounds; p. Cornelius J. Sullivan; e. Clason Point Military Academy, Manhattan Military Institute; by swimming, polo and golf. Sixteen years in motion pictures. Directed "Hunchback of Notre Dame," "Foolish Wives" Universal; "Phantom of the Opera," Universal; "Merry Go Round," Universal; "Road House Nights," Paramount; "Port of Missing Girls," "Fight and Win Series" (Jack Dempsey), Universal; "Nash's Ark," Warner; "Chances," First National; "Lord Jim," Paramount.

SUTHERLAND, EOOIE: b. London, England, January 5, 1895; p. Julia Ring, professional; e. in Paris and America; married. Stage experience in vaudeville, stock, musical comedy and appeared in the stage production of "So Long Letty." Screen experience started in 1914 as an actor in a Helen Holmes serial; later he became a Keystone comedian and next a juvenile leading man. Then he joined Charlie Chaplin's directorial staff. His first film was "Comin' Through," starring Thomas Meighan; other pictures include "Fremman Save My Child," "The Navy Now," "Behind the Front," "Fast Company," "Pointed Heels," "Burning Up," "Old Army Game," "Love's Greatest Mistake," "Fleuret Don't Lie," "Tillie's Punctured Romance," "Baby Cyclone," "Number, Please" and co-directed "Close Harmony" and "Dance of Ills" for Paramount, in which he is under contract. Later he made "Soak It On," "Saturday Night Kid," "Sap from Syracuse," "On the Spot," "Burning Up."

SWEET, HARRY: h. Colorado, 1901; by music and the theatre. Before entering the directorial field, was a featured comedian in over 150 comedies; directed

pictures featuring Harry Langdon, Ben Turpin, Stan Laurel, Monty Banks, Jimmy Aubrey and Clark & McCullough; handled megaphone on several series of shorts for Fox in 1929. Has also directed Universal, Camso, Tuxedo, Joe Rock and Mermaid comedies; was freelance director when RKO-Pathe signed him to direct Franklin Pangborn in "Next Door Neighbors." Appeared in "Her Man" in 1930.

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TAUROG, NORMAN: h. Chicago, Ill., February 23, e. New York City and Indianapolis, Ind.; m. non-professional; by football, baseball and swimming. Has had some stage experience. Entered pictures in 1913, and has directed Larry Semon comedies (Vitagraph) and Lloyd Hamilton comedies (Educational). Directed "The Ghetto," starring George Jessel (Tiffany-Stahl); "The Farmer's Daughter" (Fox), "The Diplomats" (Fox-Movietone), with Clark and McCullough, "Lucky Boy" in 1929 for Tiffany-Stahl and later "Troupers Three," "Sunny Skies," "Hot Curves," with Paramount in 1930 and directed "Skiway."

TAYLOR, RAY: Stage career, manager for National Franciscan. Stage manager at New Haven, Conn.; also in vaudeville. Screen career; assistant director to Jack Ford at Fox; then to Universal as assistant director and director of shorts; later assigned to features for Universal and Pathe; "The Evening Shadow," "Pathe," "The Vanishing Rider," "Quick Triggers," "Greased Lightning," "The Scarlet Arrow," "The Border Wildcat," "Come Across," "The Final Reckoning," serial for Universal; more recently "The Jade Box" and "Finger Prints" for Universal.

TAYLOR, SAM: h. New York City, August 13, 1895; e. Fordham University, receiving A. B. degree. Went from college in 1916 to Kalem Company on scenario staff; wrote Sis Hopkins, Ethel Tera, Ham and Bird Comedies; also was feature continuity writer for Vitagraph; became director when assigned "Girl Shy" starring Harold Lloyd; directed "Tempest," "The Freshman," "The Woman Disputed," "My Best Girl," "Exit Smiling"; directed and wrote dialogue for Mary Pickford's "Coquette," United Artists; scenario for "Lady of the Pavements," United Artists; adaptation and direction of "Taming of the Shrew" with Mary Pickford and Douglas Fairbanks; in 1930-31 directed Norma Talmadge in "DuBarry" and Mary Pickford in "Kiki."

TERRIS, TOM: b. London, England, September 28, 1887; e. Christ Church, England; by yachting. Has been actor manager in England and America. Produced his first revues outside of Paris, many musical comedies in London and New York; foremost impersonator of characters of Charles Dickens, playing Old Scrooge in Christmas Carol over 1,000 times. Entered picture business in 1914 when he made "Mystery of Edwin Drood" and "The Chimes," from then on never returned to legitimate stage; started as actor, then became a director; has directed "Third Degree," "Fortune Hunter," "Climbers," "Heart of Maryland," "Dead Men Tell No Tales," "Boomerang," "The Bandoler," "The Girl From Rio," "Clothes Make the Woman," "Beyond London Lights."

THORPE, RICHARD: r. n. Rollo Smolt Thorpe; h. Hutchinson, Kan., February 24, 1896; h. 6 feet; black hair and hazel green eyes; w. 178 pounds; e. Wichita High School; m. Belya McKay, professional; by. his son. In vaudeville, stock and musical comedy from 1912 to 1913, acted from 1921 to 1923 in the following productions: "Torchy Comedies," "Three O'Clock in the Morning," "Burn 'Em Up Barnes" and "Flames of Desire." Directed the following from 1923 to 1929; Charles Murray in Hodgkinson Comedies, 72 westerns for Action Pictures, Pathe release; for Tiffany, "College Days," "Their First Night" and "Jocelyn's Wife"; for Mascot, "The Vanishing West," "King of Konga," "Fatal Warning" and "Cultures of the Sea"; for Columbia, "The Bachelor Girl" and Mrs. Wallace Reid in "The Feminine Touch." Later he made "The Dude Wrangler," "Under Montana Skies," "Border Romance," "Flying Buckaroo," "Desert of the Lost," "Saddle Mates," "Valley of Hunted Men," "Desperate Course."

TINLING, JAMES: b. Seattle, Wash.; e. University of Washington; by yachting. Started in picture business as prop boy with Century Studios; wrote comedies for two years; one of most daring stunt men in Hollywood; directed "Silk Legs," "Don't Marry," "Very Confidential," "The Exalted Flapper," Fox; "True Heaven," Fox; "Words and Music," Fox; latest picture is "The Flood," Columbia.

TUTTLE, FRANK: b. New York City; h. 6 feet; dark brown hair and brown eyes; w. 170 pounds; p. Helen Hislop Dodds and Fred Bradley Tuttle, non-professionals; e. public schools in New York City, the Hill School, at Yale, and received his stage training as president of Yale University Dramatic Association; m. Frederika Staats, non-professional; by fencing and writing. Amateur theatrical experience in Yale; then assistant editor of Vanity Fair; later publicity representative for the Metropolitan Musical Bureau, most of his experience being from the writing angle. Screen career began as a continuity writer for Paramount doing the screen play for "The Kentuckians" and "The Conquest of Canaan." Then he organized the Film Guild and directed five pictures; rejoined Paramount later and directed "Dangerous Money," "Miss Bluebeard," "A Kiss in the Dark," "The Manicure Girl," "The Lucky Devil," "Lovers in Quarantine," "The American Venus," "The Intimate Lady," "Kiss Boys," "Love 'Em and Leave 'Em," "Blind Alley," "Time to Love," "One Woman to Another," "The Spotlight," "Love and Learn," "Something Always Happens," "Varsity," "His Private Life," "Marquise Preferred," "Studio Murder Mystery," "The Greene Murder Case," "Sweetie," "Only the Brave," "Menon Murder Case," "Paramount on Parade," "Men Are Like That," "True to the Navy," "Her Wedding Night," "No Limit."

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VAN BUREN, A. H.: h. New Jersey; e. Connecticut schools. Stage experience in stock in New York City, Los Angeles, St. Louis, Boston, Milwaukee, Minneapolis, Washington, Hartford, New Haven, Bridgeport and Springfield. Left the stage to direct "Trial of Mary Duzan," "Aloma of the South Seas," "Crime," "Small Time," "Little Spiffie," "Fast Life," "Some Day," and many others. Went to Hollywood in 1928

and has directed the dialog on "Hearts in Dixie," "Thru Different Eyes," "Four Devils," "The River," "Lone Star Ranger," "Big Time," and "What Men Want." Under a long term contract to Universal.

VAN OYKE, W. S.: h. San Diego, Cal., 1899; e. in Seattle, Wash.; not married; by work. Stage experience for 25 years in stocks, vaudeville and road shows. Has worked as director with Pathe, Metro, Fox and Metro-Goldwyn-Mayer. Was assistant to D. W. Griffith on "Intolerance." Completed a series of Tim McCoy westerns for Metro-Goldwyn-Mayer, such as "Gentle Cyclone," "War Paint," "California," "Winners of the Wilderness," "Spoilers of the West," "Wyoming," "Eyes of the Totem," "Under the Black Eagle," "Hearts of the Yukon," also directed "White Shadows in the South Seas" and "The Pagan" for Metro-Goldwyn-Mayer. Went to Africa to make "Trader Horn" for Metro-Goldwyn-Mayer, for whom he is now under contract.

VIOR, KING WALLIS: b. Galveston, Texas, February 8, 1895; h. 5 feet 11 1/2 inches; black hair and blue eyes; w. 189 pounds; p. Kate Wallis and Charles Shelton Vidor, non-professionals; e. private school at Galveston, Texas, and the Army Military Academy, San Antonio, Texas, and Tome College, Port Deposit, Md.; m. Eleanor Boardman, professional; by tennis and boating. He has directed "Turn in the Road," "The Jack Knife Man," "Peg O' My Heart," "Three Wise Fools," "The Sky Pilot," "Wild Oranges," "La Boheme," "Bardels the Magnificent," "The Big Parade," "The Crowd," "The Patsy," "Hallelujah," "Show People," "Billy the Kid," "Not So Dumb."

VIETROL, BERTHOLO: b. Vienna, 1885. Edited books of poems; directed plays in Vienna for three years, was called to Berlin by Max Reinhardt; had his own theatre in Berlin and also acted and wrote plays; was first German to produce Eugene O'Neill plays in Berlin; wrote "Our Devils"; was brought to Coast by Winfield Sheehan; directed for Fox in 1929; under contract to Paramount in 1931.

VIGNOLA, ROBERT C.: h. Italy; e. Albany, New York; by hunting and swimming. Was on stage seven years with Shaperepearean repertoire; entered pictures in 1907 with Kalem; went to call on Sidney Olcott when he needed an actor for a new company, the Famous Players-Lasker; offered to give him his start; went abroad in Olcott's company, "From the Manger to the Cross"; directed "The World and His Wife," "When Knighthood Was in Flower," "Fifth Avenue," "Cabaret," "Tropical Madness," "The Red Sword."

VON STERNBERG, JOSEPH: h. Vienna, Austria; h. 5 feet 5 inches; black hair and grey eyes; w. 145 pounds; stage training in Vienna; m. Riza Royce, non-professional; by golf, music and art. Directed "Salvation Hunters," "Underworld," "The Last Command," "Dragnet," "Docks of New York" and "The Case of Lena Smith," "Thunderbolt," 1929 for Paramount, then "The Blue Anzel" (UFA) and "Madame Nobody" for Paramount in 1930.

VON STROHEIM, ERICH: h. Vienna, Austria, 1855; e. Austrian Military Academy, Austria; not married. Stage experience with Orpheum circuit in own play. Assisted John Emerson on "Old Heidelberg." Screen experience consists of assisting on Pickford and Fairbanks pictures and directing appearances in the following plays: D. W. Griffith's "Hearts of the World," leading role in "The Great Gabbo" for James Cruze, Inc., Cruze directing. Directed, wrote, starred in "Blind Husbands" for Universal and made the "Wedding March" for Paramount. Was expert on detail in "Hearts of Humanity," directed by Alan Holubar. Made the talker version of "Blind Husbands" for Universal after a several months' trip abroad in 1930.

V

WALKER, STUART: b. Augusta, Ky.; e. public schools, Cincinnati, University of Cincinnati. Specialized in engineering; by tennis, baseball, boating, antiquities, history, geography and motoring. Directed repertory theatres in Buffalo and Detroit for Jessie Bonstelle in his earlier days in the theatre, after a six year association with David Belasco as actor, play reader, manager of the play bureau and stage manager. Became an independent manager in 1915, invented the Portmanteau Theatre, acted and wrote plays for it; produced and managed the organization of the Indianapolis Repertory Theatre and of the Repertory Theatre in Cincinnati.

WALLACE, RICHARD: b. Sacramento, Cal.; h. 6 feet; curly brown hair and blue eyes; w. 170 pounds; e. received early schooling in Sacramento, high school, and then entered Rush Medical college in Chicago. His ambition was to become a medical surgeon. Insufficient funds made it necessary that he leave school and go to work. He took a job with a carnival company as operator of the merry-go-round. His first job in the film city was an assistant cutter at the Sennett studio. It started him on a picture career that during the years has placed him in every studio capacity save that of actor. He has worked for every leading producer in the business. He claims to dislike directing and would rather be a writer, but in spite of this he has directed some of the most successful pictures made, among them "McFadden's Flats," "The Texas Steer," "Man Must Fight," "The Shopworn Angel" and "Innocents of Paris," starring Maurice Chevalier, and "Anybody's War," "Seven Days' Leave," "Right to Love" in 1930 for Paramount.

WALSH, RAOUL: b. New York City, March 11, 1892; e. New York City at Seton Hall University; m. Lorraine Walker, professional; h. 5 feet, 11 1/2 inches; w. 185 pounds; black hair, blue eyes; by horses. Has a stable of horses at Acia Caliente, Toured Europe for two years after graduation; returned to America to study playwriting under the late Paul Armstrong; first on the stage in 1910. Started pictures in 1912 as an actor with the Biograph Players; his associates were Mary Pickford, Owen Moore, Gish Sisters; first important role, John Wilkes Booth in Griffith's "Birth of a Nation," has directed more than 100 film productions, 28 of them for Fox; outstanding productions: "Kindred of the Dust," "Thief of Bagdad," "East of Suez," "The Wanderer," "The Lady of the Harem," "Sadie Thompson," "What Price Glory," "The Cook and the Chef," "Loves of Carmen," "The Red Dawn," "The Man Who Came Back," "The Gangster" recently. "Women of All Nations," "The Gangster" in "In Old Arizona," "Women of All Nations," and "The Big Trail" and "Soas Beneath" in 1930.

WATERS, JOHN: h. New York City, 1894; married; by golf. No stage experience. Was with Reliance

... in ... and ...

WEBB, MILLARO: b. ...

WEIGHT, HARMON F.: b. ...

WELLMAN, WILLIAM: b. ...

WERKER ALFREDO LOUIS: b. ...

WEST, ROLAND: b. ...

WHEELER, CLIFF: b. ...

... and ...

WHITE, JULES J.: b. ...

WHITMAN, PHIL: b. ...

WILCOE, TEO: b. ...

WILLAT, IRVIN: b. ...

WINGEMERE, FRED: b. ...

WOOD, SAM: b. ...

... and ...

WORNE OUK: b. ...

WORSLEY, WALLACE: b. ...

WYLER, ROBERT: b. ...

WYLER, WILLIAM: b. ...

YOUNG, JAMES: b. ...

WRITERS

A

ABBOTT, GEORGE: Light hair and blue eyes, w. 145 pounds, e. Rochester University; m. non-professional; by golf and tennis. Co-author of "Coquette." Wrote "The Fall Guy," "Four Walls," "Broadway" (stage), "The Holy Terror" and "Ringside." Collaborated in dialog for "All Quiet on the Western Front." Wrote "Saturday Night Kid," "Night Parade," "The Fall Guy," "Half Way to Heaven," "Manlaughter."

AGNEW, FRANCES: b. Anniston, Ala. Wrote the following scenarios: "The Golden Princess," "Are Parents People," "Mannequin," "Joy Girl," "Silk Legs," "Perfect Nap," "Soft Lovings," "Summer Bachelors," "None but the Brave," "Sinopation" and "Rainbow Man."

AHEARN, THOMAS J.: b. Dallas, Texas, February 23, 1884; h. 5 feet 11 inches; reddish brown hair and light gray eyes; w. 170 pounds; p. Mrs. E. Ahearn, of Dallas (father deceased), non-professionals; e. Dallas Academy, University of Dallas, Notre Dame and Yale 47 Workshop; in Polk stock in New Haven, Conn.; not married; by tennis and handball. Stage experience in stock. Screen: Writing originals for Paramount, also sound sequences.

AINSLIE, MARION: b. Kansas City, Mo. Was reporter and special writer on Kansas City and St. Louis papers. Wrote continuities for Louis H. Mayer, Frank Borzage; has titled many productions, including "Foran Devils," "The Mysterious Lady," "The Single Standard," "Wild Orchids," "Wander of Woman," "The Bridge of San Luis Rey," "Our Panicking Daughters" and "Our Modern Maidens," all for MGM.

ALEXANDER J. GRUBB: b. Scranton, Pa.; h. 5 feet 9 inches; brown hair and gray eyes; w. 150 pounds; p. Florence G. Alexander and Joseph Alexander, Jr. non-professionals; e. Lafayette College, civil engineer degree; m. Elvior G. Erwin, non-professional. He wrote the book, lyrics and music for vaudeville acts and tabloid musicals, and also wrote the following stage plays: "Loot," "Wedlocked" and "It's All a Gamble." In pictures over eleven years as writer of originals and continuities for Paralta, Fox, Merer, Goldwyn, Universal, Columbia, Metro, Warner Bros. and First National. He is now under contract to Warner Bros. Some of the silent pictures he has written are "Freedom of the Press," "Michigan Kid," "Chances a Pair," "Man Who Laughs," "Lon Wolf Returns," "Thunderbolt" and "Bells of Broadway." Following are all-talking pictures: "The Gamblers," "Evidence," "General Frack" (dialog and screen play) for Warner Bros.; also "Murder Will Out" and "Faithful" (dialog and screen play for First National, Dialog and scenario for "A Notorious Affair," First National, 1930-31; "Sweet Kitty Bellairs," Warner Bros.; "A Notorious Affair," First National, "The Huling Passion" and "The Genius," Warner Bros.

ALTON, MAXINE: r. n. Maxine Alton; Allen; b. Willam, Kan., May 3, 1894; h. 5 feet 5 1/2 inches; blond hair and gray eyes; w. 128 pounds; p. Rose and John J. Trompeter, non-professionals; e. Sacred Heart Convent, St. Joseph, Mo. and Washington University, St. Louis, Mo.; m. William A. Allen, non-professional; by collecting antiques, athletics and collecting rare books. Stage experience; played leads in dramatic stock in Chicago, Ill. under the management of Howland and Clifford; Montreal, Canada, under LaScala Theatre Company; Sioux City, Iowa, Elwin Strain; St. Louis, Mo., under O. T. Crawford; Mar. on, Ind., under Oscar Cook; Jefferson City, Mo., under Jack Hutchinson; Denver, Col. under C. D. Woodward; Wichita, Kan., under Moran-People, Bay City, Mich., under William B. Morris; Ft. Wayne, Ind., under Oscar Cook; Marion, Ind., under Oscar Cook; Richmond, Va., under Ted Dalley; Muskogee, Mich., under Ted Dalley. Vaudeville roadshow, under the management of Jack Laft for one year and Dan Kussel two years, and under her own management for two years. She is the author of many plays, vaudeville acts and screen plays. Plays: "I, Zero," crook drama; "Wife in Name Only," "Thorns and Orange Blossoms," dramatization of the book, "The Girl in Red," comedy-drama, "Miss Petticoats," dramatization of the book; "Three Bally N'cats," elaborated from her own one-

act vaudeville sketch; "Blackbeard Version of East Lynne" and "Say It in French," a French farce Vaudeville acts: "Glad Rags," three-person comedy sketch starring Cecil Elliott, "Fox Filly," four-person crook sketch starring Vincent Dennis, "One Rainy Night," five-person comedy sketch starring Maxine Alton; "My Lady Sleuth," three-player crook sketch starring Maxine Alton; "Well! Well!" three-person comedy sketch starring Maxine Alton; written in collaboration with Jack Laft; "Pacok Alley," six-person g.r. act, "The Manicurist," five-person comedy sketch; "Pamillion and Galatea," four-person burlesque of the play starring Jack Walburn; "The Traveling Saleslady," duo singing and talking act. Screen plays: "One Rainy Night (Hold Your Man)," Laura LaPlante, Universal; "The Heart of a Princess," Billie Dove, First National; co-author of "Coney Island," "F.B.I.," "Call of the Circus (Calypso Alley)," Francis X. Bushman and Ethel Clayton, Universal; "Inheritance" (Landa), Mrs. Wallace Reid; co-author of "The Cowboy and the Countess," Huck Jones, Fox; "The Masked Angel," Betty Compson, Chadwick Pictures. Also wrote "Hold Your Man."

ANDREWS, OEL: b. St. Louis, Mo.; e. in St. Louis. Film editor, laboratory man, camera man, later, scenarioist, assistant director, writer. Wrote scenarios for the following: "Wild West Show," "Rawhide Kid," "Hero on Horseback," Universal, "The Racket," Paramount.

ANTHONY, WALTER: b. Stockton, Cal., Feb. 12, 1878; e. San Francisco; h. 5 feet 10 inches; w. 153 pounds; brown eyes, black hair. Chief title writer for Universal for four years; then title writer for

Warner Bros.; chief of scenario department at First National; pictures include: "Uncle Tom's Cabin," "The Man Who Laughs," "Love and the Devil," "The Port of Dreams," "Scandal," Universal; "Jazz Singer," "Noah's Ark"; adapted "General Crack" for Warner, 1930-31; "Scarlet Pages," Warner.

ARTHUR JULIAN: r. n. Arthur Julian Zellner, b. Memphis, Tenn.; h. 4 feet 6 3/4 inches; brown hair and eyes; w. 150 pounds; p. Anna and David Zellner, non-professionals; e. Linden high school, Memphis, and Louisiana State University, Baton Rouge, La.; m. Helen Lovett, non-professional; hy. radio and experimental mechanics. Writer of many screen originals and adaptations. Editor Eastern Metro Studio; editor Old American at Santa Barbara; New York representative for five years of Douglas Fairbanks and Mary Pickford.

ASHER, ROLAND HILLIARD: b. Los Angeles, Cal., August 2, 1897; h. 5 feet 11 inches; black hair and brown eyes; w. 150 pounds; p. Rosetta and Isadore Asher, non-professionals; e. Polytechnic high school and Pomona College; m. Eula Brooks, non-professional; hy. work. While on the stage he was a member of the old Burbank Stock Company, Los Angeles, and the Monaczo theatre, Los Angeles. He appeared in "The Arab," by Edgar Selwin, "The Escape," "O'eg O' My Heart" and many others. Was with the Pantages circuit vaudeville in 1923. His screen experience commenced with being an assistant director for Al Santell for a period of six years. He then began to write for First National, such pictures as "No Place to Go," "Oh Kay," "The Wright Idea," "A Pair of Sixes" and "Syncope Foe." He has also written the following magazine stories: "It's a Nil Wind," "A Fool and His Money," "The Black Blonde" and "Hobo."

B

BAKER, MELVILLE: b. Wellesley Hills, Mass., April 24, 1901; h. 5 feet 10 inches; dark brown hair and blue eyes; w. 130 pounds; p. Robert M. Baker and Minnie Pratt, father non-professional; e. Berkshire school, Sheffield, Mass., Harvard University; m. Gladys F. Baker, non-professional. Adapted the following: "The Swan," for United Artists; "Factions in Love" and "Darkened Rooms" for Paramount; also "One Romantic Night" for Paramount, 1930-1931; "Teaching for the Moon" and "Smiling Thru," United Artists.

BALDWIN, EARL: b. Newark, N. J., January 11, 1903; h. 5 feet 11 inches; brown hair and eyes; w. 140 pounds; p. Ella M. and Edward J. Baldwin, non-professionals; e. West Orange, N. J., high school and the American Institute of Banking in New York City; m. Mildred C. Lamb, professional—one of the Lamb Sisters; hy. watching musical comedies from first row, golf, football and poker. Has written two-score musical comedy tabs, numerous reviews and sketches; wrote the book of "Hollywood Music Box Revue," starring Lupino Lane; acted as play reviewer for Metro-Goldwyn-Mayer's comedies for last seven years; wrote screen play and continuity for "Brotherly Love," starring Karl Dane and George K. Arthur. Scenario for "Red Hot Rhythm." Story, dialogue, adaptation of "The Widow from Chicago," 1930-1931; "Sweet Mama," "Man Crazy," "Show Girl in Hollywood" (French version) original story, screen play and dialogue for "Naughty Flirt" and "College Lovers," continuity on "Broadminded," "Salvation Nell" (James Cruze), and "Mask of Hollywood" (French version), all First National.

BARRY, TOM: b. Kansas City, Mo., July 31, 1885; h. 5 feet 5 inches; w. 140 pounds; gray hair, blue eyes; hy. art and music. Began stage career in New Orleans as stage manager of a grand opera company in 1908; played comedy parts in Broadway productions and vaudeville from 1910 to 1917; in 1916 began writing vaudeville acts and plays; first success was in 1920 when he wrote "Upstart," followed by "Dawn," "The Immortal Thief," "Courage," "Dancer"; joined Fox in 1928 as playwright and dialogue writer; first assignment was dialogue for "In Old Arizona"; wrote dialogue for "Thru Different Eyes," "The Valiant"; 1930-31 wrote "The Red Sky" and "East Lynne."

BARTLETT, RANDOLPH: b. Glenora, Canada; e. Winnipeg, Canada. Entered pictures in 1917 to write interviews for Photoplay; has titled "The Perfect Crime," "Taxi Thirteen," "Gang War," "Big Diamond Robbery," "Blockade," "The Jazz Age," "The Little Savage," "Love in the Desert," "The Red Sword."

BEBBE, FORD I.: Wrote "Don Desperado," "Border Blackbirds," "The Boss of Rustler's Roost," "The Apache Raider," "The Bronco Buster," Pathe; "The Wagon Show," First National; "45 Calibre War," Pathe; 1930-31, "The Indians Are Coming," Universal; "Phantom of the West," Tec-Art; "King of the Wild," Tec-Art.

BEHN, HARRY: b. McCade, Ariz., September 24, 1898; e. Harvard and Sweden. Entered pictures in 1925; wrote continuities for "The Big Parade," "The Crowd," "Hell's Angels," "The Frozen River," "White Silence"; scenario for "One Woman Idea," "The Sin Sister," Fox.

BENNISON, ANDREW: From the production field he became a scenario writer for Fox; scenarist for series of Imperial two-reel comedies and a number of Helen and Warren comedies; e. Henry's, "Publicity Madness," "Car Sky," "Non-Stop," "Disorderly," for "Detectives Wanted" and "Words and Music"; story for "Chasing Through Europe"; screen version of "Let's Make Whoopee," Fox; 1930-31, "On the Level" and "Men On Call" for Fox.

BERANGER, CLARA: b. Baltimore, Md.; e. Goucher College, Baltimore; m. William C. DeMille, director; they have one child; hy. likes to swim and fish. Newspaper and story writing, then entered films in 1913. Wrote scenario on "Miss Lulu Bett," "Grumpy," "Dr. Jekyll and Mr. Hyde"; also wrote "The Forbidden Woman," "Almost If," "The Little Adventuress," "Craig's Wife," "Idle Rich," "This Mad World" for MGM.

BERNSTEIN, ISADORE: b. New York City, November, 1877. Wrote the following screen plays: "The Meddler," "Ridin' Thunder," "Lorraine of the Lions," "The Sign of the Cactus," "Arizona Sweetstake," "Ridin' Pretty," "The White Outlaw," "Burning Trail," "Roaring Adventure," "Wild Horse Stampede," "Loco Luck," "Shamrock and the Rose" and "Valley of Hell." Scenario for "Broken Barriers," "Dream Melody," "Daughters of Desire," "Montmartre Rose," "One Splendid Hour," "George Washington Cohen." Wrote original story "The Cleanup."

BIRO, LAJOS: b. Nagyvarad, Hungary, 1883; e. Royal University of Budapest. Entered pictures in 1924; wrote original of "The Last Command," "Hotel Imperial," "The Yellow Lily"; adapted "The Way of Allah"; adaptation and continuity of "The Night Watch."

BLOCK, ALFRED: b. New York City, August 31, 1897; e. University of California, specializing in mathematics and languages; h. 5 feet 10 inches; w. 140 pounds; blue eyes, brown hair; h. football. Entered picture business in 1927; in collaboration with Byron Morgan wrote original story for "It's a Great Life"; adaptation for "Speedway," MGM; titled silent version of "It's a Great Life" and "The Ship From Shanghai," MGM; 1930-31 "Way Out West," MGM.

BLOCK, RALPH: b. Cherokee, Iowa, June 21, 1889; p. Doris Chraplewski and Siegfried Block, non-professionals; e. University of Michigan, Ann Arbor, Michigan; m. Mary Greenacre, non-professional. Stage experience on the Broadway board, New York Theatre Guild, 1921 to 1923, inclusive. He was production editor for Paramount in 1923, managing editor in 1924-5-6, and supervising editor in 1927, then as associate producer for Pathe in 1928 and 1929; 1930-31 he wrote "The Arizona Kid" and "The Sea Wolf."

BOASBERG, AL: b. Buffalo, N. Y., December 5, 1892. Entered picture business in 1925 as a title writer; later wrote gags for Buster Keaton; has directed comedies, written screen stories; now under contract to RKO; wrote story and comedy for the Hollywood Revue; story, dialogue and lyrics for "So This is College," story and dialogue for "Ascertained," starring Bert Wheeler and Robert Woolsey; wrote original for Woolsey called "Going, Going, Gone"; also worked for MGM in 1930-31 on "Floradora Girl," "Forward March," "Free and Easy."

BOEHM, ENDRE: r. n. Andrew Gordon Boehm; b. Arad, Hungary, May 1, 1900; e. Budapest, Vienna; h. 5 feet 9 inches; w. 140 pounds; gray eyes, brown hair. Wrote following plays: "For Better or Divorce," "Bigamy," "Sky Knights"; screen career, original for "Spring Song," scenarios for "Desert Nights," MGM, and "Wonder of Women," MGM.

BOLDT, GUY: b. Wilmington, Del., November 23, 1885; e. New Rochelle, N. Y., and England, studied architecture in Paris for three years; h. 5 feet 8 1/2 inches; w. 165 pounds; dark hair, brown eyes; hy. travel. Has written more than 50 successful plays since 1913; wrote his first play when 30 years old; wrote five Princess Theatre successes, "Nobody Home," "Very Good Eddie," "Oh, Boy," "Oh, Lady, Lady"; collaborated with George Middleton in writing several comedies including "Polly With a Past," "Lam and Eva," "The Gay Girl," "The Girl Without an Assistant," "Polly Preferred," "The Dark Angel," "Sally" and "Chicken Feed"; pictures include "The Love Parade," and "The Love Doctor" for Paramount; also in 1931 wrote "Forgotten Women" for Radio.

BOOTH, JOHN HUNTER: b. New Orleans, La.; h. 5 feet 10 inches; dark hair and brown eyes; w. 165 pounds; p. Addie and John Booth, non-professionals; e. McDonough high school, New Orleans, La.; m. Gertrude Morgan, professional; hy. motoring, first editions and fishing. Stage experience as actor, stage director and author. Played with Robert Edson, Edna Goodrich, Bertha Kalich, Sidney Drew and Guy Bates Post, author of "The Masquerader," featuring Guy Bates Post; "Keep Her Smiling" (Mr. and Mrs. Sidney Drew), "Like a King" (James Gleason and Ann Harding), "No Trespassing" (Ray Johnson), "Bass Buttons" (Beryl Mercer and Frank Shannon), and the co-author of "The Last Love" (Elsie Ferguson). For the screen he wrote the dialogue and adaptations for and dialogue, the following: "The Valiant," co-adaptation and dialogue, "The Four Devils" (Janet Gaynor), dialogue, "The River" (Charles Farrell and Mary Duncan), dialogue, "Lucky Star" (Janet Gaynor and Charles Farrell) dialogue, "The Lone Star Ranger" (George O'Brien and Sue Carol) dialogue, "Such Men are Dangerous" (Warner Baxter), co-adaptation; and "The Circus Parade" (James Cruze), dialogue.

BOWERS, CHARLEY. See Male Players' Biographies.

BOYLAN, MALCOLM STUART: b. Chicago, Ill., April 13, 1897; h. 6 feet; brown hair and hazel eyes; w. 180 pounds; p. Grace Duffie Boylan, non-professional, by tutor and in Bermuda, m. Josephine Boylan, newspaper woman, by polo, golf and book-collecting. Has been newspaper man, publicity director and title writer. Now editorial supervisor for Fox. Titled "What Price Glory" and 70 other big productions for Fox. Dialogue for "Making the Grade," "Masquerade." Rejoined Fox in November, 1930, after a year of other activities. "Connecticut Yankee," Fox, and "Shipmates," MGM in 1930-31.

BRANCH, HOUSTON: b. St. Paul, Minn., March 5, 1889; e. St. Louis. Was newspaper man with St. Paul Pioneer Press; press representative for the old Pinkerton and Ruben circuit of theatres; newspaper man in Des Moines, Dallas and San Antonio; manager of the trans-continental tours of San Carlo Grand Opera Company; entered motion pictures as personal representative of Dimitri Buchowetzki, Russian director; wrote stage play, "Dona Maria," in 1922. "Thru the Years" in 1925. First motion picture written for Buck Jones for Fox; his first written screen plays are "Columbia," Paramount, MGM, Pathe, Universal, First National, Fox and Warner; best known pictures are "The Showdown," Paramount, George Raneroff; "Captain of the Guard," Universal, John Roles; "The Shanghai Lady," Universal; "Square Shoulders," Pathe; current work includes "Safe in Hell," an original for Warner, "Wildcat," original for Columbia, "I Like Your Nervs," First National, Douglas Fairbanks, Jr., and "The Lovely Lady," adaptation for First National.

BRICE, MONTE: b. New York City; e. public schools of Indianapolis, Ind., and Columbia University. Entered pictures in 1913; wrote "We're in the Navy Now," "Hot News" and "The Fleet's In"; adapted "Behind the Front"; scenario for "Someone to Love," Paramount.

BROWN, LEW: b. New Haven, Conn.; e. New York City; h. 5 feet 8 inches; w. 170 pounds; brown hair, brown eyes; hy. golf. Collaborator on musical scores for the musical comedy stage and popular songs. Entered picture business in 1929; wrote "Sunny Side Up" for Fox; 1930-31, "Just Imagine," Fox.

BRDWN MARTIN: b. Montreal, Canada; e. Sargeants Dramatic School in New York. Was on the stage for eighteen years; entered musical comedy in "The Girl Behind the Counter"; danced with the Dolly Sisters in "The Merry Countess"; physical

breakdown caused him to try his hand at writing; first play was "A Very Good Young Man," followed by "The Exciters," "Cobra," "The Lady," "The Great Asic," "The Idol," "The Love Child," "Paris," "The Strawberry Blonde," "The Dark," "A Roman Gentleman"; has lived in Monte Carlo for past seven years. Now under contract to Paramount; first story was "The Virtuoso Sin."

BROWN, RDWLAND: b. Akron, Ohio, November 6, 1900; e. Ohio University School and art schools at Yale and New York, attended Art Students League in N. Y.; h. 6 feet; w. 210 pounds; light hair, blue eyes; hy. hunting and art. Came to Hollywood in 1928 and became a laborer on the Fox lot; next property boy and then gag man. Provided ideas for several scenario writers; then became a writer himself; wrote "Doorway to Hell" for Warner Bros., collaborated with Courtney Terrett on "Skyline" for Fox and in 1931 signed contract with Fox, and wrote "Quick Millions."

BUCKINGHAM, THOMAS: b. Chicago, Ill.; e. University of Illinois. Was 18 years old when he took his first job as general manager of the D. W. Griffith at the old Italian-Majestic studio; progressed to first cameraman and then to directing; as director has been under contract to Vitagraph, Universal, Fox and FBO, turning out scores of silent pictures, including several of Tom Mix's most successful Westerns. Wrote the majority of vehicles he directed and finally decided to devote all his time to writing; talking picture output as member of the Pathe writing staff includes the original story, continuity and dialogue for "Officer O'Brien"; continuity and dialogue for "Her Man" and "The Painted Desert"; also wrote original story for Columbia's "Hell's Island"; recently completed continuity and dialogue for "Salvage" for RKO-Pathe's new program.

BUFFINGTON, ADELE: b. St. Louis, Mo., February 12, 1900; h. 5 feet 6 inches; brown hair and eyes; w. 145 pounds; p. Marie E. Frederick and Adolph Durdortger, non-professionals; e. public schools in St. Louis, Mo.; m. Edward Vore, non-professional; hy. tennis. Wrote "Free to Love" and "That Man Jack" in 1925; "The Lawful Cheaters," "The Galloping Cowboy" and "The Test of Donald Norton" in 1926; "Broadway After Midnight" and "Eager Lips" in 1927; and in 1928, "Times Square," "Something to Love" for Gotham; "The River Woman"; "The Phantom City" for First National; "Patriots and Cactus" for Fox; and "Coney Island" and "Dancing Hoofs" for Radio Pictures; (1929) "Phantom City," "River Woman" and "Times Square"; joined Columbia (1929). Wrote "Sweethead," 1930 release. 1930-31: "Just Like Heaven," "Extravagance," and "Love, Live and Laughter," all Tiffany.

BURBRIDGE, BETTY: Wrote adaptation and scenarios on the following screen productions: "Reckless Courage," "Quicker'n Lightning," "Mace of Action," "Riding Reals," "Galloping Jinx," "Double Darling," "Twisted Triggers," "The Fighting Cheat," "Bad Man's Bluff," "Tearin' Into Trouble," "Cyclone Cowboy," "Soda Water Cowboy," "Phantom Buster," "White Pebbles" and "Flying Buckaroo." Went under contract to Pathe in 1929.

BURKE, EDWIN: b. Albany, N. Y., August 30, 1899; e. Normal College, Albany, N. Y.; h. 5 feet 10 inches; w. 160 pounds; gray hair, blue eyes; hy. reading. Studied at American Academy of Dramatic Arts in New York for 2 years and in 1910 joined Shakespearean company and played leading roles in "Othello" and "Hamlet"; became stage director of a stock company; wrote vaudeville sketches; wrote the play "The White Man" and then "This Thing Called Love." Signed a contract with Fox as a writer in 1929; 1930-31 stories include "Living For Love," "Play Called Life," "The Man Who Came Back," "Mr. Lemon of Orange" and "Care for the Blues," all for Fox, also original and dialogues "The Girl from Havana," dialogue of "Not Quite Decent," dialogue and scenario of "Speakeasy," Fox; story for "Woman Trap," Paramount; dialogue for "Harmony at Home," Fox.

BURNS, NEAL: b. Bristol, Pa., June 26, 1892; h. 5 feet 5 1/2 inches; brown hair and eyes; w. 140 pounds; e. Bristol, Pa., high school; m. Joan Marquis, professional; hy. golfing. On stage in musical comedy and in stock with Morosco; "Just Out of College," "The Sporting Duchess," "A Suburban Cinderella," "The Girl in the Taxi" and "The Girl of My Dreams." Began screen career with Ince-Triangle in 1914 and has been with Universal, First National and Christie productions being "Slick Slickers," "Hot Scotch," "Loose Change," and among his Christie 1930-31 for Educational-Christie, "Johnny's Week-end," "Tearing 'o Go," "Little Bean Beep," "Don't Leave Home," "His Shotgun Wedding."

BURT, WILLIAM PRESLEY: b. St. Peter, Minn., 1877; e. military academy; h. 5 feet 7 inches; w. 138 pounds; gray eyes, brown hair. Entered picture business in 1915 at old Thanhouser Studios in New Rochelle, N. Y.; has written "Vultur's of the Sea," "The Vanishing West," "The Fatal Warning," "King of the Kongos" and "The Love Defender."

BUTLER, FRANK: b. Oxford, England, December 28, 1895; h. 6 feet 1 1/2 inches; dark brown hair and eyes; w. 185 pounds; p. Sarah Ann Hedges and Frederick Butler, non-professionals; e. New College School, Oxford, and New College, Oxford, London; m. Ethel Virginia Chapman, non-professional; hy. sailing boats, postage stamps and fishing. Stage experience of five years with Oxford Dramatic Club, three years with stock in Canada, and six years on the screen, having been a featured player in Hollywood for three years, and starred in Hal Roach comedies for three years. He has been writing for the last five years, having written about 30 Hal Roach comedies, also for Paramount's "The Big Killing," "Just Married," and "Someone to Love," and for Metro-Goldwyn-Mayer in collaboration with Sylvia Thalberg, "China Bound," "Untamed," "Montana," "The Circle" and "Remote Control," 1930-31; "Strictly Inconventional," "New Moon," and "Those Three French Girls," all MGM.

C

CAESAR, ARTHUR: b. Rumania, March 9, 1892; h. 5 feet 11 inches; blond hair and blue eyes; w. 195 pounds; p. Sophia and Morris Caesar, non-professionals; e. Prep School and Yale University, New York; m. Dina Platt, non-professional; hy. art. He has written the following plays for the stage: "Napoleon's Barber," "Out of Seven Seas," "Maker of Images," "Wiccu the Dead Get Gay," "Off Key," and for the screen wrote

Original adaptations and scenarios as follows: "So Long 1919," "She Couldn't Say No" for Warner Brothers; "Napoleon's Barber," and "Clark McCallahan" for Fox; "This Mad World" with DeMille for Metro-Goldwyn-Mayer; "Wide Open" for Warner Bros. (1921); "The Life of the Party," and "Lovers Among Friends" for Warner Bros.; Spanish version of "Napoleon's Barber," Fox; and "Hed Dill Sinters."

CALDWELL, H. H.: Titled "Christina," "The Exalted Flagger," "Lucky Star," "Eternal Love," "The Rescuer," United Artists.

CATLETT, WALTER L.: See Male Players' Biographies.

CHANSFOR, RDY.: Was a newspaperman in New York and Washington for eight years, has written several plays and two novels; was associate literary editor of the New York Evening Post; signed a contract with Columbia Pictures in 1921 and wrote "The Gully Generation."

CLARK, FRANK HOWARD: b. Pittsburgh, Pa., 1888; e. in Pittsburgh. Wrote the following adaptations, scenarios and originals: "Jimmie's Million," "In High Gear," "Youth and Adventure," "The Haunted Ranch," "The Night Patrol," "The High Flyer," "The Broadway Gallant," "The Flying Mail," "Fratello King," "Hank's Son," "Hill Hider," "Hiding Behind," "Hugly Hiding Red," "Little Buckaroo," "Wizard of the Saddle," "Phantom of the Range," "Man in the Hough," "Tracked," "Fighting Bedhead," "Terror Mountain," "Texas Tornado" and "The Bantam Cowboy," which he directed and wrote. Story, dialog and adaptation for "Tiah Kid," Tiffany.

CLARK, J. AUBREY: b. Buffalo, N. Y., September 5, 1903; h. 5 feet 7 1/2 inches; black hair and brown eyes; w. 125 pounds; b. Ruth I. and James A. Clark, non-professionals; e. Hutchinson High School, Buffalo, N. Y., and Middlebury College, Middlebury, Vt.; received stage training in Yale 47 Workshop under George Pierce Baker; by reading. Stage experience gathered in bits in stock with Garry McGarry Players in Buffalo, N. Y.; Court Street Players, Buffalo, N. Y., and Toll Players in New Haven, Conn. Screen experience consists of three years with the scenario department of Paramount writing original stories and dialogues.

CLARKE, KERRY: b. n. Harold James Kery Clarke; b. Denver, Col., June 3, 1896; e. Denver and University of Colorado. Previous career as newspaperman, actor and stage director; entered picture business in 1926; screen work, originals for "Buccaneer," "Tell It to Sweeney"; adaptations for "True to the Navy," "Buccaneer"; 1930-31 "Love, Live and Laugh," "Happy Days," "South Sea Rose," "Song to My Heart" all for Fox.

CLAWSON, ELLIOT: b. Salt Lake City, Utah; e. in Salt Lake. Was a newspaper writer. Screen career: "Let 'Er Go Gallagher, big screen"; "The Cop," "San of Singson"; Pathe; "Body and Soul," "The Road to Mandalay," MGM; "Widspiring Smith," "Hocking Moon," Pro-Dis-Co; wrote original and scenario for "The Flying Fox," "High Voltage," and "The Leatherneck" for Pathe; scenario and dialogue for "The Thirteenth Chair" for MGM.

CLEMENS, COLIN: b. Omaha, Neb., February 24, 1894; e. University of Washington, Carnegie Institute of Technology and Harvard University. From general writing went to doing a series of original comedies for Christie; then "Wickedness Preferred," MGM; "Aeros," "The Horder," "Hit or Miss," "Adam's Eye," "Hot Lemonade," Christie; "Call of the West," Columbia, and "Sweethearts on Parade," Columbia.

CLIFT, DENISDUN: b. May 2, 1892; e. Leland Stanford Jr. University, Berkeley, Cal. Did publicity and newspaper work; entered pictures in 1917; produced "Honor Among Men," "Ports of Call," "Paradise," "Glory Hole"; wrote play and screen story for "The Woman Disputed," United Artists.

COFFEE, LENORE J.: b. San Francisco, Cal.; e. Dominican College, San Rafael, Cal. Original stories, scenarist with Metro; wrote scenarios for "Chicago," "The Angel of Broadway," Pathe; "The Night of Love," United Artists; "For Alimony Only," "The Volca Boatman," "Hell's Highroad," Pro-Dis-Co; "Thirst," MGM; adaptation and dialogue on "The Bishop Murder Case," MGM, and "Mother's Cry," First National.

COHN, ALFRED A.: b. Freeport, Ill.; h. 5 feet 7 inches; brown hair and eyes; w. 162 pounds; p. Aloysius Cohn, non-professional; e. Freeport; m. Hazel Leht, non-professional. Writing career started as a Chicago newspaperman. A screen and magazine writer from 1918 to the present, having written "Jazz Singer" for Warner Bros., "Cohens and Kellys," "Cohens and Kellys in Paris," "His People," "We Americans," "The Call of the Canary" for Universal, "Able's Irish Rose" for Paramount, "Jail Break" for First National, "Carnation Kid" for Christie and Christie Talking Comedies, Co-author on "Feet First," "Sweethearts on Parade." Scenario on "Numbered Men," First National; "Sweethearts on Parade," Columbia.

COLBY, ARCHIE: b. Paris, France, August 25, 1891; h. 5 feet 6 inches; dark brown hair and eyes; w. 147 pounds; p. Anna and Samuel Colby, non-professionals; e. Hill's high school, Brooklyn, N. Y.; m. Cecile Silvers, non-professional; by. music, politics, the theatre, books, travel and outdoor sports. He wrote more than forty sketches, one-act playlets, skits, etc., for the vaudeville stage, and is the author of the following full-length plays: "The Girl From Childs," "Mr. London From Paris," "Wise-Crackers," "Social Service," "Cumberland Gap" and "The Call Woman."

COLDEWAY, ANTHONY: b. Louisville, Ky., 1887; h. 6 feet; gray hair and eyes; w. 150 pounds; p. Mary Weller and William C. Coldeway; e. K. Ryan Military Academy and Kinyon college; m. non-professional. Fifteen years' screen experience as a writer and now editor at Warner Bros. Studio. Pictures, adaptation and continuities include "Noah's Ark," "Glorious Betsy" and "Women They Talk About," (1929) "Greyhound Limited" and "Frozen River."

CONDON CHARLES R.: b. Chicago, Ill.; e. in Chicago. Entered pictures in 1914; adapted "Caught in the Fog," "One Round Hogan"; wrote originals for "Race For Life," "Husbands Are Husbands," scenario for "Let's Make Whoopee," "Pivots" and "Ten Cent Annie," Warner, and "Brothers," Columbia.

CONNORS, BARRY: b. Oil City, Penn., May 31, 1883; e. St. Thomas College, Scranton, Pa., graduated in Oswego and was admitted to the bar in New York City; h. 5 feet 8 1/4 inches; w. 190 pounds; dark brown hair, gray eyes; by. hunting, bridge and poker.

Played comedy roles and danced on the stage, played in vaudeville. Hezan writing short stories in spare time, wrote "The Mad Hymenion," "So This Is Politics" and "Hell's Bells," "Applesauce" and "The Party," under contract to Fox in 1921. Wrote "Charlie Chank Carries On" and "Women of All Nations."

CORSMACK, BARTLETT: b. Hammond, Ind., March 10, 1898; e. University of Chicago, h. 5 feet 10 1/2 inches; w. 142 pounds; brown hair, blue eyes; by. tennis, m. non-professional. Member of Maurice Browne's Little Theatre Company in Chicago; two years acting in stock, company manager and press agent in New York. Wrote "The Backer," which was produced in New York in 1927. Among screen plays he has written are "The Backer," "Caddo," "Gentlemen of the Press," Paramount; "The Laughing Lady," Paramount; "The Green Murder Case," Paramount; "The Heison Murder Case," "The Spillers," Paramount; "The Front Face," "Caddo," "Kick In," "For Men Only," "Buy Your Woman," all Paramount.

CORRIGAN, LLOYD: b. San Francisco, Cal., October 16, 1900; e. University of California, Berkeley, Cal.; became assistant director of the Greek Theatre presentations after graduation; joined Morosco stock company in Los Angeles. First screen work was in a Babe Daniels picture directed by William DeMille; placed under contract to Paramount three years ago and since that time has written and collaborated on many comedies; first work was for Babe Daniels, "The Campus Flirt"; wrote "The Saturday Night Kid"; 1930-31 wrote "Anybody's War," "Follow Thru" and "Dude Ranch," all for Paramount.

CORDT, HARRY: b. Seattle, Wash., e. Hill's Military Academy in Portland, Ore., and Shattuck Military School, Fairbairn, Minn. Theatrical career began in Seattle as manager of the Moore theatre; in 1909 took over management of Seattle theatre, a stock house; produced and directed such plays as "The Man On the Box" and "The Substitute"; went to Europe for study and training; returned to Chicago as manager of LaSalle theatre; went to New York and produced scenes of successful stage plays including, "Shuffle Along," "White Cargo," "Sex," "Mary Connolly" and Harry (conselman, professionals; m. Mina Rambo, non-professional; by. collecting modern first editions and tennis. On the stage in "Mother Goose," Klaw and Erlanger production, for one year (1904-5). He is author of "Dressed to Kill," "High School Hero," "Prep and Pep," "Why Sailors Go Wrong," "Pajamas" and "News Parade," all Fox; "Way of the Strong," Columbia, and "Ella Cinders," First National. Also supervised "Dressed to Kill," "High School Hero," "Prep and Pep," "Why Sailors Go Wrong," "Pajamas," "Silk Legs," "Chicken a la King," "Making the Grade," "Farmer's Daughter," "Plastered in Paris," "Win That Girl," all Fox, and "Listen Baby," Pathe. Adapter for "Listen Baby," Pathe, and "Sisters of Beauty," Fox; last titles for "La Boheme," Metro-Goldwyn-Mayer; "Into Her Kingdom," First National; "Exchange of Wives," Metro-Goldwyn-Mayer; "Ankles Preferred," "Rich but Honest," "War Horse," "Secret Studio" and "Canyon of Light," all Fox. Also the author of the prize play, "And Then What?" produced in San Diego, September, 1923, as well as creator of the comic strips, "Ella Cinders" and "Good Time Guy." Wrote "Red Hot Rhythm," Adapted "Whoopee," United Artists; "Love Among the Millionaires," Paramount. Became supervisor for Columbia in 1930, 1930-31; "Connecticut Yankee," "Not Exactly Gentlemen," and "Hiding for a Fall," all Fox.

CONDUNSMAN, WILLIAM MARIEN: b. Brooklyn, N. Y., July 10, 1895; h. 5 feet 10 1/2 inches; brown hair and eyes; w. 155 pounds; m. Mary Connolly and Harry (conselman, professionals; m. Mina Rambo, non-professional; by. collecting modern first editions and tennis. On the stage in "Mother Goose," Klaw and Erlanger production, for one year (1904-5). He is author of "Dressed to Kill," "High School Hero," "Prep and Pep," "Why Sailors Go Wrong," "Pajamas" and "News Parade," all Fox; "Way of the Strong," Columbia, and "Ella Cinders," First National. Also supervised "Dressed to Kill," "High School Hero," "Prep and Pep," "Why Sailors Go Wrong," "Pajamas," "Silk Legs," "Chicken a la King," "Making the Grade," "Farmer's Daughter," "Plastered in Paris," "Win That Girl," all Fox, and "Listen Baby," Pathe. Adapter for "Listen Baby," Pathe, and "Sisters of Beauty," Fox; last titles for "La Boheme," Metro-Goldwyn-Mayer; "Into Her Kingdom," First National; "Exchange of Wives," Metro-Goldwyn-Mayer; "Ankles Preferred," "Rich but Honest," "War Horse," "Secret Studio" and "Canyon of Light," all Fox. Also the author of the prize play, "And Then What?" produced in San Diego, September, 1923, as well as creator of the comic strips, "Ella Cinders" and "Good Time Guy." Wrote "Red Hot Rhythm," Adapted "Whoopee," United Artists; "Love Among the Millionaires," Paramount. Became supervisor for Columbia in 1930, 1930-31; "Connecticut Yankee," "Not Exactly Gentlemen," and "Hiding for a Fall," all Fox.

CRUGER, PAUL: b. Norwalk, Ohio, January 17, 1894; h. 6 feet; dark brown hair and brown eyes; w. 179 pounds; p. Agnes Millen and Frederick C., non-professionals; e. Hutchinson, Buffalo, N. Y., Columbus, Ohio, New York City, Ohio State University, Columbia University; not married; by. outdoor sports. Author of stage plays controlled by producers as follows: "Black Phantoms," controlled by Harry Clay Blany; "Pretty Fast," by Laura Vilek; "Co-Ed Bandit," by A. A. Hoffman, and unpublished "Scandal" and "The Love Busters." Several original screen plays and many continuities as follows: "Easy Pickings," First National, featuring Anna Q. Nilsson, directed by George Archainbaud; "Eagle of the Night," Pathe, with Shirley Palmer and Frank Clark, directed by Jimmy Fulton; "Riders of Stockade Range," Action Pictures, with Buddy Roosevelt, directed by Richard Thorp. Stories and continuities for Gotham Productions, Young Productions, Lariat, Duke Worme Productions and others in the Independent field.

CUMMINGS, DWIGHT, W.: b. San Francisco, Cal.; h. 5 feet 1 1/2 inches; black hair and blue eyes; w. 135 pounds; p. Jesse and Harold Wirt Cummings, e. San Francisco high school, private school in Scranton and a graduate of the University of California, Scripps van Ranch, m. Dorothy Yost, scenarist, by. boating and fishing. Wrote the scenarios for "New Year's Eve," "The River" and "Fate Colors" for Fox and (1929) "The River" and "True Heaven."

CUMMINGS, RUTH: As title writer wrote "The Adventurers," "The Mysterious Lady," Titled with M. Amble, "The Healer of San Luis Rey," "Our Dancing Daughters," "Our Modern Maidens," "Wild Ordeal," MGM, "New Year's Eve" under contract to Metro-Goldwyn Mayer, 1920-21 wrote "Haybreak" for Raman Novato.

CUNNINGHAM, JACK: b. Ionia, Iowa, April 1, 1882; e. Manchester, Iowa school and Cornell College, Mt. Vernon, Iowa. Entered pictures in 1911, wrote adaptation for "The Covered Wagon," "Don Q. The Black Pirate," "White Shadow," "The Viking," "White Shadows in the South Seas," "The Fun Makers," 1929, editorial and supervising work for Technicolor Motion Picture Corporation and Color Pictures, Inc.; 1929-31 under contract to Metro-Goldwyn Mayer.

D

DE LEDN, WALTER: b. Oakland, Cal., e. University of California, specializing in English literature and dramatics, received A B degree; h. 5 feet 5 inches; w. 126 pounds, brown hair, brown eyes. Was comedian in musical comedy and vaudeville; author of several musical comedies, dramatic plays, vaudeville skits and magazine stories; was Broadway success in one season interested Pathe, entered picture in 1929, wrote originals for Quillon pictures, "Night Work" and "Big Money"; "Itain or Shine"; became scenario editor for Christie.

DARLING, W. SCOTT: b. Toronto, Ont., Can.; e. in Toronto high school, Doller academy, Edinburgh, Scotland, and has had training at newspaper work; m. non-professional; by. raising Scotch terriers. Was city editor of the Winnipeg Telegram and Buffalo Inquirer and collaborated with James Oliver Curwood for three years. Has written short fiction stories for various current magazines; started in pictures in 1918 there for three years; later comedy supervisor for Universal and Christie as well as writing. Wrote first "Van Bibber" comedies for Fox; also wrote "Two Fisted Jones" in 1925, "On Ze Boulevard," "Topsy and Eva" and "Yours to Command" in 1927, and "The Leatherneck" series, which established Reginald Denny; (1929) "Nolty Neighbors" and "Trent's Last Case." Wrote the original story of "Scarlet Sues," 1930-31; "Taught Cheating," and "Borrowed Wives," Tiffany; "The Boy Friend," and "Fraternity House," Hal Roach; "One-Punch O'Toole," "De World Champlion," and "Ex-Buttender," all Tiffany.

DENBO, DORIS: b. Philadelphia, Pa., November 7, 1901; h. 5 feet 2 inches; auburn hair and blue eyes; w. 119 pounds; p. Mabel Volkman and M. S. Hulkey; not married. Writer for Classic and Motion Picture fan magazines. With Metro-Goldwyn-Mayer for a year and a half. Was dramatic editor for the Hollywood Citizen. Also wrote originals, "Maid to Order" and "Too Much Money."

DICKEY, PAUL: b. Chicago, Ill., May 12, 1885; h. 5 feet 11 1/2 inches; gray hair and blue eyes; w. 160 pounds; p. Katherine Hennessy and Frank H. Dickey, non-professionals; e. South Division high school, Chicago, and University of Michigan; not married. He wrote and played "The Come Back," "The Man From the Sea" and "The Lincoln Highwayman." Also wrote and directed "The Ghost Breaker," "The Misleading Lady," "The Missing Link," "Miss Information," "The Broken Wine," "The Back Slapper," "The Brass Rail," "The Dust Heap" and "The Last Laugh." He rewrote and directed "Rose Marie," "Shannons of Broadway," "Excess Baggage," "Yours Truly," "Big Game" and "Arms and the Girl." Also played "Robinhood" with Fairbanks, wrote "Tin Gods" for Thomas Meighan, and supervised at Paramount for six months, 1930-31; Original story, "Black Magic." Scenario on "Free and Easy" for MGM, and "Kid the Kidder," Pathe.

DIGGS, JR., RICHARD H.: b. Riderwood, Md., October 18, 1903; h. 5 feet 9 1/2 inches; blond hair and brown eyes; w. 142 pounds; p. Mary King and Richard H. Diggs; e. Gilman county school and Yale University; received stage training at the Yale 47 Workshop in New Haven, Conn.; by. foreign affairs and travel. Stage experience at the Little theatre, New Haven, and Yale Workshop. Also a member of

PIERRE De RAMEY



"Sin Takes a Holiday"
(Pathe)



"Passion Flower"
(M.G.M.)



"What a Widow"
(U. A.)

the Yale Group of writers in the 47 Workshop brought to the West Coast studios of the Paramount Famous Lasky in September, 1928. Became a writer of originals and dialogue sequences on the Paramount lot.

DIX, BEULAH MARIE: b. Kingston, Mass.; e. public schools in Plymouth, Mass., and Radcliffe college; m. George H. Flebbe, professional. Screen experience started in 1916. Wrote adaptations, scenarios and original stories of the following: "The Road to Yesterday," "Risky Business," "Silence," "Sunny Side Up," "Fighting Love," "Country Doctor," "Leonard Lady," "McCobbs's Daughter," "Girls Gone Wild," "Trent's Last Case," "Black Magic," "Merry Lips," "Making of Christopher Ferringham," "Fighting Blade," "Breed of the Treshams," "Across the Border," "Cost of Hatred," "Borderland" and "Fool's Paradise," 1930-31; Scenario for "Girl of the Port" and "Midnight Mystery," and "The Conspiracy," radio. Under contract to Radio.

DIX, MARION: b. Milwaukee, Wis., June 4, 1906; h. 5 feet 2 inches; black hair, hazel eyes; w. 115 pounds; p. Jane E. and Oscar P. Dix, non-professionals; e. Broadway high school, Seattle, Wash., and the University of Washington. Has received scenario credit on "Kihitzer," "Men Are Like That," "Safety in Numbers," "Sea Legs," "Along Came Youth" and "Confessions of a Co-Ed," all for Paramount. She is one of the youngest successful scenarists in the industry.

DOHERTY, ETHEL: b. Los Angeles, Cal.; h. 5 feet 4 inches; brown hair and blue eyes; w. 120 pounds; p. Sarah Amsden and Dr. Alfred A. Doherty, non-professionals; e. Nogales, Ariz., high school and Temple Normal school, U. S. C., and the University of California, Berkeley; not married. Was scenarist for "The Vanishing American" in 1925; "Behind the Front," "The Runaway," "Stranded in Paris" and "Mantrap" in 1926; "Hula," "Honeymoon Hate," "Figures Don't Lie," "Rough House Rosie," "Ten Modern Commandments," "The Showdown," "The Fifty-Fifty Girl," "Take Me Home," "Manhattan Cocktail" and "His Private Life" in 1927; and in 1928, "Marquis Preferred." Also did scenario for "Innocents of Paris," "Studio Murder Mystery," "River Romance" and "Saturday Night Kid."

DORAN, JR., D. A.: Story editor, Paramount New York Studios; h. New York City, March 5, 1895; h. 5 feet 11 inches; brown hair and blue eyes; w. 151 pounds; e. Yonkers High School, N. Y. U. and University of California; m. Regge Doran, non-professional; hy. zolf.

DOTY, DOUGLAS: b. New York City; h. 5 feet 9 inches; w. 145 pounds; e. Columbia university; m. Gladys MacLaglan of San Diego, professional, directress of dancing at Denishawn; hy. gardening. Screen experience as writer of "With This Ring," "The King on Main Street," "The Great Sensation," "The Wedding Song," "The Danger Signal," "The Wife of the Centaur" and "Fighting the Flames" in 1925; "The Unchained Woman," "Man Bait," "Red Dice" and "Young April" in 1926; "Fighting Eagle," "Dress Parade," "Vanity" and "Nobody's Widow" in 1927; and in 1928, "Dry Martini," "Romance of the Underworld," "The Veiled Lady," "King of Rhyer Rifles" and (1929) "Pleasure Crazy." Co-author of "Laughter" for Paramount. 1930-31: "Leather Pushers," Universal.

DRANEY, GEDGEE: b. New York City; e. Peddie University, specializing in English, American history; h. 6 feet; w. 230 pounds; brown hair, blue eyes; hy. tennis and football. Wrote sports for the New York Times and New York Morning World. Entered picture business in 1928; wrote "Gold," "Crime News," "Dangerous Business," "Halperin," "East News," "Party Girl," "Tiffany" in 1930-31, "East Lynne," Tiffany.

DUNCAN, WILLIAM CARY: b. North Brookfield, Mass., February 6, 1871; h. 5 feet 8 1/2 inches; gray hair and blue eyes; w. 130 pounds; p. Harriet Eaton and Timothy Mason Duncan, non-professionals; e. North Brookfield high school and Amherst College, Amherst, Mass.; m. Louise Van Cleef, non-professional; hy. bird dogs. He has written many stage productions. Screen experience a year and a half writing for Paramount.

DUNN, WINIFRED: h. Squirrel Lake, Wis.; hy. aviation and boats. Screen experience began in 1917 writing adaptations, originals and scenarios on the following screen productions: "Twinkle Toes," "Lonesome Ladies," "Patent Leather Kid," "Tender Hour," "The Dron Kick," "Adoration," "Submarine," "The Children Pay," "Red Viper" and "Earle's Feathers." Scenario for "Mamba" also dialogue, 1930-31; "Mothers Millions," Liberty.

DURLING, E. V.: b. New York City; e. Phillips-Andover Academy in Massachusetts, and Wesleyan University (B. S. degree). Was on the staff of the New York Morning Telegraph for five years, motion picture editor of New York Evening Globe, dramatic department of New York Herald and New York Herald-Tribune, Collier's Weekly stories. Entered pictures in 1925 as scenario writer; "Almost Married," Metro; original for "Forbidden," Universal; titled "Reported Missing," "Manhattan," adaptations and titles for Darnour-FBO, Mickey McGuire, Toots and Casper, Barney Google series; 42 Darnour-FBO comedies; 1930-31 under contract to Darnour.

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EARLY, DUDLEY: h. Paris, Texas, January 18, 1903; h. 5 feet 9 1/2 inches; dark brown hair and gray eyes; p. W. L. Early, non-professional; e. Waco, Texas, high school and Texas A. and M. college, Bryan, Texas. Screen experience of six years consists chiefly of writing. Is now writing for the screen in all its branches, including dialogue for United Artists. Also assistant to John W. Considine, Jr.

ERGENBRIGHT, ERIC L.: h. Independence, Kan.; p. non-professionals; e. Montgomery, Ga., high school, Harvard Military School, Kansas University, Chicago University; m. non-professional. Screen experience seven years.

ESTABROOK, HOWARD: b. Detroit, Mich.; e. Detroit high schools, Sigma grammar school, at New York; m. Gretchen Dan, non-professional; hy. sports, golf and tennis. Stage experience as follows: With Charles Frohman in "The Dictator" and "On the Quiet." Criterion theatre, New York, and Comedy theatre, London. With Lee Shubert in "Brown of

Harvard," Princess theatre, New York. With Wagenhall and Kemper in Clyde Fitch's "The S. Right Road," Astor theatre, New York. With Charles Dillingham in "The Boys of Company B," Lyceum theatre, New York. With Rex Beach's "Going Some" played lead. Wrote vaudeville sketch "Nearly a Lawyer," produced and acted in it. Wrote three act play, "Mrs. Avery," produced at Weber's theatre, New York, by Charles J. Ross. Stage director of "The Stranger," Bijou theatre, and "The Boss," Astor theatre. With William A. Brady in "The Point of View," "The Honeymoon," "Divorcans," "Within the Law," "The Fatted Calf," etc. Adolph Zukor was a silent partner in "Little Women." Played lead for David Belasco in "The Vanishing Bird," Belasco theatre. Featured lead in "Search Me," melodramatic farce by Augustin MacHugh. Author of "Officer 666," Gaitey theatre, New York, with Elsie Janis in "Miss Information," song play, George M. Cohan theatre, New York, played lead. Marion Davies and Irene Bordoni in the cast. Featured lead in screen version of "Officer 666" and other pictures concurrently with stage appearances. Scenarios: "The Viking," "The Four Feathers," "Six Goes to War," "The Showman Angel," "Forgotten Faces," "Dressed to Kill" and "The Port of Missing Girls," "Hell's Angels," "Kismet," "Cimarron," "Bad Man," "Woman Hungry," "Double Cross Roads," "Street of Chance," "Smart Set Susie" and "Slightly Scarlet." 1930-31: "Under Western Skies," Paramount. Now under contract to Radio.

F

FARAGOH, FRANCIS EDWARDS: b. Budapest, Hungary, October 16, 1895; e. College of the City of New York, Columbia University, A. B. degree; h. 5 feet 5 inches; w. 136 pounds; brown eyes, black hair. Was playwright, short story writer, director, managing director of New Playwrights Theatre New York City; author of the plays "Pinwheel," "Dagger and Rose," "Ritornelle." Entered pictures in 1929; wrote scenario and dialogue for "Her Private Affair," Pathe; adapted "Lilies of the Field," First National; "Back Play," First National; 1930-31, "The Right of Way," "Broken Dishes," First National, and "Iron Man," Universal.

FARNHAM, JOSEPH WHITE: b. New Haven, Conn., December 2, 1883; h. 6 feet 1 inch; brown hair and blue eyes; w. 240 pounds; p. Anna Elizabeth Ayl and G. Fred Farnham, non-professionals; e. Yonkers high school, New York; m. Emily Ardis, non-professional; hy. collecting cacti and football. Began writing in 1911 for the New York Morning Telegraph, using nom-de-plume of Gordon Trent; then assistant general manager of Film Supply Company of America. Returned to writing again on the Billboard, under the pseudonym of The Big Fellow, in 1912; in 1913 began advertising and public relations for the United Feature Corporation, later becoming secretary of that organization. In 1915 he made a trip to Europe representing the Carnegie Peace Foundation to obtain motion pictures of the war. With Lubin Manufacturing Company in 1915 as advertising manager; and in 1916 an independent exhibitor of state right films; and in the same year became president of Amalgamated Photoplay Service, a motion picture play and player agency. In 1917 general manager of Froham Amusement Corporation; in 1918 editor and publisher of The Harpoon; in 1919 an independent and freelance title writer and editor of pictures and in 1924 became editor and title writer for Metro-Goldwyn-Mayer Corporation. Pictures titled and edited by him are "Barber's Aunt," "Greed," "Up to the Mountains," "The Unknown," "Three, Mike," "Pretty Ladies," "The Mystic," "The Big Parade," "The Circle," "Lights of Old Broadway," "The Midshipman," "Bright Lights," "His Secretary," "Sally, Irene and Mary," "Dance Madness," "The Blackbird," "The Auction Block," "Beverly of Graustark," "Brown of Harvard," "The Road to Mandalay," "The Vanishing Sex," "Red Riding Hood," "Upstages," "Tell It to the Marines," "Slide, Kick, Slide," "The Show," "Rookies," "Frisco Sally Lev," "The Unknown," "Twelve Miles Out," "The Crowd," "The Trail of '98," "The Fair Co-Ed," "London After Midnight," "West Point," "The Big City," "The Latest from Paris," "Across to Singapore," "Laugh, Clown, Laugh," "The Actress," "Telling the World," "The Bellamy Trial," "While the City Sleeps," "Diamond Handcuffs," "The Cameraman," "Four Walls," "Alias Jimmy Valentine," "A Single Man," "West of Zanzibar," "The Tide of Emnure," "Badles of the Fleet," "A Man's Man," "So This Is College," "Montana Moon," 1930-31: "Good News," "Way Out West," "The Big House," "Kelly's Vacation" and "War Nurse" all MGM.

FARNUM, DOROTHY: r. n. Dorothy Farnum Barber; h. New York City, June 10, 1900; h. 5 feet 4 inches; auburn hair and brown eyes; w. 110 pounds; p. non-professionals; e. Germantown Friends' school, Germantown, Pa.; m. Maurice Barber, non-professional; hy. travel, collecting antiq.ographies, past and present, and work. Screen plays: Joseph M. Sobelack as a writer for Constance Talmadge; with First National as a writer for Lionel Barrymore and all-star specials; with Cosmopolitan and United Artists; with Warner Bros. wrote "Beau Brummell," "Rabbit," "Lost Lady" and others; with Goldwyn's "Tess of the d'Uvervilles"; with Metro-Goldwyn-Mayer for three and one-half years, wrote "Bardels the Magnificent," "The Temptress," "The Torrent," "The Divine Woman" for Greta Garbo; "Adrienne Lecouvreur," "The Pagan" and "The Doomed Regiment." 1930-31: Wrote "The Singer of S-wille," MGM.

FARRDOW, JOHN: r. n. John N. B. Villiers-Farrow; h. Sydney, Australia, 1904; h. 5 feet 11 1/2 inches; blond hair and blue eyes; w. 165 pounds; p. Col. Joseph Rushmore Farrow, non-professional; e. Newington College, Australia, and Winchester College, England; also Royal Naval Academy. He is the author of "The Bad One," and other stage plays. Author of the following screen plays: "Ladies of the Mob," "Wreck of the Hesperus," "The First Kiss," "Woman from Moscow," "Wolf Song," "Dangerous Woman," "Sailor's Sweetheart," "Wheel of Life," "Shadow of the Law," "Seven Days' Leave." Joined Charles R. Rogers in September, 1930, to write continuity with long term contract. Rogers produced Farrow's original story, "The Registered Woman," with Helen Twelvetrees; "The Common Law," Pathe.

FIELDS, JOSEPH A.: b. New York City, April 21; e. New York University, received A. B. degree. Entered World War and lived in Paris four years after Armistice; did considerable magazine writing; turned to dramatic work; some of his sketches used by Florenz

Zeigfeld and other producers; devoted much of his time to doctoring ailing plays and has produced many successful Broadway productions from them; wrote original plays for "S. S. Europe," "Big Charade," "Broken Wings" and "Love for Sale." Under contract to RKO-Pathé on the writing staff; first assignment was adaptation of Eunice Chapin's novel, "Pick Up," as starring vehicle for Helen Twelvetrees.

FITZGERALD, EDITH: Author of scores of successful short stories, and the stage success, "Illicit"; was signed for long term contract in 1930-31 by Metro-Goldwyn-Mayer; wrote "The Paston Flower," and "Five and Ten" for Marion Davies.

FLAVIN, MARTIN: b. San Francisco, Cal., November 2, 1883; e. University of Chicago; has traveled all over Europe and the Orient. Won Pulitzer Prize with his play, "The Criminal Code"; other plays, "Spindrift," "Broken Dishes," "Dancing Girls"; under contract to MGM; work for that company includes: "Passion Flower" and "Susan Lenox" for Greta Garbo.

FORT, GARRETT: h. New York City, June 5, 1900; hy. tennis; screen-collecting, Astoria. Stage productions include "Jarnegan" (Richard Bennett), "The Last Lover" (Elsie Ferguson), now in preparation "A Lady Descends" for Al Woods and "The Feast of Fools" for Shuberts. Screen work includes: "White Gold," "Gigolo," "Dress Parade," "The Letter," "The Lady Lies," "The Big Pond," "Jealousy," "Applause," "Return of Sherlock Holmes," "Roadhouse Nights," "Scotland Yard," "Dracula," "Frankenstein," "Beyond Victory," Pathe; and "Resurrection," Universal.

FDX, FINIS: b. Caddo, Okla.; h. 6 feet; gray hair and dark eyes; w. 185 pounds; p. Sally Priddy and Frank Marion Fox, non-professionals; e. Arkadelphia Methodist college, Arkadelphia, Ark., polytechnic college, Ft. Worth, Texas, and E. Worth university, m. Lori Fox, non-professional; hy. swimming, boating, fishing, tennis and golf. Thirteen years' screen experience writing for more than 50 stars—originals and adaptations. Has also produced and directed several pictures. Among pictures with which he is credited are "My Son" in 1925; "The Flame of the Yukon," "Speeding Venus," "The Danger Zone" and "Shipwrecked" in 1926; "Resurrection" in 1927; "Ramona," "Revenge" and "Evangeline" in 1929; talking screen treatment for "Resurrection" in 1930, directed by Edwin Carewe for Universal.

FULTON, MAUDE: b. Eldorado, Kans.; e. New Orleans. Was a concert pianist, composer, dancer, actress, magazine short story writer, playwright, director and theatre manager. Entered picture business in 1925 in Los Angeles; titled "Don Juan," "Lady Windermere's Fan," "Last Frontier"; has written the following stage plays: "The Brat," "Mary," "Tomorrow," "Sonny," "The Humming Bird," "Pinky," "The Big Top." Wrote story, adaptation and dialogue for "Six on Dames," Fox, and in 1930-31, "Captain Applejack" and "The Steel Highway" for Warner.

FURTHMAN, CHARLES: b. Chicago, Ill., October 3, 1884; h. 5 feet 10 1/2 inches; brown hair and eyes; w. 165 pounds; p. Sara Ford and Edmund Furthman; e. Lake View high school, Chicago, Ill., Cornell college, and Cornell college; not married; hy. tennis and billiards. Screen experience with Universal as assistant general manager; scenario editor, supervisor and writer for Paramount. Has written original screen plays and adaptations on "The Goose Woman," "Blind Goddess," "The Way of All Flesh," "Padlocked," "Underworld," "The Dragnet," and "Sins of the Fathers," 1929; "Cinderella," "The Sign of the Cross," 1930-31: "Thunderbolt" and "Hell's Highway," Paramount.

FURTHMAN, JULES: b. Chicago, Ill., March 5, 1888; e. Northwestern University, specializing in literature. Did newspaper and magazine work. Entered motion picture field in 1917; wrote "Victory," "Treasure Island," "The Wise Guy," original; "Barbed Wire," "The Way of All Flesh," original; "Able's Irish Rose," "The Drag Net," original; "Docks of New York," original; "Case of Lena Smith," adapted "New York Nights," United Artists; "Thunderbolt," Paramount; and in 1930-31, "Common Clay," Fox; "Morocco," Paramount; "Renegade," "Soldiers," "Merry Man," "Body and Soul," and "Over the Hill," all for Fox.

G

GARNETT, TAY: b. Los Angeles, Cal.; h. 6 feet; brown hair and hazel eyes; w. 170 pounds; p. R. T. and William M. Garnett, non-professionals; e. Los Angeles high school; m. Patsy Ruth Miller; hy. yachting and flying. Wrote "The Strong Man," "The Cruise of the Jasper B," "Ruhler Tires," "White Gold," "The Wise Wife," "News paper," "The Cop," "Power," "Celebrity" and "The Spiler," also directing the last two. Wrote and directed "Flying Fool," directed "Oh, Yeah," "Officer O'Brien," "Her Man" for Pathe.

GARRETT, OLIVER H. P.: b. New Bedford, Mass.; e. Kent School and Williams College. Was reporter for the Boston Traveler; worked for Associated Press of Boston, New York Evening Sun, Morning World and Evening Globe; wrote magazine stories for The New Yorker, New Republic and Mercury. Two years ago was given contract to write for Paramount and has written "Street of Chance," "For the Defense"; adaptation for "Ladies of the Mob," "Forgotten Faces," "Chinatown Nights," "The Texan" recently completed adaptations and dialogue for "Moby Dick," "Three Faces East" for Warner; 1930-31 Paramount pictures include "Scandal Sheet" and "City Streets."

GATES, HARVEY H.: h. Hawaii, January 19, 1894; h. 5 feet 10 1/2 inches; light hair and blue eyes; w. 180 pounds; p. non-professionals; e. public schools of Salt Lake City, Utah, and University of Utah; m. Lucie G nee, professional; hy. hunting and horses. Was a newspaper reporter. Entered pictures in 1912 and wrote scenarios of the following: "The Barrier," "Driving Time," "Life of an Actress," "The Brute," "Heaven on Earth," "Black Diamond Express," "Bush Leaguer," "Sailors' Sweetheart," "Brass Knuckles," "Across the Atlantic," "Rinty of the Desert," "The Terror," "Redeeming Sin," "Stark Mad," "The Desert Song," "From Headquarters," for Warner Bros.; "Hearts in Exile," "What a Man," "In the Next Room." Wrote "Say It With Songs," "Forward Pass,"

Halfway to Heaven" and "Glad Rag Doll." Under contract to MGM and adapted "Sea Eagles."

GAY, FRANK W. b. n. Francis Woodbury Gay, b. San Francisco, March 4, 1884; h. 5 feet 8 inches; dark brown hair and hazel eyes; w. 160 pounds; m. Mrs. L. G. Woodbury and Patrick Henry O'Gaa, non-professionals; m. Helen E. Gibbs, non-professional; by football writing, swimming, boating. Writer of several vaudeville acts, also appeared in "Empty Battles," in New York. Screen experience started with Ed Keenan. Has been an assistant director, prop man, juvenile character actor, gag man, comedy creation and has directed and handled comedies for independent producers for several years. Has written comedies and melodramas for Fox such as "Home Made," starring Johnnie Hines, "Red Wine," "Joe Street" and "Six on Dames." At present is under contract to Fox adapting a magazine story, "Sally Gold Article." Scenarios on "Six on Dames," "Women Everywhere... I'm Not Damaged" and "The Boy Friend," Spanish version, all Fox.

GERAGHTY, TOM: b. Rushville, Ind., April 19, 1881; p. Mary; and James Geraghty, non-professionals; e. Rushville high school, m. Carmel, Ethel Dale, non-professional; by golf riding, bridge and swimming. Wrote "The Sporting Venue," "The Man Who Found Himself," "Sackcloth and Scarlet," "Wild Wild Susan" and "Old Home Week" in 1925; "It's the Old Army Game," "Six Year Old Man" and "The New Klondike" in 1926; "Street of Sin," "The Fireman Save My Child," "Wife Savers" and "Leau Sabreur" in 1927; "Harold Teen," "The Big Noise," "The Mad Hour," "Waterfront," "Synthetic Sin," "Naughty Baby" and "When Irish Eyes are Smiling" in 1928; scenario, "Footlights and Fools," "Tanned Legs," dialogue for "Wears River" 1930-31; Wrote adaptation for "Men on Call," Fox.

GLAZER, BENJAMIN: Was head of the story department for Pathe for several years; in an executive capacity at United Artists; stories or adaptation include "Lady in Ermine," "Seventh Heaven," "Gentlemen of Paris," "Street of Sin," "Trail of '98," "Beggars of Life," "Strange Cargo," 1930-31, "Boudoir Diplomat," "Tolable David," Columbia and "Matt Hari," for MGM.

GLEASON, JAMES: b. New York City; h. 6 feet; light brown hair and blue-grey eyes; w. 140 pounds; m. professionals; m. Lucile Webster, professional; by writing and beach life. Co-author of "I, Zet Set." In 1929 wrote "Oh, Yeah," Pathe; "Broadway Vagabond," United Artists. Wrote "Shannons of Broadway," "Fall Guy," "His First Command," Dialogue for "Broadway Melody," "Behind That Curtain," "High Voltage," "Shannons of Broadway," "Dumbbells in Ermine," "Swallow." Scenario for "Oh, Yeah."

GOODRICH, JOHN F.: b. Delavan, Wis., February 18, 1887; h. 5 feet 7 inches; brown hair and eyes; w. 160 pounds; p. Mary L. and Alonzo C. Goodrich; e. Keokuk high school, Iowa State College, Cornell University and University of Chicago; m. Frances Minnally, non-professional; by fishing, shooting, boating and camping. Screen experience as dialogue writer for "Fast Life," "The Love Racket," "Wedding Rings," "The Love Racket," "Wedding Rings," "The Furies," "Green Stockings" and "Lilies of the Field"; (1929) for First National; "Flirting Widow" in 1930.

GOROON, LEON: b. Brighton, England, January 12, 1894; e. Dulwich College, near London; h. 5 feet, 11 1/2 inches; w. 160 pounds; dark brown hair, brown eyes; by breeding race horses, owns a string of 16 in training in Australia. Long experience on the stage; first play was "Watch Your Neighbor" in New York, in Los Angeles, in which he played the leading role and which was afterward a New York hit; returned to Australia where he produced and played leading roles in 30 productions; author of "The Piker," "White Carzo," "The Garden of Weeds" and "The Poppy Guard"; wrote musical comedy, "Blue Eyes." Writing for Fox and in 1930 wrote "This Modern World" and "More Than a Kiss."

GRAY, ROGER: b. Omaha, Neb., May 26, 1887; h. 6 feet 1 inch; brown hair and eyes; w. 200 pounds; p. Kate L. and Fred W. Grady, non-professionals; e. Central high school, Omaha, University of Minnesota; m. Ellen Best, professional; by epigramote. Created roles in original New York companies such as "Royal Vagabond," "Little Jessie James," "Moonlight," "Bre Bre Bonnie," "Blonde Sinner," "Nic Nacs of 1928," "My Girl," "Ned Washburn's Gambols" and "Gold and Dust." Played the comedy lead in "Hit the Deck" and trailer for "Gang War." Has written more than a score of sketches for "Lambo" Gambols and more than a dozen for New York productions "The Big Revue" and "Happy Go Lucky" and has played in 150 musical comedies. Has two new musical shows unproduced, one with Ring Lardner as co-author.

GRAPEWIN, CHARLEY. See Male Players' Biographies.

GREEN, HOWARD J.: b. San Francisco, Cal., March 29, 1893; h. 6 feet 1/2 inch; dark brown hair and brown eyes; w. 170 pounds; p. Belle Goodday and Silas Green, non-professionals; e. Lowell high school and Hastings Law College, San Francisco, Cal.; m. Irma Heinemann, non-professional; by bride. Writing experience as follows: Reporter on the San Francisco Daily News; St. Louis Post-Dispatch; International News Service; New York Evening Journal. Assistant editor, New York Clipper; managing editor, Theatre World. Member of vaudeville producing firm of Hocky and Green, New York, and produced innumerable headline acts for the Keith and Orpheum circuits; also writer of revue skits for Garrick Galettes and Greenwich Village Follies. He has also written the following screen productions: "The Brown Derby," scenario in collaboration; "The Kid Brother," comedy constructor; "The Patent Leather Kid," adaptation of "The Life of Riley," "White Pants Willie," collaborator in "The Private Life of Helen of Troy," story of "Vamping Venus," adaptation of "The Head Man," story of "Marked Money," story and continuity of "Restless Youth," "The Side Show," "The Faker," "Behind Closed Doors," dialogue of "The Younger Generation," adaptation and dialogue of "The Donovan Affair," story and dialogue of "Broadway Scandals," adaptation and dialogue of "The Long Love Trail," story in collaboration of "The Song of Love," story of "Melody Man," adaptation, continuity and dialogue of "Those High-Society Blues" for Fox; also "The Faker," "Behind Closed Doors," "Broadway Scandals," "The Donovan Affair," "Song of Love," "Ramblin'

Kid," "Flight," "Long Long Trail," "Melody Man" and her scenarios for Fox. Wrote dialog for "The Younger Generation."

H

HALSEY, FORREST: b. n. William Forrest Halsey, b. Haverhill, N. J., November 9, 1877; h. 6 feet, brown hair and hazel eyes; w. 172 pounds; p. Martin Whittemore and Justice Oden Halsey, e. Lewis academy and Artists institute, not married; by drawing. Experience in newspaper work with the New York World and art editor of Hamilton Magazine. Screen experience as writer, and has written "Sally of the Sawdust," "Irish Luck," "Sage Struck," "The Case of Folly," "Madame Sans Gene" and "Gentle of the Barbary Coast" in 1925, "The Palm Beach Girl," "Dancing Mothers" and "Sorrows of Satan" in 1926; and "Ace of Cads," "Broadway Nights," "New York," "Divine Lady," "Saturday's Children" and "Her Prisoner," 1929; "Careers," "Man's Man" and "Prisoners," "Fishes," "Sweethearts" and "Wives" wrote dialog for "Saturday's Children," "A Most Immoral Lady," "Her Private Life," "Painted Angel" 1930-31; wrote "One Night at Susie's," and "The Lady Who Dared," First National, and "Kept Husbands," for Radio.

HAMMETT, OASHIELLE: b. St. Mary's County, Maryland; e. Boston. Best known novels are "Red Harvest," "The Maltese Falcon," "The Glass Key" and "The Thin Man"; under contract to write originals; 1931, "City Streets."

HEATH, PERCY: b. Terry, Mo., 1885; p. Mary Jacobl and Alfred Heath, non-professionals; e. Baltimore college and the University of Maryland; m. Martha Lodge, non-professional. Scenario on such pictures as "Let's Go Gallacher" in 1925; "The Dice Woman" in 1928; "Ritz," "Rolled Stockings," "Fashions for Women," "Two Flaming Youths" and "Tell it to Sweeney" in 1927; "Red Hair," "Three Week Ends," "Close Harmony" and "The Man I Love"; "Border Lesson" in 1930, 1930-31. In the scenario department of Paramount Studios; much of his recent work on adaptations and screen plays for "Clara Bow," "Safety in Numbers," "Let's Go Native," "The Little Cafe," "Social Errors," "On the Spot," and "Dude Ranch," all Paramount.

HERBERT, FREDERICK HUGH: b. Vienna, Austria, May 29, 1897; p. Paula and Lionel Frederick Herbert, non-professionals; e. Gresham School, Norfolk, England, and London university, England; m. Arline LaVerne, non-professional; by tennis. Has written "There You Are," "The Poseur," and "Carry Me 'Upstairs" for the stage. Entered pictures in 1921 and his work there includes such pictures as "Beau Broadway," "Baby Cyclone," "A Man's Man," and "Adam and Erit." Adapted "Her Cardboard Lover," "A Single Man" and "Last of Mrs. Cheyne" for the screen; "Noisy Neighbors," dialog for "Great Gabbo," "Murder on the Roof," "He Knew Women," "Vengeance," 1930-31. Signed by Radio as a writer; directed dialogue and played featured role in "Danger Lights." Wrote "Left Over Ladies," Tiffany; "At Bay," First National, and "The Sin Ships," RKO.

HIBBARD, ENIO: Wrote the screen stories for "The Coward," "Chicago After Midnight," "Hit of the Show" and "Sally of the Scandals," all for Radio Pictures; now with Columbia. Wrote "Hurricane" for Columbia.

HOFFENSTEIN, SAMUEL: b. Russia. First position was that of feature writer for the New York Evening Sun; later became dramatic critic for same publication; his articles, essays and poems have been published in Vanity Fair, Harpers Bazaar, The New York Mercury, New York World and the book section of the New York Tribune; reader and public agent for Al Woods; in collaboration with Gene Markey, wrote a play called "The Eskimo," in which Ann Harding appeared. Under contract to Paramount to write dialogue and adaptations.

HOUSTON, NORMAN: Writer and director; has such stage hits to his credit as "Six Cylinder Love," "Captain Applejack," "Secrets," "The Music Box Revue," "The Nervous Wreck" and "Rain"; his first play was "Not Tonight, Dearie," which was followed by "Miss Make Believe"; this play attracted the attention of Sam Harris and resulted in the association of the two in the writing and producing of many Broadway hits. He made his entrance into pictures with the story of "Broadway Nights" for First National, later doing the dialog for "The Broadway Melody" for Metro-Goldwyn-Mayer, for which company he also directed "Copy." Joined Columbia in 1929. Scenario for "College Coquette," "Royal Romance," and "Sisters."

HOWARD SIDNEY: Author of such stage successes as "They Knew What They Wanted," "The Silver Chord" and "Ned McCobb's Daughter"; signed by

Metro-Goldwyn to write original screen and dialog for Goldwyn pictures prepared "Building Dollars," Goldwyn for the screen (contract to Universal), "Tommy Wren," "A Lad in Love," scenario for Columbia, 1931. All titles handled Goldwyn and Metro-Goldwyn.

HOWELL, DOROTHY: b. Chicago, Ill., May 1, 1896; h. 5 feet 1 inch, brown hair and eyes; w. 140 pounds; p. Gordon Leavin and Lester D. Howell, non-professionals; e. Evanston high school; non-married. Has written scenarios for "The Great Impostation," "Fighting Youth," "Speed Mad," "The New Deal," "Ten" and "Black Legion" in 1925, "The Helmer Way," "Obey the Law" and "Sweet Home, Colorado" in 1926, "The Weak," "The Clown," "Romance" original, "The Kid Sister," "Stage Kisses," "Baby in Our Arms," "Was the Love Worth It," "Young Men," "Playing the Preacher," "Romantic Affairs," "The Men's Sins," "The Girl in the Hat," "The Girl in the Hat," "Swing Along with Me," "Speed Mad," "The New Deal," "Fighting Youth," "The Street of Illusion," "Salome" and the continuity of "Donovan Affair," also "The Quarter," "Duality," "Runaway Girls," "Soldiers and Women," 1930-31, "Rain or Shine," "For the Love of It," "Ladies Must Play," "The Last of the Love Wolf," "Fighting Thru" and "The Last Parade," all Columbia.

HYLAND, FRANCES: Wrote "Women's Wars," "The House of Scandals," "The Girl From Gay Paris," "Flower of Science," Tiffany Stage, Puffy Cohen scenario. Universal wrote story for "Two Men and a Maid," "My Lady's Past" and "Painted Faces," scenario for "Zeppelin," Tiffany-Stage, in 1930-31, "The Third Alarm," "The Single Sin" and "X Marks the spot" for Tiffany.

I

IVINS, PERRY: b. Trenton, N. J., November 21, 1895; h. 5 feet 11 inches; dark hair and brown eyes; w. 160 pounds; p. Florence Perry and Daniel Foster Ivins, non-professionals; e. Trenton high school and Columbia university; not married; by Japanese theatre and history of cooking. He appeared in the following New York stage productions: "Fashion," for 29 weeks; "Desire Under the Elms," for 40 weeks; "Love for Love," for 12 weeks; with the Theatre Guild in "Judith and Maximilian," for six weeks, with Shuberts in "Taming of the Shrew," in 1927. On the road in "Dracula," "Joan of Arc," and several stock seasons with Stuart Walker, George Cukor, E. E. Rice and "Cape Cod Players." Director of dialog for "Painted Faces" and "Burning Up" for Paramount and dialog assistant to Ernst Lubitsch for "The Love Parade," also for Paramount.

J

JACKSON, ALFRED: b. Waterbury, Conn.; e. public schools of New York. Became cub reporter for the New York American; later managing editor of the Bridgeport (Conn.) Standard; editor of Bridgeport Herald; first clerked as a playwright in "The Girl from Chicago," then "Hush Money" and "Pixie," original plays. Promotion manager for the Hearst syndicates when he signed contract to write for RKO, 1930-31 wrote "Leathernecking" and "Kept Husbands."

JACKSON HORACE: Studied to be an illustrator but gave that up to become motion picture art director, serving the old Goldwyn and First National companies in that capacity; did art work for "Ben Hur" and "The Divine Lady." Turned to writing field and has written screen plays for "Paris Bound," "The Awful Truth," "This Thing Called Love," "Holiday," "Sun Takes a Holiday," all for Pathe, and "The Lottery Bride," United Artists; his first work on RKO-Pathe's new program was adaptation and dialogue of "Rebound," starring Ina Claire.

JACKSON, JOSEPH: b. Winchester, Ky., June 9, 1894; h. 5 feet 11 inches; dark brown hair and green eyes; w. 170 pounds; p. Florence Prewitt and Frank H. Jackson, non-professionals; e. Winchester, Ky. high school and Kentucky Wesleyan college and Columbia university; m. Ethel Shannon, former actress. Is author of playlets used in vaudeville by Hobart Bosworth, Dustin Farnum, Gareth Hughes, Robert McKim, Carmel Meyers, Fannie Brice, and many others. Dialog and titles for "The Singing Fool," "The Terror," "My Man," "Women They Talk About," "Tenderloin," "Caught in the Fog" and others. Originals, dialog and scenario for "Is Everybody Happy," "His Woman," "The Champ," "Be Yourself," "Say It With Songs," "In the Headlines," "Second Choice," "Man From Blankley's," "Second Floor Mystery," "Those Who Dance," "Marions," "Redeeming Sin," 1930-31, "Dancing Sweeties," "See Naples and Die," "Maybe

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It's Love," "Barber John's Boy," "Fifty Million Frenchmen," "The Devil Was Sick" all for Warner Bros.; "Typhoon Bill" and "Tom Sawyer" for Paramount; and "The Idol" for First National.

JACKSON, MARION: b. Walla Walla, Wash.; h. 5 feet 5½ inches; brown hair and hazel eyes; w. 135 pounds; p. Ida Beach and Col. James Jackson; e. St. Helen's Hall, Portland, Ore.; not married; by. cats. Her scenarios include "The Bandit's Baby," "Wild Bull's Lair" and "Bidin" in 1925; "Senior Daredville," "Satan Town," "The Unknown Cavalier" and "Mike" in 1926; "The Devil's Saddle," "Red Raiders," "Overland Stage," "Men of Daring," "Gun Gospel," "Land Beyond the Law," "Arizona Bound" and "Somewhere in Sonora" in 1927; and in 1928 worked for Ken Maynard on "The Glorious Trail" for First National, and "California Mail," "Shepherd of the Hills" and "The Wagon Master," also First National productions, also "Lucky Larkin" 1930-31; "The Dark Swan," and "Min and Bill," MGM; in collaboration with Frances Marion; added to the RKO Pathe writing staff by Charles R. Rogers; her first assignment is to adapt Bill Boyd's first starring venture of the new season, "Suicide Fleet."

JOHNSON, L. E.: Wrote one of the most successful stage comedies in years, "It's a Wise Child"; wrote adaptation of the play for Metro-Goldwyn-Mayer; also adapted "The Bachelor Father" as starring vehicle for Marion Davies.

JONES, GROVER: Has had experience in practically every branch of the motion picture industry, from scene painting to directing; started screen career as a laborer at Universal; later became technical director; next became creator of art titles for the Realart Company; became gag man for Vitaphone comedies; soon became a director and made 125 short features, 121 of which he wrote himself. Under contract to Paramount as a writer, has written a great number of its pictures, including, in 1930-31, "Love Among the Millionaires," "Young Eagles," "Stampede," "Gun Smoke" and "Dude Ranch."

JOSEPHSON, JULIEN: b. Roseburg, Ore.; e. Stanford University, with A. B. degree. In 1928 he wrote "A Ship Comes In" and "The Red Mark" for Pathe; 1929, "Disraeli" and "The Green Goddess," Warner Bros.-Vitaphone productions, "The Climax" in 1930, 1930-31; "The Toast of the Legion" and "The Queen of Main Street" for First National; "Platinum" for James Cruze Productions and "The Ruling Passion" for Warner Bros.

K

KATTERJOHN, MONTE: h. Boonville, Ind., October 20, 1891; e. Indiana; w. 142 pounds; gray hair, blue eyes; by. football and hiking. Was newspaper correspondent, staff reporter, book and magazine publisher, feature writer, owner of newspaper syndicate; entered picture business in 1913 as editor of scenarios for Universal Films in New York; had written and sold some fifty stories to Vitaphone, Lubin Pathe and Universal; adaptations include "The Sheik," "The Great Moment," "Prodigal Daughters," "Broadway Babies," "The Great Divorce," First National; "Dangerous Business," "Reno," adaptation and dialogue for "Party Girl," Tiffany; "Paradise Island," Tiffany.

KELLOGG, VIRGINIA: h. Los Angeles, Cal., December 3, 1907; h. 5 feet 5 inches; brown hair and blue eyes; w. 110 pounds; p. Irwin and Ralph Kellogg, non-professionals; e. Los Angeles high school and U. C. L. A.; not married; by. swimming and flying. Came from college to Metro-Goldwyn-Mayer publicity department. Then was affiliated with Director Fred Nihlo in the dual capacity of script clerk and press representative. Has been with him on last six productions, over a period of three years. Productions, include: "Camille," "Two Lovers," "The Enemy," "Dream of Love," "Redemption" and "Mysterious Lady"; under contract to Paramount as a writer.

KENYON, CHARLES: b. San Francisco, Cal., November 2, 1880; p. Alice Cook Palmer and Curtis George Kenyon, non-professionals; e. Trinity school, San Francisco, University of California and Stanford university; m. Jane Winton, professional. Began writing scenarios in 1927 and in 1928 wrote "Alias the Deacon," "Butterflies in the Rain" and "Surrender" in 1928, "Show Boat," "The Braggart," "Girl on the Barge," "The Last Act," "Viennese Lovers," "Foreign Legion," "Grease Paint," "The Play Goes On," "Evidence," "Show Boat" and "Woman From Hell," "Lost Zepplin" in 1930, 1930-31; "The Office Wife" and "Fifty Million Frenchmen" for Warner Bros.; "Party Husband" for First National.

KELLY, GEORGE: h. Philadelphia, Pa. Was actor, stage director and author. Wrote "The Torch Bearers," "Behold the Bridgroom," "Phillip Goes Forth," "Craig's Wife"; winner of Pulitzer Prize; under contract to write originals and dialogues for Metro-Goldwyn-Mayer.

KING, BROALEY: h. New York City; e. Convent of Sacred Heart at Albany, N. Y.; h. 5 feet 3 inches; w. 125 pounds; brown hair, blue eyes; by. charities, swimming, horseback riding. After leaving school, began writing stories for magazines; in 1920 went to work for Thomas Ince, where she remained until after his death; released and then went to Fox Studios and in 1926 was sent to England to do scenario for "One Increasing Purpose"; returned to U. S.; signed with MGM; was loaned to First National, where she wrote dialogue and script for all of Frank Lloyd's pictures; wrote dialogue and script for "Anna Christie," "Weary River," "Draz," "Young Nowheres," "Son of the Gods"; did scenario for "The Return of Peter Grimm" for Fox; collaborated with Ernest Wilkes in writing stage play, "A Man of Action," and with Talbot Mundy wrote book, "Her Reputation," both being adapted from originals she had written for the screen; 1930-31 "Wild Companions" Fox; "Sin Flood," First National; "Adios," First National; "East Lynne," Fox; "Three Girls Lost," Fox.

KLINE, A. A.: b. Philadelphia, Pa.; e. Harvard University. Has lived in London, Paris, Antwerp, Dublin and Mexico City, which gives him a background for colorful writing; two and a half years in the American army; author of several stage plays, complete screen play and dialogue for "Rich People," dialogue for "Oh, What a Man" and "The Racketeer"; under contract to Paramount.

KOBER, ARTHUR: h. Austria. Worked on New York newspapers and then press agent for the Shuberts for three years; later worked in the same capacity for Ted Harris, Actor Managers and the Gleason production of "Is Zat So"; press agent of "Broad-

way" and "Green Pastures"; wrote "Broadway On the Square" column for New York Telegraph, and for Theatre Magazine he was "The Man Who Knows"; recent works include a serial in the New York Sun and a play to be produced by Frohman company, called "A Certain Young Lady." Signed by Paramount to write originals and adaptations.

KOROA, ZOLTAN: b. Turkeve, Hungary, May 4, 1895; e. Budapest; h. 5 feet 8 inches; w. 145 pounds; brown eyes; dark hair. Directed motion pictures in Berlin and Vienna, wrote original of "Women Everywhere" for Fox.

KRAFFT, JOHN W.: b. Indianapolis, Ind., July 13, 1896; p. Mary E. Shepherd and Ernest L. Krafft, non-professionals; e. Indianapolis; m. Emma Noble, and has three children; by. athletics, books, motion pictures and the theatre. His writing career started on the editorial staff of the Indianapolis News and the Indianapolis Star, serving as reporter, editorial writer, dramatic reviewer, feature writer and columnist. As the result of his daily column in the Star, entitled "Past the Censor," and contributions to other newspapers and various national periodicals, he was rated by a New York magazine as one of the leading "joke-smiths" and newspaper humorists of the United States. He has written numerous sketches, some light verse, vaudeville material and thousands of short jokes and epigrams, many of which are in constant use on the stage, in motion pictures and in newspapers and magazines. The material in his daily column in the Star and in other publications attracted the attention of officials of Universal Pictures Corporation and in 1919 he was called to New York City as a title writer and advertising writer. He transferred to Fox Pictures as a title writer in 1920, remained until January, 1925, then was named as a title writer and scenario writer for various producing companies until March, 1926. While in New York he continued to write for magazines and was for a time a contributing member of the staff of Judge and also conducted humorous departments in Film Fun and other motion picture periodicals. In 1926 he moved to California to become head of the titling department of C. B. DeMille's studios in Culver City and was retained in his position when Pathe took over the studios. Since the advent of talking pictures he has written dialogs as well as titles for Pathe, also serving as an executive for that concern.

KRALY, HANS: Wrote First National's "The Student Prince," "Quality Street," MGM; "The Garden of Eden," United Artists; "The Patriot," Paramount; adapted "Betrayal," Paramount; "Eternal Love," United Artists; "Last of Mrs. Cheyney," MGM; "Wild Orchids," MGM; wrote scenario for "Devil May Care," "The Kiss," MGM; 1930-31, "Lady of Scandal," MGM; under contract to MGM.

L

LAILOW, WILLIAM ROBERT: r. n. William R. Laidlaw, Jr.; h. New York City, March 28, 1907; e. New York Military Academy, Yale, Paris, specializing in English and European literature, modern drama. Has lived in Paris and London. Experience as a novelist, short story writer, stock actor. Entered pictures in 1930.

LANOY, GEORGE: Scenarioist, MGM studios, Culver City, Cal.; h. New York City; e. College of the City of New York and Columbia University; m. Kathryn McGuire, professional. Several years on the staff of the American Magazine, later with Everybody's. First position in film field for Select Pictures Corporation as assistant director of publicity and advertising. Went to Hollywood in 1921. Director of publicity and advertising for Richard Walton Tully productions, also regional publicity for First National Pictures, followed by one year with Jackie Coogan productions. Three and one-half years in charge of publicity for First National Studios. One year general Pacific Coast press representative for the RKO Corporation theatres.

LANFIELD, SIDNEY: h. Chicago, Ill., April 20, 1899; e. University of Chicago; h. 6 feet; w. 155 pounds; black hair, brown eyes; m. Shirley Mason, professional. Went into vaudeville; played small circuits first, then "big time"; member of the first jazz band ever organized; engaged at Reisenweber's in New York; signed contract as "cac" man with Fox West Coast Studios. Writer for Fox.

LAWRENCE, VINCENT: b. Boston, Mass.; e. Andover. Started as a reporter; became sports writer on Boston Traveller for three years; first play, "The Girl Outside," was presented in 1914 in New England; wrote such well known metropolitan plays as "In Love with Love," "Two Fellows and a Girl," "Two Married Men," "Spring Fever," "Sour Grapes," "Among the Married"; wrote screen play for "Playboy of Paris" for Maurice Chevalier; additional dialogue for Ernst Lubitsch's "Monte Carlo"; 1930-31, "Crazy That Way," "The Little Cafe," "Unfit to Print," Paramount; "Men Call It Love," MGM; under contract to Paramount.

LEAHY, AGNES BRANO: h. Portland, Ore., August 18, 1893; e. Portland and Bellingham, Wash., specializing in history, literature and English. Was a script writer and cutter. Wrote "Moran of the Marines," "Red Hair," "Get Your Man," "White Man"; scenario for "Stairs of Sand," Paramount; 1930-31, "The Benson Murder Case," "The Spoilers," "Fight-ine Caravans," "Sheep's Clothing," and "Roped In," Paramount.

LEE, DONALD W.: b. Manistee, Mich.; p. Marie Nelson and C. W. Lee, ex-professionals; e. DeWitt Clinton high school, New York City and Columbia University; m. Beatrice Erwin, professional; by. sculpture and painting. Amateur stage experience. Has written scenarios for "Dick Turpin," "The Calgary Stampede" and "The Last Man on Earth" in 1925; "Tin Hats" in 1926; "Doom's Day" in 1927, and others not yet released.

LEE, ROBERT NELSON: h. Butte, Mont., May 12, 1890; p. Marie Nelson and C. W. Lee, ex-professionals; e. South Orange, N. J., high school; m. Betty Torpen, non-professional; by. athletics. Has written scenarios for "The Hunted Woman," "In Love with Love" and "As No Man Has Loved" in 1925; "The Fire Brigade" and "The Outsider" in 1926; "Bitzy," "Underworld" and "The Rough Rider" in 1927; and in 1928, "The Charlatan," "Midnight Madness" and "The Mighty Stream."

LEHMAN, GLOAYES: Scenarios identified with such Reginald Denny pictures as "Out All Night," "Clear the Deck," "On Your Toes" and "Companionate

Trouble"; joined Columbia in 1929; "Broadway Hooper," "His Lucky Day," "Mexicali," "Red Hot Speed," "Personality," 1930-31 work includes: "The Little Accident," "A Lady Surrenders," "The Cat Creeps," "Saint Johnson," "The Modern Wife," "Many a Slip," "Free Love" and "Seed." All for Universal.

LEVIEN, SONYA: r. n. Sonya Levien Hovey; b. Russia, December 25, 1895; h. 5 feet 3 inches; brown hair and blue eyes; w. 116 pounds; m. Carl Hovey, writer and editor at Pathe; e. New York university; by. music, tennis and book collecting. Has written short stories, and for the past seven years has been a screen writer. Some of the pictures she has written for Fox are "They Had to See Paris," "Behind That Curtain," "Lucky Star," "Frozen Justice," "South Sea Rose," and "Playmates," for Columbia—"The Younger Generation," "The Power of the Press," "The Quitter," "Trial Marriage"; for DeMille, "A Ship Comes In," "Harp on Hock," "Heart Thief"; for Famous, "Top of New York," "Salome of the Tenements," "The Popular Sin," "First Love" and "Snow Bride"; also has written "Behind That Curtain," "Frozen Justice," "Trial Marriage," "Younger Generation," "Lucky Star," "They Had to See Paris," "Song of My Heart," 1930-31: "A Devil with Women" and "Lightnin'" for Fox.

LEVINO, ALBERT SHELBY: b. Fredericksburg, Va., 1878; e. Bucknell University. Was a Washington newspaper correspondent for New York Times, New York American, fiction and article writer for Collier's, Harpers, Leslie's; author of "Cost in Men and Money of Our Wars." Wrote a scenario for "Turkish Delight," Pathe; "Their Hour," Tiffany-Stahl; co-scenarist on "The Canary Murder Case" and "The Shopworn Angel," Paramount; dialogue and continuity on "The Woman Racket," MGM; "The Man From Wyoming," Paramount.

LIOELLE, FRANK R.: b. Los Angeles, Cal., July 22, 1894; h. 5 feet 10 inches; brown hair and blue eyes; w. 135 pounds; p. Laura M. and Frank R. Liddell, non-professionals; e. Polytechnic high school and University of Southern California; married; m. Josephine H. and George F. Liebe, non-professionals; m. Harriet Lee White, non-professional; by. fishing and shooting. No stage experience. Is the author of 600 published stories, long and short, from which 25 motion pictures have been made, including "Bill Anderson's Boy," with Jack Pickford, "Trimmed" with Hoot Gibson, "No Law for a Larimore," for Mary Carr; "Down on the Swane River," with Charles Emmett Mack and Mary Thurman; "Trails of Destiny," with Ann Forrest; "Where Angels Fear to Tread," with William Russell; "The Broad Road," with May Alliston, under the supervision of A. Raymond Gallo. Also directed Miss Forrest in "Trails of Destiny" and has written continuity and co-directed a number of feature films.

LIEBE, HAPSBURG: r. n. Charles Haven Liebe; b. Johnson City, Tenn., October 17, 1880; h. 5 feet 8½ inches; brown hair and blue eyes; w. 156 pounds; p. Josephine H. and George F. Liebe, non-professionals; m. Harriet Lee White, non-professional; by. fishing and shooting. No stage experience. Is the author of 600 published stories, long and short, from which 25 motion pictures have been made, including "Bill Anderson's Boy," with Jack Pickford, "Trimmed" with Hoot Gibson, "No Law for a Larimore," for Mary Carr; "Down on the Swane River," with Charles Emmett Mack and Mary Thurman; "Trails of Destiny," with Ann Forrest; "Where Angels Fear to Tread," with William Russell; "The Broad Road," with May Alliston, under the supervision of A. Raymond Gallo. Also directed Miss Forrest in "Trails of Destiny" and has written continuity and co-directed a number of feature films.

LIPSITZ, HAROLO B.: b. Detroit, Mich., July 12, 1894; h. 5 feet 11 inches; brown hair and blue eyes; w. 152 pounds; e. University of Michigan; not married. Scenario editor of scenario department of Fox Studios. With Fox for eight years.

LIPTON, LEW: b. Chicago, Ill., February 23, 1893; e. Chicago Art Institute, Chicago Academy of Fine Arts; h. 5 feet 6½ inches; w. 150 pounds; black hair, brown eyes; by. horse races. Was a commercial artist and newspaper man in New York and Chicago. Entered picture business in 1917, making title illustrations for Famous Players-Lasky; comedy constructor with Carter De Haven; title writer for Universal; assistant director, title writer, production and visual director of originals for "Spite Marriage," "The Cameraman," MGM; adaptations, "The Goh," "Spite Marriage," "The Cameraman," "Brotherly Love," MGM; "The Man From Wyoming," Paramount.

LIVERIGHT, HORACE: Head of his own publishing company and author of such authors as Sherwood Anderson, Theodore Dreiser, Gertrude Atherton, Ben Hecht, Peter Arne, Samuel Hoffenstein, Hendrik Van Loon, Ernest Hemingway, Jack Wasserman, Dorothy Parker and Heywood Brown; published all of Eugene O'Neill's plays, Freud's works, published such popular novels as "Flaming Youth," "Black Oxen," "School Girl" and "Beau Lover"; as a stage producer brought out Helen Twelvetrees, Kay Francis and Gordon Chandler; Edward G. Robinson and Frank Morgan in "The Firebrand." Signed by Charles R. Rogers as the head of the story department of RKO-Pathe.

LOYO, GERRIT: b. Manchester, Ia., August 9, 1890; y. father, manufacturer; e. in public schools; through D. Griffith he was apprenticed to every division of picture making, through the story-writing, the casting, costuming, direction, editing, titling and final exploitation of the production. Although Lloyd has written or assisted in writing most of the "old masters" scripts for six years, he wanted no screen credit, believing it was best for him professionally to create this credit until he has read and been given, for the first time, the screen bore his name as writer of a picture that Eastern critics proclaimed as one of Griffith's greatest love stories, "Drums of Love." He was also responsible for "Lady of the Pavements" (1929).

LOGUE, CHARLES A.: b. Boston, Mass., February 8, 1889; h. 6 feet; brown hair and eyes; w. 187 pounds; p. Hannah Harkins and Charles Logue, non-professionals; e. Boston high school and Boston college (graduate in 1910); m. Eleanor K. O'Donnell, non-professional; by. hunting. Wrote scenarios for "Clash of the Wolves," "The Man on the Box" and "Below the Line" for Warner Bros. in 1925; "The Man in the Saddle," "His Jazz Ride," "Devil's Dice," "Dangerous Friends," "Forbidden Waters," "Her Man of War," "Prisoners of the Storm" and "Unknown Treasure" or "McFadden's Flats" in 1926; and "The Claw," "The Thirteenth Juror," "Held by the Law," "Red City," "A Man's Past," "Cheating Cheaters" and "Back to God's Country" in 1927. During the year of 1928 he wrote "Man, Woman and Wife," "The Heart of a Follies Girl," "The Shakedown" and "The Drake Murder Case." Since he also has written "Man, Woman and Wine," "The Storm," "Whispering Winds."

LORO, ROBERT: h. Chicago, May 1, 1902; h. 5 feet 6½ inches; brown hair and eyes; w. 135 pounds; e. University of Chicago high school and Harvard university; m. Martha Bliss, non-professional. Wrote for

Warner Bros. the following screen plays and dialogues: "The Aviator," "If I Were Single," "Women They Talk About," "On With the Show," "Gold Diggers of Broadway" and "Hold Everything." Supervised for First National the following: "Lone Ankle," "Playing Around," "The Flirting Widow," "Song of the Flame," "Show Girl," "Holiday" and "Other Men's Wives"; also: "Mason Dollar Dollar," "My Man," "Hardboiled Rome," "Kid Gloves," "No Defense," "The Sap," "Time, Place and Girl." Became production supervisor at Fox National studios in 1931. "Big Business Girl" for First Nat'l, supervised 14 productions in 1931 for First National.

LORING, HDPE: b. England January 29, 1884; a private school and government, in Louis Iuryea Lighton, professional by bridge and swimming. Wrote script on the following plays: "Four Feathers," "The Show-down," "Interference," "Get Your Man," "Pleasure Bujars," "Crown of Lies," "Brain Maker," "Cat's Pajamas," "Fig Leaves," "Golden Cocoon," "Children of Discreet," "We're All Gamblers," "Spot Light" and "This is Heaven." Wrote the following screen plays: "H. H. Wings" and "His Secretary." Adapted "Little Annie Bonney" and "My Dear Girl." Wrote screen version and dialogue for "Father's Sin." First National.

LOVETT, JOSEPHINE: b. San Francisco, Cal.; e. Sargent a Grammar School, New York City. Stage career, with Henry Miller, "Her Husband's Wife," "The Lion and the Mouse," "A Man's Man." For the screen her first adaptation was "Sentimental Tommy." Paramount; others being "Classmates," "Soul Fire." First National, "Our Dancing Daughters," "Our Modern Maidens," scenario for "The Simple Standard" for MGM and "What a Widow" for United Artists.

LOWE, EDWARD T., JR.: b. Nashville, Tenn., June 29, 1890; e. Nashville. Sold first story to Eschana, screen plays: "Hunchback of Notre Dame," Universal; adaptation and scenario for "Jes Call Me Jim," "Temeltoin"; adaptation and titles for "Broad Street Sadie"; adaptation and screen play for "Broadway." Universal; scenarios and dialogue for "Night Ride," "Under-tow," Universal; 1930-31, Missions Gambler, "Night It de," "X Marks the Spot," "The Green Cap," First National; "Phantom of the West," Tec-Art.

LYNCH, JOHN: Started in theatre business as owner of theatres in Syracuse, Rochester, Albany, and Utica; worked with Shubert brothers in early days; went west for Ince seventeen years ago and since has become a screen author; adapted "Grand Duchess and the Waiter," "Woman of the World," "The Ne'er do Well," "Volcano"; under contract to MGM.

M

MACARTHUR, CHARLES: Outstanding among America's younger playwrights for his extraordinary successes; collaborated with Ben Hecht in writing "The Front Page"; with Edward Sheldon for "Miss Lulu Belle"; with Sidney Howard on "Salvation"; under contract to Metro-Goldwyn-Mayer; recently wrote "Billy" and "Way for a Salor"; also dialogue for "Billy, the Kid."

MACPHERSON, JEANIE: b. Boston; p. Evangeline Tomlinson and John Sincier MacPherson; e. Madame de Paed's school, Paris; Kenwood Institute, Chicago, and took dancing from Theodore Kosloff. Stage experience began by playing the lead in a school play and was awarded a gold medal by the Chicago Musical college for the excellence of her work; made her professional debut with the musical show, "Hayana" then obtained a part in William DeMille's "Strombeart" which was going on the road. Screen experience; many years, starting as an actress and playing with Florence Lawrence and Mary Pickford; later was given her own unit at Universal and wrote and directed as well as acted in two-reelers, was discharged from this organization because she took seven days on a production; then was signed by C. B. DeMille to write and only once has she acted since taking part in "Carmen" where she fought a battle with Geraldine Farrar. Has written "The Road to Yesterday" and "The Golden Bed" in 1925; "Red Dies," "Her Man o' War" and "Young April" in 1926; also "King of Kings," "The Godless Girl," "The Ten Commandments," "Man-slaughter," "Male and Female," "Don't Change Your Husband" and "The Woman God Ever Intended." Wrote story, scenario and dialogue for "Dynamite" for MGM, 1930-31. Wrote story for "Madame Satan," MGM.

MCALL, GEORGE: b. Renton, Scotland; h. 6 feet 2 inches; brown hair and eyes; w. 190 pounds; p. Mary and William McCall (deceased), non-professionals; e. Dr. Watson's, Edinburgh, not married; by horticulture. On the stage three years with Jessie Bonstelle. Was associated with Paul Fejos in the production of "The Last Moment." Was syndicate columnist and feature writer on motion pictures, publicist with Preferred Pictures and free lance press representative.

MCCARTHY, HENRY: b. San Francisco, Cal., January 31, 1882; e. Jesuit College, San Francisco. Was a newspaperman. Entered pictures in 1917; wrote "The Grilla," "Ladies Night in a Turkish Bath," "Black Butterflies," "Carnation Kid"; co-author of "Song of Love," Columbia; adaptation and dialogue for "Blaze o' Glory" and "Bright Lights," First National; and in 1930-31, "Numbered Men," "Top Speed," "Going Wild," "Sunny" all for First National.

MCERMOTT, JOHN W.: b. Green River, Wyo., September 9, 1892; e. Notre Dame. Was on the stage for Ziegfeld. Wrote "Squawk" and "Felony" plays; "Uncle Sam" novel. Entered pictures in 1915; did adaptation of "We're in the Navy Now"; originals: "Sorris," "She's a Siskit," "The Butterfly Chaser," Harold Lloyd; original and titles, "Blonde or Brunette," "Evening Clothes," "Song of Broadway," "Fifty-Fifty Girl" and "Cohens and Kellys in Scotland."

MCGUINNESS, JAMES K.: b. New York City; e. New York University. First job that of a cub reporter on the Philadelphia Public Ledger; later with the New York Morning Telegraph; Evening Telegram and then conducted the Sun Dial column on the New York Evening Sun; also contributed to Life and other periodicals; when the New Yorker was first published, he acted with Herman Mankiewicz as editor of the department, "Talk of the Town"; left the New Yorker and went with the New York Evening Post. Signed by Fox Films to write original stories; among his pictures are: "Men Without Women," "Salute," "Born Reckless," "On the Lev" and "The Black Watch." Under contract to Paramount.

MENUTT, WILLIAM SLAVENS: b. Erlana, Ill., 1882; e. St. Ignace Preparatory School and Emerson College. Three years acting, wrote short stories for a year, two years on Post-Intelligencer in Seattle, back to New York in 1914, four years of magazine articles and news syndicate returned playwright and correspondent, foreign correspondent, signed Paramount contract to write originals and adaptations, "Typhoon Bill," "Tom Sawyer," "Stamale," and "Tom Smoke," all for Paramount.

MACK, WILLARD: Graduate of Georgetown University, was a crime reporter for years, actor and writer; has starred in his own plays. Stage plays include "So Much for So Much," "Tiger Hunt," "Cheating Theaters" and many others; under contract to Metro-Goldwyn-Mayer, wrote "Malam X," "His Glorious Night," "Caught Short," "Reducing," "Horse-flesh," "Monsieur Le Fix," MGM and "Kiek in," Paramount.

MANKIEWICZ, ERNA: b. New York City; e. Hunter College in New York, University of Berlin and University of Paris. Instructor in French at the M-nroe high school in New York; wrote for such magazines as Life, Judge and various eastern newspapers. Went to Hollywood and was placed under contract to Paramount, writing originals, dialogue and adaptations.

MANKIEWICZ, HERMAN J.: b. New York City, November 7, 1897; e. Harry Hillman Academy, Columbia University and University of Berlin; h. 5 feet 10 inches; w. 170 pounds; brown hair, blue eyes. After graduation went to work as a reporter on the New York Tribune; served in the American Red Cross news service in Paris. Berlin correspondent for Chicago Tribune for two years; returned to New York and joined editorial staff of the World, then dramatic editor of the New York Times was first dramatic editor of the New Yorker. Went to Hollywood in 1926 to write screen story for Lon Chaney, "The Road to Mandalay," and then joined Paramount as a title writer; returned to story construction and dialogue writing, wrote original story and dialogue for "The Man I Love," adaptation and dialogue for "The Dummy," "Men Are Like That"; dialogue for "Thunderbolt"; adaptation of "The Vagabond King"; under contract to Paramount.

MANKIEWICZ, JOSEPH L.: b. Wilkes-Barre, Pa.; e. Columbia University, New York City; h. 5 feet 10 inches; w. 175 pounds; brown hair, blue eyes. Went to Berlin as assistant correspondent for Chicago Tribune; to Ufa in Berlin translating subtitles into English for release in England and U.S.; returned to America in 1929 and went to Hollywood to join his brother, Herman, on the writing staff at Paramount; titled six pictures in eight weeks; they were "The Dummy," "Close Harmony," "Studio Murder Mystery," "Thunderbolt," "The Man I Love," and "The Mysterious Dr. Fu Manchu"; titled "Dangerous Curves"; wrote dialogue for "Fast Company"; 1930-31 worked on following screen plays: "Slightly Scared," "The Social Lion," "Only Saps Work," "The Gang Buster," "Finn and Hattie," "June Moon," "Skippy" and "Queen of Hollywood."

MARCH, JOSEPH MONCREU: b. New York City, July 27, 1899; e. Lawrenceville Prep School and Amherst College, specializing in English, ancient Greek, receiving A. B. degree; h. 6 feet 1 inch; w. 154 pounds; brown eyes, black hair; by tennis, boxing and swimming. Was a special feature writer, New York Times, managing editor of the New Yorker; author of "The Wild Party," "The Set Up." Entered picture business in June, 1929, when he signed in MGM contract as a writer; "Civillan Clothes," Paramount; "Finn and Hattie Abroad," Paramount.

MARCIN, MAX: b. New York City; e. College of the City of New York, specializing in classical literature. First job was cub reporter for New York World; ten years working as newspaperman in New York; sold a few fiction stories to national magazines, left the press and devoted his time to freelance writing; author for years with short stories and serials; tried his hand at plays and wrote many Broadway successes, among them: "The House of Glass," "Cheating Cheaters," "See My Lawyer," "Here Comes the Bride," "The Eyes of Youth," "The Woman in Room 13," "Silence," "Three Live Ghosts" and "Humbug." Went to Hollywood and wrote screen adaptations for "Roughhouse Rosie" and "The Man of the Forest" for Paramount; returned to New York and was brought back to Hollywood by United Artists to assist in filming his play, "Three Live Ghosts"; Paramount signed him to write dialogue and adaptation of "Faring the Law" for William Powell; 1930-31 wrote "The Big Fight," "James Cruise," "Derelict," "Scandal Sheet," and "City Streets," all for Paramount.

MARION, FRANCES: b. San Francisco, Cal.; h. 5 feet 3 inches; brown hair and eyes; w. 139 pounds; e. San Francisco; m. George Hill, director; by, horse-

back riding. She was a writer and theatrical artist for the Hearst news service for several years. For the screen she has written the following screen plays: "Scarlet Letter," "Wining of Barbara Warren," "The Book," "Partners Again," "Paris at Midnight," "The Red Mill," "Catalpa and Marjorie," "Madams' Post-Parure," "Lovers' Revenge," "The Fairies," "The Goddess," "Mask of the Devil," "The Red Flag," "The Wind," "Indiana," "The Great Escape," "The Dark Angel," and for 1931, "The Big Heart," "The Metro-Goldwyn-Mayer," with whom she has had a long contract. Wrote the screen play for "The Open Air," "Anna Christie," "The House of Mirth," "Good News," "Let Us Be Gay," "The Last Days of Pompeii" and dialogue for "Men and Horses" all for MGM, 1931. "The Big Heart," "The Dark Angel" and "The Open Air," all for MGM.

MARKEY, GENE: b. Jackson, Mich., December 11, 1895; e. Dartmouth College, h. 5 feet 11 inches; w. 172 pounds; hazel eyes, dark hair, by horse racing and boxing. Wrote novels, "Dark Hunt," "Singing High," "Literary Exits," "Men About Town," "The Eskimo," "Light You Are," and many magazine stories. Entered pictures in 1925 when he signed "Sleeping High," was bought by RKO and he was engaged to write additional dialogue did screen plays for "The Gay Lady," Paramount; "Lucky in Love," Pathé, "Close Harmony," Paramount; "Symphony at Radio," "Mother's Boy," Radio, 1931; "Prairie Girl," "Inspiration" for MGM.

MARTIN, FRANCIS J.: b. Ashland, W. Va., 1891; e. Oak Hill, W. Va. Has written and directed a number of short subjects for Educational, Fox, RKO and Universal.

MASON, LESLEY: b. Roselle, N. J.; h. 5 feet 6 1/2 inches; brown hair and hazel eyes; w. 148 pounds; p. Emeline D. and William L. Mason, non-professionals; e. Winston Academy, Easthampton, Mass., and Yale University; by book, etchings and tennis. Publicity and play reading for Frederic Thompson, 1916-17; review and music director for New York Morning Telegraph, 1911-1913; managing editor, Motion Picture News, 1914-1916; editor and publisher of Exhibitors Trade Review, 1917-1920; assisted in First National Pictures publicity, 1920-1922; film editor, New York City, 1922-1923; West Coast representative, Producers Distributing Corporation, 1924-1925; title writer, Metropolitan DeMille Studios, 1925-1927; titles, Ken Maynard Productions (First National), "The Phantom City," "California Mail," "Lawless Legion," "Royal Ruler," 1928; also Reed Howe's 2-reel air dramas for Educational. Dialogue and titles of Ken Maynard productions for Universal as follows: "The Wagon Master," "Lucky Larkin," "Senor Americano," "Parade of the West," "Fighting Legion," "Kettle Creek." Later wrote dialogue for "Mountain Justice," Universal, "Song of the Caballero," Universal; "Sons of the Saddle," Universal, and for Tiffany's "Aloha."

MASON, SARAH Y.: b. Puma, Ariz., March 31, 1896; h. 5 feet 3 inches; brown hair and gray eyes; w. 105 pounds; p. Catharine Horden and Richard Lee Mason, non-professionals; e. Tucson high school, Tucson, Ariz.; m. Victor Hoerman, director. Screen career began in 1918 with Douglas Fairbanks. Then she went to the Thomas H. Ince studios as script writer. Her first original story, "The Heart of Twenty," was produced by Robertson-Cole. Later she wrote originals and continuity for Metro, Famous Players, Selznick and others. For the last three years she has written exclusively for MGM. Among her stories are "Love in the Rough," "The Girl Said No," "Alias Jimmy Valentine," and "Broadway Melody."

MEEHAN, ELIZABETH: b. Philadelphia, Pa.; e. Pennsylvania Academy of Fine Arts; h. 5 feet 6 1/2 inches; w. 138 pounds; brown hair, green eyes; by swimming and tennis. Entered pictures in 1925; wrote adaptation of "Beau Geste," "Sorrell and Son," "Beau Ideal," "The Rescue," "Lummock," "Grischa."

MEEHAN, JOHN: b. Lindsay, Ont.; e. Boston public schools. Previous career, wrote and co-directed "Gentlemen of the Press" for the stage, also "The Lady Lies"; starred "The Gorilla," "So This is London" and "Bless You Sister"; wrote dialogue in 1930-31 for "Strangers May Kiss" and "The Divorcee" for Metro-Goldwyn-Mayer.

MEREQYTH, BESS: r. n. Helen MacGlashan; h. Buffalo, N. Y.; h. 5 feet 2 inches; blond hair and blue eyes; w. 130 pounds; p. Julia and Andrew F. MacGlashan, non-professionals; e. Central high school, Buffalo, N. Y. Screen career started as an extra girl with the old Biograph company with D. W. Griffith. Because they need stories she began to write in 1913. Has written, among other things, treatments and continuities on "Captain Applejack," "Red Lily," "Thy Name is Woman," "The Sea Beast" and other Barrymore pictures, "Don Juan," "Manon Lescaut" for "When a Man Loves" and also "The Mysterious Lady," "A Woman of Affairs," "Wonder of Women"



Elliott Rothe
 Juvenile Leads
 Charlotte Rogers
 Publicity Representative
 Hollywood Knickerbocker Hotel

and others. Story for "Road Show," scenario for "Gay Madrid," story, scenario and dialogue for "Our Blushing Brides," scenario and dialogue for "Bonance," continuity and dialogue for "The Southerner," "The Sea Bat," all MGM.

MILLER, ALICE D. G.: b. Milwaukee, Wis.; e. Wisconsin; h. 5 feet 8 1/2 inches; w. 142 pounds; blond hair, blue eyes. Entered pictures in 1919 with reading and editorial work on editorial staff of D. W. Griffith; adaptations on "Bride of San Luis Rey," "Four Walls," "Two Lovers," and "The Devil Dancer."

MILLER, SETON I.: b. Chehalis, Wash., May 3, 1902; e. Phillips Exeter and Yale, specializing in literature and languages. Entered pictures in 1926; first acted in "Brown of Harvard"; wrote "High School Hero," "Paid to Love," "The Air Circus," "Girl in Every Port," "Fazil," "Wolf Fans," "Girl-Shy Cowboy," "The Far Call"; adaptation and continuity for "Harmony at Home," Fox; 1930-31. "The Criminal Code," Columbia; "Today," Majestic, "The Dawn Patrol," First National.

MILNE, PETER: b. New York City, August 15, 1896; h. 5 feet 11 inches; blond hair and grey eyes; w. 160 pounds; b. Frederick Milne, non-professional; e. public and high schools in New York City; m. Janet Cruickshank, ex-professional; no hobbies. Screen experience as writer and has written "Headlines" in 1925; "College Widow," "The Silver Slave," "Hook and Ladder" and "Great Mail Robbery" in 1927; "The Michigan Kid" for Universal; and in 1928 "The Matinee Idol," "The Sporting Age," "Name the Woman," "Way of the Strong" and "Nothing to Wear" for Columbia; "Head of the Family" for Gotham, and "Come Across" for Universal. "Object-Allomony" is one of his more recent pictures.

MINTZ, SAM: b. Boston, Mass., 1898; h. 5 feet 9 inches; dark brown hair and brown eyes; w. 175 pounds; p. Pearl and Babbi Moses Mintz, non-professionals; has had stage training; m. Saga Freeman, non-professional; hy. handball. Amateur stage experience in Spokane. Has written scenarios for such pictures as "The Cheerful Fraud" in 1926; "Shootin' Irons," "The Gay Divorced," "The Pottery," "The Quarterback" and "Man Power" in 1927; and in 1928 "Pools for Luck," "Warming Up," "Moran of the Marines," "Avalanche" and "Three Week Ends." Adaptation and dialogue for "Kibitzer," "Stairs of Sand," screen play for "The Santa Fe Trail," "Tom Sawyer," and adaptation for "Only Saps Work," all for Paramount; adaptation on "Huckleberry Finn," and "Finn and Hattie," original story for "Skippy," "Social Error." Signed to long term contract with Paramount.

MIRANDA, TOM: b. Warren County, Ohio; h. 6 feet 1 inch; blond hair and gray eyes; w. 185 pounds; p. Anna Belle and Milton Howard Miranda, non-professionals; e. Springfield high school, and Kenilworth College; m. Josephine Owan, non-professional; hy. golf, books, spitz dogs and work. No stage or screen experience. Author of over 30 screen plays; titled over 500 pictures; has written 24 continuities for silent film; 5 dialogue scripts; over 50 magazine stories and one book, "The Dice of Fate." Dialogue scripts are as follows: "Mamba," "Shamrocks," "The Masked Princess," "A Woman Alone." Titled "Jazzland," "The Showman Angel," "Two Weeks Off," First National; scenario and dialogue for "Mamba," Tiffany.

MIZNER, WILSON: b. Benicia, Cal., May 19, 1876; e. National Institute of Guatemala, Central America, and Jesuit College in Santa Clara, Cal. Was one of the first men to bring the San Francisco as proof of the strike in the Klondike; later became owner of race horses; owned the Hotel Band in New York City; started writing in 1908; his first story was an underworld play, "The Only Law"; later wrote other plays together with Paul Armstrong, among which are "Alias Jimmy Valentine," "The Deep Purple" and "The Greyhound"; later wrote "Ships That Pass in the Night," "Nomads of the Underworld." Under contract to First National as a writer.

MOFFITT, JOHN C.: Scenario department, Universal studios, Universal City, Cal. formerly motion picture editor for the Kansas City Star and Empire; b. May 8, 1900; e. University of Missouri, specializing in literature, history and art. Was formerly on the New York Sun. During 1928 and 1929 made a world tour, visiting 38 countries, islands and provinces writing travel articles which appeared in the Star. Wrote a critical summary of motion picture constructing, acting, and technique which was serialized in the Star under the title "Appreciation of the Motion Picture" campaigned for a course in "Appreciation of Motion Picture Values" to be taught in the English departments of colleges and junior colleges. He is the author of a number of full length and one act plays which have been performed by Little Theatre groups. His "Pillars of Purgatory" was the prize play of the Missouri Writers Guild for 1928. He was a member of the jury of critics who awarded the Exhibitor's Herald-World plaques for excellence in sound reproduction.

MONTAGNE, EDWARD J.: b. London, England; h. 5 feet 2 inches; dark hair and eyes; w. 145 pounds; p. Mary and Alphese Montagne, father author; e. Brooklyn high school and Cooper Union; m. Ames Phalen, non-professional; hy. baseball, handball and all outdoor sports. Wrote story for "The Love Trap," Universal. Has written more than 250 originals, made over 100 adaptations, plays and books.

MORGAN, BYRON: b. Carthage, Mo., October 24, 1889; h. 5 feet 10 inches; brown hair and blue eyes; w. 180 pounds; p. Blanche Sweetman and Byron Morgan, non-professionals; e. Carthage, Mo.; m. Gladys Ruth Mcintosh, non-professional; hy. sports, football, motoring and flying. Twelve years screen experience as a writer, having written many of the Wallace Reid successes. "All at Sea" is one of his 1929 pictures. Recent pictures: story and scenario for "Speedway," MGM; "Thunder," MGM. Co-author of "Imperfect Ladies," MGM, 1930-31. Co-author and scenario for "Way Out West," "Thunder," "It's a Great Life," all for MGM.

MULHAUSER, JAMES: b. Brooklyn, N. Y., October 31, 1890; e. New York City; h. 5 feet 11 inches; w. 163 pounds; brown hair, brown eyes; hy. all outdoor sports. Worked in theatre for years, both business and acting. Entered pictures in 1918; recent work includes "The Head Man," First National; "China Bound," MGM; three shorts for Sidney and Murray at Universal, and two Slim Summerville comedies for Universal.

MURFIN, JANE: b. Quincy, Mich.; e. State Normal Training School at Ypsilanti, Michigan Agricultural College at the time she went abroad writing in English and languages in Paris and Rome; returned to New York and went to Wheatcroft Dramatic School. Went

on the stage; began career as a writer in Collaboration with Jane Cowl. Was film scenarist and editor at old 56th Street Studios of Famous-Players-Lasky; wrote many New York stage successes in collaboration with Jane Cowl, among them "Lilac Time," "Day-break," "Information Please" and "Smilin' Through"; bought Stroutheart and produced motion pictures in which the police dog was starred. Became scenario writer at many of the larger studios and has done many freelance film stories, among them "Meet the Prince," "The Prince of Head Waiters" and "The Notorious Lady"; under contract to RKO, where her first assignment was the adaptation and dialogue of "Seven Keys to Baldpate"; later work includes "The Payoff," "Lawful Larceny," "The Runaway Bride" and "Leathernecking," all for Radio.

MURPHY, DUDLEY: b. Winchester, Mass., July 10, 1897; e. Milton Academy, Boston; Massachusetts Institute of Technology, Boston, and California Tech, Pasadena, Cal.; h. 6 feet 3 inches; w. 165 pounds; blond hair, blue eyes; hy. tennis. After leaving college, served three years in War Patrols Royal Naval Air Service during the war; newspaper writer and assistant dramatic critic. Screen career; wrote original for "Skyscraper," adaptation "The Last Command," adaptation "Alex the Great," original of "St. Louis Blues," "Black and Tan," Radio; "Frankie and Johnny," Paramount, and "Dracula," Universal.

MYERS, HENRY: b. Chicago, Ill., June 24, 1895; e. Columbia University, New York City; h. 5 feet 10 1/2 inches; w. 160 pounds; brown hair; brown eyes; hy. chess, checkers. Author of stage plays; "The First Fifty Years," "Me," co-author of "Good Boy," lyrics of "The New Yorkers," three songs in present "Garrick Gaieties"; accompanist for singers; press representative for various managers, the Schuberts, Patterson, Nutt, William A. Brady and others. Entered pictures in 1930; wrote screen play and dialogue for Clara Bow's "Her Wedding Night," Paramount; "June Moon," Paramount; "Gente Alegre" (Spanish), Paramount.

N

NATTEFORD, JOHN FRANCIS: b. Wahoo, Neb., 1894; p. Mary Wilhelmanna Hagstrom and Frances Natteford, non-professionals; e. Los Angeles high school; m. Grace Boone Jackman, non-professional; hy. fishing, photography, gardening and travel. No stage or screen experience. During the last two years has written twelve pictures for Tiffany Productions, including the big special, "The Lost Zeppelin." Wrote two talking pictures for Columbia, "The Flying Marine" and "Light Fingers." Is the author of approximately seventy motion pictures and about twenty published short stories in better class magazines. Has also been a court reporter and newspaper man, 1920-31; "Border Romance," "Trooper 3," "The Third Alarm," "The Thorughbred," "The Midnite Stage," "Fighting Through" for Tiffany and "Women Men Marry," Teecart.

NEVILLE, JOHN THOMAS: b. Harrisonville, Mo., December 29, 1891; h. 5 feet 9 1/2 inches; dark hair and blue-gray eyes; w. 150 pounds; p. Frances Middleton Hawkins and John Thomas Neville, non-professionals; e. Windsor high school, Windsor, Mo.; m. Virginia Greenwell, professional; hy. writing, big game hunting and filibustering. Was dramatic critic of several daily newspapers. Has had 12 years screen experience as publicity writer, exploitation director and scenarist. Also original story writer. Was scenarist for "Enchanted Island," 1930-31; "The Last of the Lone Wolf," "Brothers," "The Flood," for Columbia.

NIBLO, FRED, JR.: b. New York City, January 23, 1903; e. high school and one year at West Point; h. 5 feet 10 inches; w. 145 pounds; brown hair, brown eyes; hy. swimming and tennis. Was company manager with George M. Cohan Productions for five years; one year on Morning Telegraph in New York; entered pictures in 1928; wrote for MGM, 1930-31; "Criminal Code," "The Virtuous Husband," Universal.

NICHOLS, DUDLEY: b. Wapakoneta, Ohio, April 6, 1895; e. University of Michigan at Ann Arbor; h. 6 feet 1 inch; w. 190 pounds; light brown hair and brown eyes; hy. aviation. Magazine writer for Saturday Evening Post and New York Times magazine; later with the Philadelphia Ledger and then to the New York World; star reporter for the World for five years. Signed Fox contract in 1929; in 1930-31 wrote "On the Level," "Born Beckless," "See You, See Me," "The Secret Beneath," "One Mad Kiss," "Not Exactly Gentlemen."

NORRIS, LOWELL AMES: b. Boston, Mass., April 10, 1895; h. 5 feet 6 inches; blue eyes and brown hair; w. 156 pounds; e. Braintree high school, specializing in playwrighting; p. Julia B. Bird and F. Edgar Norris; m. Helen Curris; hy. fishing, shooting, camping, "old bills and playhills." Staff writer on Boston Sunday Herald since 1925. Wrote for the following papers since 1909; Braintree, Observer-Bee; Quincy Evening Telegram; Quincy Patriot Ledger; Brockton Enterprise; Boston Journal; Boston American. Author of "The Wrong Road" (1921), "The Mystery Ship." Author of radio dramatic series over WEEL. Screen experience as scenario editor with Brewster-Kemble Productions, Peacock Pictures Corporation of Chicago. Wrote, produced and directed "I Never Realized."

O

O'DONNELL, JACK: b. Norwalk, Ohio, April 17, 1888; e. Cleveland, Ohio, and Leland Stanford, Jr., University, Palo Alto, Cal.; h. 5 feet 10 1/2 inches; w. 168 pounds; gray hair, blue-gray eyes; hy. books. During his term in college was correspondent of the San Francisco Bulletin; worked for San Francisco Call and Examiner; contributor to Saturday Evening Post, Collier's, Liberty and Cosmopolitan. Wrote adaptation and continuity for "Leather Pushers" series of screen two-reelers; signed Fox contract in 1931.

ORTH, MARION: b. Chicago, Ill.; e. Kniekerbocker Hall, Indianapolis, Ind., and St. Helen's, Hall, Portland, Ore.; h. 5 feet 11 inches; w. 115 pounds; brown hair, blue eyes. Sold her first story in 1918 to Lois Weber for a picture which took her to Los Angeles; decided to remain and began writing for the screen; has been connected with Universal, First National, Famous Players and DeMille; went to Fox to do script for "Come to My House"; later did scripts for "Sham," "Shooters," "Street Angel," "Hangman's House," "The Sex Woman Idea," "City Girl," "Mother Knows Best," "Not Quite Decent" and "Conquistador"; assisted Berthold Viertel in preparing

script for "Four Devils"; wrote "Crazy That Way" and "Living for Love" for Fox.

OTVOS, A. DORIAN: b. Budapest, Hungary, October 11, 1893; h. 5 feet 9 inches; brown eyes and brown hair; w. 174 pounds; e. Budapest, Hungary, Vienna, Austria, specializing in law and music; m.; has one son, John, 13; hy. golf, pinocle. Writer of 11 musical comedies abroad and in United States, among them "Batting Butler," "Paradise Alley," "Greenwich Village Follies," "Garrick Gaieties," "Lemaire's Affairs." Stories written for the screen, "The Spy," with Tom Howard, Paramount; "Bright Sayings," "Seeing-Off Service," "For Two Cents," "Modern Fairy Tales."

P

PARAMORE, EDWARD, JR.: b. Manchester, Mass.; e. Yale University. Through his work on a political news service in Washington he obtained a newspaper position in Petrograd, Russia, where he spent nine months during the revolutionary days of 1917; returned to the United States; dramatic critic and special correspondent for New York World; first play was "Bingside"; second, "Set a Thief." Signed contract to write dialogue for Paramount; his first assignment was the adaptation and dialogue for "The Woman Who Drove a Nail," followed by "The Saturday Night Kid," "The Virginian," "Only the Brave," "The Border Legion," and "Fighting Caravans."

PARKER, AUSTIN: b. Great Falls, Mont.; e. Cornell University. From college he went to New York and started as a reporter on the New York Tribune; enlisted in the French army as a member of the famous Lafayette Flying Corps; came out of the war with the French croix de guerre, the Italian war cross, and the American Navy cross; served the Sultan of Morocco as a flyer in the campaign against the Rif for a year; came back to the U. S. and went to work as a reporter on the New York World; started writing for Saturday Evening Post, Liberty, Cosmopolitan and other national magazines. Then tried his hand at plays; wrote "Week End" which was produced on Broadway and subsequently purchased by Paramount; "Honor Among Lovers" an original story also purchased by Paramount; signed by Paramount to adapt and dialogue; wrote "Dancerous to Love" in collaboration with Charles Beahm and sold it to RKO-Pathé and was brought to Hollywood to adapt and dialogue it as a starring vehicle for Constance Bennett.

PARSONS, LOUELLA: b. Freeport, Ill., Aug. 6, 1891; black hair; e. Dixon high school and college; m. Dr. H. Watson Martin, professional. Scenario writer and editor at Essanay, newspaper motion picture column and in charge of motion picture department of all Hearst papers.

PASCAL, ERNEST: b. London, England, January 11, 1896; e. London; h. 5 feet 6 inches; w. 125 pounds; black hair, gray eyes; hy. collecting antiques. Has written more than 200 short stories for magazines; novels include: "The Dark Swan," "The Marriage Bed," "Cynthia Codrington," "The Cryin' Flame," "The Charlatan" and "Aze for Love." Went to Hollywood to write original stories for Cecil DeMille; adapted "Hell's High Board"; wrote "Interference" for Paramount; went to Europe but soon returned to do a play, "The Amorous Antic," for Sam H. Harris; went to Hollywood again and signed with Fox; "Last of the Duanes" for Fox, "Fair Warning," Fox; "Born to Love," RKO-Pathé.

PEARSON, HUMPHREY: Dialogue with Monte Katterjohn for "Broadway Balloons," First National; story for "With the Show," Warner Bros.; dialogue for "Playing Around," First National; story, adaptation and dialogue for "Bright Lights," First National; "Top Speed," "Going Wild," "Sunny," First National; under contract to Badio; original story for "Traveling Husbands," Badio.

PEREZ, PAUL: b. New York City, July 18, 1894; h. 5 feet 10 1/2 inches; dark brown hair and blue eyes; w. 180 pounds; p. Miriam Barnett and Robert Perez, Sr., non-professionals; e. DeWitt Clinton high school. Received his stage training as a pup in New York and played with Washington Square Players; m. Molly O'Sullivan, professional; hy. breeding and showing wire-haired fox terriers. One year with the Washington Square Players; understudied John Barrymore in "Peter Ibbotson." One year as an actor (1916-17) in New York. Six and one-half years as publicity advertising and exploitation executive (1917-21) in New York and England. Title and dialogue writer ever since; 1930-31; "The Toast of the Legion," First National; "The Boy Friend," Spanish version for Fox; "Mlle. Modiste," First National; "The Great Divide," First National; "The Valiant," Spanish version for Fox; "The B'g Trail," Spanish version for Fox; "The Man Who Came tional; adaptation and dialogue for "Mlle. Modiste" Back," Spanish version for Fox.

PRINTZLAU, OLGÄ: b. Philadelphia, Pa., 1893; e. Philadelphia and Los Angeles. No stage or screen experience. With Edison, American Mastic, Ince, Fox Universal, Preferred, Famous, Warner Brothers, Brentwood, Bluebird, and wrote the following: "Fashion Madness," "Tragedy of Youth," "His Dog," "Camille," "Why Change Your Wife?" Paramount; "Little Arcane Models," Universal; original story for "Fifth Church Around the Corner," Warner Bros.

PRIOR, PEGGY: b. San Francisco, Cal., March 22, 1903; e. Hollywood high school; married. No stage experience. Entered films in 1921 as script girl, cutter and writer, 1929 films, "Square Shoulders" and "Gerardine."

R

RASKINS, LEONARD: Wrote dialogue of "Temptation"; co-author of the play, "The Charlatan"; has written short stories, numerous vaudeville sketches; screen work includes "Bluebeard's Seven Wives," "Captain Swagger," "The Shady Gentleman," "Gentleman's Fate"; under contract to MGM.

RAUCOURT, JULES. See Male Players' Biographies.

REED, TOM: h. Shelton, Wash., December 24, 1900; e. Washington and California, specializing in English and journalism. Was a newspaper reporter and publicist; wrote one act plays. Entered pictures in 1918; dialogue and titles for "Girl on the Barge"; dialogue on other Universal Pictures including "Synthetic Sin," "Show Boat," "The Last Warning," "Lonesome,"

"Funders Keepers," "Thanks for the Buggy Ride," "Scandal," titled "The Charlatan" and "Moby-Lane"; did the adaptation and dialogue for "Holla Horses," dialogue for "Night Ride," "The Grand East Is West," "Command to Love," "The Grand Girl," "Half Hours," "Gambling Daughters," "What a Part," assistant to scenario editor at Universal.

RIBALTA, J. CARNER: b. Balaceur, Spain, April 15, 1888; h. 5 feet 11 inches; brown hair and brown eyes; w. 150 pounds; p. Josephine Wells and Marshall J. Root, non-professionals; e. Balaceur, Spain, in East Point College, Balaceur, Spain, by painting, h. k. v. touring. Writer of the following: "L'Amour y songe," a book of poems; "Tanto de Amor," poems; "Zent," poems; "El Huerto," a novel; "Ardenite Maniqua," a novel. Writer under contract to Ardenite. Before the talk era, writer of subtitles for the Spanish silent versions. Adapter into Spanish and writer of the dialogue for the following pictures: "The Benson Murder Case," "El tuerto del Dehno," "Shabibi," "Sagrat," "Amor Azulado," "Paramount on Parade," added Spanish dialogue, "Grungo," "Cascarrabias," "The Sea God," "El Dios del mar," "Happy People," musical ("Gente Alegre"), "The Gondolier Prince," musical ("El Principe Gondolero").

RICHMAN, ARTHUR: b. New York City, April 16, 1886; p. Jennie Swan and William Richman, non-professionals; div. Madeline Marshall, professional; by riding and handball. He is the author of the following plays: "Not So Long Ago," "Ambush," "A Sergeant's Tooth," "The Awful Truth," "All Dressed Up," "A Proud Woman," "Heavy Traffic," and adaptor of "Isabel" and "Antonia." Also wrote the dialogue on the following for the screen: "The Awful Truth" and "The Laughing Lady," 1930-31; "A Lady Surrenders," Universal.

RIGBY, GORDON: b. Los Angeles, Cal.; e. Los Angeles. Four years with Goldwyn and Louis H. Mayer in charge of reading department; assistant at Universal, scenario for "The Monkey Talks," "Wings of the Storm," Fox; "Nevada," Paramount; "The Frontiersman," MGM; "The Valley of the Giants," First National; "The Terrors," "The Rainbow," Tiffany-Stahl; "Skin Deep," "Tiger Rose," "Song of the Flame," "Murder on the Second Floor," First National, 1930-31; "Dancing Sweeties," "Captain Thunder," "Mammy," "Texas Moon," for Warner Bros.; "Command Performance," James Cruze.

RIVERS, W. L.: b. San Francisco, Cal., December 15, 1903; e. University of Chicago, specializing in English, philosophy, social sciences; receiving Ph.D. degree; h. 5 feet 11 inches; w. 160 pounds; brown hair, brown eyes; by tennis and swimming. Entered pictures in April, 1929, at MGM Studios as a technical advisor on merchant marine stories; has written dialogue for "Navy Blues" and "Way For a Sailor."

ROBSON, WILLIAM N.: b. Pittsburgh, Pa., October 8, 1906; h. 5 feet 11 inches; brown hair and gray eyes; w. 175 pounds; p. Gertrude Brehm and William N. Robson, professionals; e. Allegheny high school, Pittsburgh, university; received his stage training in the 47 Workshop; not married; by surf riding, music and promotion. Two years on the Pittsburgh Gazette Times; publicity manager, Yale Dramatic Association; author and director of "Deadline," produced by the Yale Players in 1927; organizer and director of "Bill Roberson and His Yale Music," which toured Europe during the summers of 1926-27 and the Christmas holidays of 1927; playing in Paris, Vienna, Budapest, Berlin, San Raphael and Coburg. Also member of Yale Group of 47 Workshop graduates in playwrighting. Brought to the West Coast studios of Paramount Famous Lasky in June, 1928, to write originals and dialogue on the Paramount lot.

ROGERS, HOWARD EMMETT: b. New York City, July 13, 1890; e. New York public schools and College of the City of New York; h. 5 feet 8 inches; w. 160 pounds; dark brown hair, blue eyes; by football and playing with his children. Wrote for the legitimate stage and vaudeville; also song writer. Wrote vaudeville acts. Entered picture business in 1924; first work on "The New Klondyke"; adaptations of "Tin Gods," "The Quarterback," "So's Your Old Man," "Spedy," Paramount; "No, No, Nanette," "The Forward Pass," "Spring Is Here," First National; originals, "Feel My Pulse," Paramount; "The Grand Parade," Pathé; "The Bad One," United Artists.

ROGERS, WALTER BROWNE. See Male Players' Biographies.

ROOT, WELLS: b. Buffalo, N. Y., March 21, 1900; h. 5 feet 10 1/2 inches; brown hair and eyes; w. 175 pounds; p. Josephine Wells and Marshall J. Root, non-professionals; e. St. Paul's Preparatory School, Concord, N. H., and Yale College; w. Lin Seegal, writer; by tennis and chess. For four years he was assistant dramatic editor of the New York World, and dramatic critic of Time magazine. In 1928 he wrote the original story and dialogue of the screen production, "Varsity," for Paramount, and in 1929 the original for "Rogue's Song," the screen play "Chasing Rainbows," for Metro-Goldwyn-Mayer. Dialogue for "Pecock Alley" for Tiffany; also dialogue for Universal's "The Storm"; story and dialogue (in collaboration) for "The South-cerner," MGM.

ROSENBER, GEORGE: b. New York City; e. New York. Started in a circus; then tent and medicine shows, vaudeville stock companies, playing and directing in 200 plays; joined news staff of the New York World; with Shuberts as actor, director and writer for seven and a half years; with Harold Atridge, co-authored the original "Artists and Models"; wrote "My Maryland" with Dorothy Donnelly; wrote "Speak-easy," a Broadway success and talking picture; "She Got What She Wanted"; wrote adaptation of "Doorway to Hell" for Universal; signed with RKO-Pathé; first assignment to adapt "Put on the Spot."

ROUVERAL, AURANIA: Author of the plays: "I Never Rains," "Skiddling," "When's Your Birthday." Completed "Dance, Fools, Dance"; contract to MGM.

RUBEN, J. WALTER: b. New York City, August, 1899; e. Columbia University, specializing in psychology, philosophy and dramatic art. Was on the legitimate stage as junior; publicity and vaudeville material; two years distributing pictures for Metro. Entered motion film writing in 1924; wrote "Under the Big Top," "Avalanche," "Fools for Luck," "Vanishing Plover," "Stairs of Sand," "Sunset Pass"; adaptations, Paramount; original story for "The Fleet's In," Paramount; "Dance Hall," Radio; adaptation, "The Marriage Playground," Paramount; "Jazz Heaven," Radio; under contract to Radio Pictures in 1930-31; wrote "Loving the Ladies," "She's My Weakness," "Dead Game," "Check and Double Check," "The Royal Bed," "Bachelor Apartment," all for Radio.

RUTHVEN, MADELINE: b. near Sioux City, Iowa; h. 5 feet 6 inches, brown hair and eyes; w. 120 pounds; p. Catherine Bingham and Dwight H. Skinner, non-professionals; e. Houston Heights high school and Bay for university; in Samuel L. Ruthven, non-professional; by book collecting. With Paramount for two and one-half years; then to Metro Goldwyn-Mayer in June, 1924, as a writer and editorial adviser. Did considerable work previous to entering pictures. Three of her pictures are "Spillers of the West," "Wyoming, the Roothrasher" and "Morgan's Last Raid."

RYERSON, FLORENCE: b. Glendale, Cal., h. 5 feet 2 inches; brown hair and eyes; w. 115 pounds; p. Mr. and Mrs. Charles Dwight Willard, father was editor of the Los Angeles Evening Express, e. Pasadena high school, Stanford and Radcliffe at Harvard; also a member of George P. Baker's class of playwriting, m. Colin Clements, playwright, collaborated on "All on a Summer's Day," just published by Fourth. Wrote scenarios on "Oh, What a Night" in 1926, "The Demi-Bride," "Love Makes 'Em Wild," "Adam and Evil" and "Johnny, Got Your Hair Cut" in 1927; "Janary Murder Case," "Something Always Happens," "Easy Come, Easy Go" and "Fu Manchu" in 1928; later, "Call of the West," "Dangerous Curves," "East Company," "Painted Heels," "Mysterious Fu Manchu," "Return of Fu Manchu," 1930-31; "Drums of Jeopardy," "Tiffany," "We Three" and "The Reckless Hour," First National.

S

SAUNDERS, JOHN MONK: b. Hinckley, Minn., November 22, 1897; e. Oxford University, England, and University of Washington; m. Fay Wray, professional; by swimming and golf. No stage experience. Was second lieutenant, Air Service, Army, associate editor, American Magazine; on editorial staff of New York Tribune and Los Angeles Times. Wrote "Wings" and 30 short stories including "Legion of the Damned," "The Shock Punch," "Docks of New York" and "Brain Test." Entered films in 1925 with Paramount. Wrote "She Goes to War," with Paramount in 1930, 1930-31; wrote "The Dawn Patrol," First National.

SCHAYER, RICHARD: b. Washington, D. C., December 13, 1882; h. 6 feet; brown hair and blue eyes; w. 190 pounds; p. Julia and Col. George Fredrick Schayer, United States Army, non-professionals; e. Central high school, Washington, D. C., Georgetown university, Georgetown, D. C. (one year), and received his stage training at the American Academy of Dramatic Arts in New York City; m. Aletha Prater, non-professional; by photographing, ship model making, guitar, mandolin and banjo playing, astronomy, natural history, entomology and other indoor sports; also golf and tennis. After four years on the stage entered newspaper work and had 15 years' experience in the big dailies in Chicago, Washington and New York. Said to have been the first American to enlist in the British Army in September, 1914, in London, and the only American war correspondent who did so enlist at that time in order to get firsthand information. Wrote for United States Army, non-professionals; and in 1917 entered pictures as scenarist. Spent another year as officer in American army, then returned to Hollywood to continue scenario writing. Wrote "Free and Easy" for MGM in 1930, 1930-31; wrote "Forward March," "Monsieur Le Fox," "Those Three French Girls," "Doughboys," "Men of the North" and "Dance, Fools, Dance"; all for MGM; went to Universal as scenario editor.

SCHROCK, RAYMOND L.: b. Goshen, Ind., 1892; e. University of Illinois. Was a director for stock. Scenarios for "Winged Horseman," Universal; "West Point," "The Duke Steps Out," "Navy Blues," "Telling the World," for MGM; "Sheep-Newfounder," Fox; "Gambling Daughters," Universal, and "Shipmates," MGM.

SCHUBERT, BERNARD S.: b. Brooklyn, N. Y.; e. College of City of New York and Columbia University; h. 5 feet 5 inches; w. 145 pounds; brown hair, brown eyes; by writing plays. Author of many plays produced on Broadway and in Europe. "The Kid Himself," "Soft War over the East," "Nocturne," "Fish Gotta Swim" and "Kara." Under contract to Radio Pictures as a writer; dramatized "The Hecker" (tentative title, starring Richard Dix).

SCHUMAN-HEINK, FERDINAND CARL: b. Hamburg, Germany, August 9, 1893; e. Youkers, N. Y., Royal Gymnasium, Dresden, Germany, and Fortham University; p. Ernestine Schtuman-Heink, singer; b. 5 feet 10 inches; w. 172 pounds; brown hair, brown eyes; by reading books. Stage and screen actor; author of stage play "Equator"; screen plays "Mamba" and "The Fighting Romeo"; "Ruins" for Regal.

SEARS, ZELO: b. Brockway, Mich. Has written many magazine stories and the successful stage productions, "The Clinging Vine," "The Magic Ring," "The

Ballade" as a play starred in "The New Day," has written for Metro-Goldwyn-Mayer, dialogue and adaptations for "Lassie," "Daybreak," "Devil May Care" and "The Bishop Murder Case."

SEYMOUR, JAMES: b. Boston, Mass., April 19, 1886; e. Harvard University receiving A. B. degree in 1912; studied drama under Professor Gustav Frerking Baker, two years in France with A. E. F., joined Boston Transcript as special dramatic critic; directed only stage plays; wrote for Atlantic Monthly and other national magazines; joined Harvard executive staff as director of publicity, later in charge of Harvard series of lectures on the motion picture industry which was organized by Joseph P. Kennedy, for whom he edited and compiled the lectures in a book, "The Story of the Films"; joined Kennedy in 1927 as executive assistant, went to Hollywood as assistant to William L. Hatton, in 1929 was with Columbia, writing and directing dialogue; went to Pathé in 1930 and did the original story, adaptation and dialogue for "Swing High," wrote dialogue for Gloria Swanson's "What a Widow" and collaborated with John Robertson on "Reynold Victor"; became head of the HKO-Pathé story department.

SHORE, VIOLA BROTHERS: r. n. Viola Brothers Shore, Braxton, b. New York City; h. 5 feet 6 inches; brunette hair and brown eyes; w. 150 pounds; p. Minnie Kistner and Abram Brothers, non-professionals; e. Hunter high school and Normal college in New York City; m. Henry Braxton, non-professional; by writing swimming and dancing. Screen experience as dialogue writer of "Dangerous Curves" and "Kibitzer" and wrote the original story of "Lucky Boy" and "Hit of the Show"; also "Broadway Fever," "No Limit," in 1930.

SHUMATE, HAROLD: b. Austin, Texas, September 7, 1893; e. Washington University, St. Louis, Mo. Started his literary career by editing school paper, wrote short stories and then worked on newspaper. Sold his first motion picture story, "Fighting Itack," to old Triangle company; wrote originals for Thomas H. Ince, has written stories for Paramount, Metro-Goldwyn-Mayer, Fox, Universal, First National and Columbia; at one time was associate producer for Sam Sassa with Goldwyn; supervised the making of fifteen pictures for Asher, Small and Rogers. His latest connection before signing with RKO-Pathé was with Columbia, for whom he wrote "Mutiny" and adapted "Virtue's Bed"; his first assignment for HKO-Pathé was an original story for Bill Hottel.

SILVER, SAM: r. n. Samuel Silverstadt; b. New York City, November 22, 1900; h. 5 feet 8 inches; blond hair and blue eyes; p. Besse and David Silverstadt; w. 178 pounds; e. Boys' high school, Brooklyn, N. Y., and Cornell university; not married; by collecting really good smoking pipes, books and sports. Has written material for Broadway revues and presentation and vaudeville acts. Also has written gags for screen productions.

SMITH, HOWARD: b. Guthrie Center, Iowa, January 23, 1900; h. 6 feet; brown hair and blue eyes; w. 154 pounds; p. Ara Ellis and Elwin J. Smith (deceased), non-professionals; e. San Jose high school, Heald's college, San Jose, Cal.; not married. Reader and general assistant with Metro-Goldwyn-Mayer and Columbia and scenarist and technician with Warner Bros. Pictures in "The Silver Slave," "Land of the Silver Fox" and others.

SMITH, PAUL GERARD: Comedy writer. Wrote "Greenwich Village Follies," two Ziegfeld "Follies," two Music Box Revues and 70 vaudeville sketches; also the productions, "White Lights," "Heads Up," "Here's How." For pictures has written "Dangerous Nan McGrew," Paramount; two Harold Lloyd stories, "Welcome Danger" and "Feet First"; light comedy material for MGM.

SMITH, WALLACE: b. Chicago, Ill. Star reporter in Chicago before he was 20; newspaper correspondent in Washington, D. C.; has adapted and written a number of stories for the screen; wrote dialogue for "Smooth as Satin," Radio; 1930-31 he wrote "Alias French Gerie," "Framed" and "The Silver Horde," Radio.

SNELL, EARLE: b. Santa Ana, Cal., May 23, 1886; e. University of California, Berkeley, specializing in English and law (B. L. degree). Was a university instructor on newspapers, publicity, theatre manager. Wrote "The Grandstand," "Generations of Poppy Poppinell." Entered picture business in 1923; screen work, "The Bushier," original; "On Your Toes," original; adaptation of "That's My Daddy," "The Cohens and Kellys in Atlantic City," "Good Morning, Judge," "The Night Bird," "Clear the Deck"; wrote original and scenario for "Embarrassing Moments," Universal; scenario for "It Can Be Done," "The Mysterious Night," Universal; 1930-31, "Sunny Skies," "Hot Curves," for Tiffany; "The Aie," Hal-errin, and "Subway Express," Columbia.

SPENCE, RALPH: b. Houston, Texas, 1889. Was

EVE UNSELL

Adaptations

"UNFAITHFUL" by John Van Druten—Paramount (Ruth Chatterton)

"UP POPS THE DEVIL" by Hackett-Goodrich (collab. with Arthur Kober)—Paramount

Continuity

"A MAN OF THE WORLD" by Herman Mankiewicz—Paramount (William Powell)

vice-president and general manager of the Houston Daily Telegram, correspondent with Pershing on Mexican border. Screen career, Mack Sennett Sunshine Comedies, Fox; wrote "American Pluck," Chadwick; "Bringing Up Father," MGM; titles for "A Lady of Chance," MGM; 1930-31, "The Floradora Girl," MGM, and "Assorted Nuts," Radio.

SPEWACK, BELLA: b. Hungary. Began writing at the age of 10; contributed to Red Book, Metropolitan, Live Stories, Liberty and Cosmopolitan; interviews for New York Times, Herald-Tribune, The Sun and The Post; press agent for the Actors Equity Association; national publicity director of G. S. Scouts of America; went to Europe with her husband as foreign correspondent for the New York World; four years with headquarters at Moscow; since 1926 has been writing for the theatre; co-author, with her husband Sam Spewack, of "War Song," "Poppa," "The Solitaire Man," and "The Shyster"; author of original screen story, "For the Love of Lil," Columbia; signed by Paramount and worked on the dialogue of "Roped In."

SPRAGUE, CHANDLER: h. Haverhill, Mass., May 26, 1886; e. Phillips-Exeter University; h. 5 feet 11 inches; w. 175 pounds; dark hair, brown eyes; by tennis and fishing. In 1926 went to United Artists as assistant to John Considine; scenarized "Camille" for Norma Talmadge; went to Famous Players-Lasky as a writer; joined Fox in 1929.

STANGE, HUGH: b. New York City, June 28, 1894; e. New York Military Academy; h. 5 feet 11 inches; w. 146 pounds; light brown hair, hazel eyes; by painting in water colors, boating and swimming. Dramatized "Seven Years," which was produced while he was fighting in France; returned to U. S. and dramatized "The Pan Alley," "Fog Bound," "Headquarters," "Veneer," and "The Long Road." Recently completed "After Tomorrow," which John Golden will produce; now under contract to Fox Films.

STANLEY, IMOGENE: b. Denton, Texas; e. Dallas, Texas; h. 5 feet 4 inches; w. 118 pounds; chestnut hair, blue eyes; by sailing a boat. Did general reporting on Washington Daily News; wrote many short stories; signed Fox contract in March, 1931.

STARLING, LYNN: b. Hopkinsville, Ky.; w. 170 pounds; brown hair, blue eyes. Legitimate stage actor, scoring in "East Is West" and in "The Famous Mrs. Fair"; first play was "Meet the Wife," followed by "In His Arms," "Weak Sisters," "Skin Deep"; dramatized "Basquerie." In 1930-31 wrote "Stolen Thunder," "Lover Gambler" and "More Than a Kiss," all for Fox.

STARR, JAMES A.: r. n. James Atherton Starr; b. Clarksville, Texas, February 3, 1902; h. 5 feet 5 inches; dark brown hair, blue eyes; w. 140 pounds; e. Elizabeth and W. C. Starr, non-professionals; e. Oakland Technical high school; m. Eye Conrad, professional; by collecting rare books, first editions. Titles and dialogue on the following Warner Bros. pictures, "The Lion and the Mouse," "My Man," "The Million Dollar Collar," "One Stolen Night," "The Little Wildcat," "Kid Gloves and Baggage" and "Stolen Kisses." Titles for Fox pictures, "Chicken a la King," "His Favorite Wife," "The Deadwood Coach," "The Lone Star Ranger" and "Sky High"; and comedy construction on "Harold Teen" for First National and "Chicken a la King" for Fox; also "Sweethearts on Parade," "Is Everybody Happy," "In the Headlines," "Rough Waters," "Man Hunter," "Wide Open," "Snow Girl in Hollywood," "In the Next Room," "Sonny Boy," "Frozen River," "The Other Tomorrow."

STEWART, DONALD OGDEN: b. Columbus, Ohio, November 30, 1894; h. 6 feet; blue eyes and blond hair; w. 180 pounds; e. Phillips Exeter Academy, Yale University, specializing in English literature; married and has one son, Ames Oden Stewart, 2½; by golf. Has lived in Columbus, Ohio, Exeter, N. H., New Haven, Conn., Birmingham, Ala., Pittsburgh, Pa., Chicago, Ill., St. Paul, Minn., New York City, Paris, France, Vienna, Austria, Budapest, Hungary, Capri, Italy. Wrote the following books: "A Parody Outline of History" (1929), "Perfect Behavior" (1929), "Aunt Polly's Story of Man-Kind" (1923), "Mr. and Mrs. Haddock Abroad" (1924), "The Crazy Fool" (1925), "Mr. and Mrs. Haddock in Paris, France" (1926), "Father William" (1929). Plays: "Rebound," produced by Arthur Hopkins; musical comedies, "Fine and Dandy," produced by Green and Geuster. Wrote stories for screen, "Brown of Harvard" (adaptation), "Laughter" (adaptation); also acted in "Not So Dumb," MGM; and in several original shorts for Paramount.

STONE, JOHN: r. n. Jack Strunwasser; b. New York City, September 12, 1888; h. 5 feet 10 inches; brown hair and blue eyes; w. 175 pounds; p. Bertha and Samuel Strunwasser, non-professionals; e. DeWitt Clinton high school, New York City, College of New York and New York university, no stage training; m. Hilda Hess, writer; by handball and swimming. Screen experience covering a period of 10 years consists of writing for most of the Fox stars during this time such as William Farnum, Dustin Farnum, William Russell, Shirley Mason, Buck Jones; two Zane Greys for Paramount, "Nevada" and "Drums of the Desert"; two years for Tom Mix, writings including "No Man's Gold," "The Great K. and A. Train Robbery," "Hard Boiled," "Daredevil's Reward" and "Arizona Wildcat." Later features: "Roadhouse" with Lionel Barrymore; "Win That Girl," a football satire; "The Play Girl" with Betty Hampton; "Trop and Pep," Butler production; "Homesick," Lehman production; "Captain Lash" with Victor McLaglen, and "The Exiles," a William Beaudine production; "Three Bad Men," a John Ford production; (1929) "Lilac Time," First National; director of foreign productions for Fox in 1930, 1930-31; "Wild Company," Fox.

SULLIVAN, WALLACE: b. Chicago, Ill., November 19, 1902; h. 5 feet 8 inches; blue eyes and brown hair; w. 142 pounds; e. Northwestern University and Kent College of Law, specializing in law and commerce and business administration; by golf. Has 10 children, New York and Palm Beach, Fla. Wrote "The Game Chasers" stage play. Entered pictures in 1929 through submitting scenarios which were produced, resulting in staff job. Wrote the following screen stories: originals, "Master Sweeper," with Chester Conklin; "Bard of Broadway," with Walter Winchell; "Roseland," with Ruth Etting; "Purely an Accident," "Success," "Let's Merge," "Grounds for Murder."

SWERLING, JO: h. Russia; h. 5 feet 9 inches; w. 170 pounds; brown hair, gray eyes. Was a newspaper and magazine writer; wrote vaudeville and screen plays; "The Kibitzer," "Obey That Impulse" and "One of Us"; under contract to Columbia, recently completed "Dirigible," "Ten Cents a Dance,"

"The Miracle Woman" and "Good Bad Girl," all for Columbia; other 1930-31 pictures for Columbia are: "Ladies of Leisure," "Around the Corner," "Sisters," "He's Island," "Rain or Shine," "The Squealer," "Madonna of the Streets" and "Anybody's Girl."

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TALBOT, HAYDEN: b. New York City, March 1, 1892; e. Paris and Germany, Berkeley School, New York; Williams College; studied English literature, piano and organ; h. 5 feet 11 inches; w. 142 pounds; red hair, blue eyes; by swimming and riding. Twenty-seven years with Hearst papers in New York, Chicago, San Francisco, Los Angeles, London and Europe generally; produced plays: "The Joker," "The Truth Wasn't," "God's Country," "The Girl Nobody Knew" and "Mystery." A writer, mainly short stories and books. Screen work includes: "Alimony," "The Married Virgin," "Body and Soul," "Buttons," "The Understanding Heart," "The Flaming Forest" and "The Wyoming Wonder."

TAYLOR, MATT: b. New York City, February 10, 1898; h. 5 feet 8 inches; w. 140 pounds; p. Emma and Sam Taylor, non-professionals; e. Fordham university; married. Writer of dialogue adaptations. Has written the "Exalted Flapper," for Fox; "Tonight at Twelve," "Skinner Steps Out," "Paradise Ahoj," "College Racketeer" and "Carnival" with Universal, with whom he was under contract during 1929; also "Red Hot Speed," "Exalted Flapper," 1930-31; "Young Desires," "The Lion and the Lamb," Columbia.

TERRETT, COURTENAY: b. Miles City, Mont.; September 2, 1903; e. Columbia University, New York City. Began newspaper career at age of 15; worked on papers in the West until 1921, then on the New York Herald-Tribune as assistant city editor and afterward as star reporter and special writer on the New York Evening Post, New York Mirror, Telegram and The World; author of "Only Saps Work" and numerous magazine articles. Writer for Paramount until December, 1930, and with Fox Film Corporation since that time.

THALBERG, SYLVIA: b. Brooklyn, N. Y.; h. 5 feet; brown hair and dark brown eyes; w. 95 pounds; p. Henrietta and William Thalberg, non-professionals; e. Girls high school, Brooklyn, N. Y.; m. Laurence Weinsarten, professional; by bridge and dogs. She has written for the screen five years. Some recent pictures are: "Lovers," "Baby Mine," "China Bound," "Untamed," "Montana," "The Circle" and "Remote Control." Under contract to Metro-Goldwyn-Mayer. Later work on "Strictly Unconventional," "Montana Noon," 1930-31; "The New Moon" and "Those Three French Girls," MGM.

THEW, HARVEY: b. Mankato, Minn., July 4, 1890; e. University of Minnesota, specializing in history, English literature and astronomy. Was a newspaper and magazine writer, New York Tribune World, Herald and American, wrote "Cruise of the Wock" (book), "Young America" (play), "Playing Around" and "Julius Sees Her" (musical comedies). Entered pictures in 1915, starting as reviewer for Motion Picture News, thence to Lasky Corporation; wrote "Those Without Sin" (original), "Delicious Little Devil" (original), "Street of Illusion" (original) adaptations of "Seventeen," "Uncle Tom's Cabin," "Clothes," "The Head Man," "Gire and Take," "Blockade," "Skinner Steps Out," "FBO; scenario and dialogue for "The Arlyle Case," Warner; "The Hottentot," Warner; adaptation and dialogue for "Show Girl in Hollywood," First National, and "Tiger Rose," Warner; 1930-31, "Dumbbells in Ermine," "Penny Arcade," "The Matrimonial B-Id," "Divorce Among Friends," "Illicit" and "The Genius," all for Warner Bros.

THOMPSON, HARLAN: b. Hannibal, Missouri, September 24, 1890; e. Kansas University. Did newspaper work on Kansas City Star, Kansas City Post, New York World; magazine writer, playwright and musical comedy librettist. Entered picture business in 1923 when offered a contract by Paramount; wrote originals for "Hot News," Paramount; "Married in Hollywood," Fox; adaptations for "The Ghost Talks," "Words and Music," Fox; "Take Me Home," Paramount; dialogue and lyrics for "Married in Hollywood," 1930-31; "Women Everywhere," "Are You There" and "Girls Demand Excitement," all for Fox.

THOMPSON, PEGGY: r. n. Margaret McLeay Thompson; h. New York City, November 6, 1909; h. 5 feet 6 inches; green eyes and red hair; w. 120 pounds; e. St. Louis, Mo., Sacred Heart Convent and Paris, France, two years of college, St. Louis and California, specializing in French, literature, Latin, dramatics; by tennis, riding, swimming. Has lived in New York, St. Louis, Hollywood, Paris, Atlanta. Entered pictures in 1928 as secretary to Rowland V. Lee. Wrote an original Colbert story. Translated "The Last Days" from French to English, translated "Big Pond," English to French.

TOWNE, GENE: b. New York City, March 19, 1904; h. 5 feet 9 inches; blond hair and gray eyes; w. 165 pounds; p. Sally and Ward Towne; e. Clinton, New York; m. Betty Browne, professional; by polo. With First National longer than any other writer—over four years, and was ranked among the first five title writers in the day of silent pictures. Was one of the first writers at First National to write a talking picture. He worked in the office of the title writer, 1929, among them "Lilies of the Field," "Drak," "Painted Angel," "Loose Ankles," "Saturday's Children" and "Strictly Business." Signed November 18, 1929, one week after leaving First National with Universal Picture Company. Author of play, "The Beggar's Parade," 1930-31; "The Czar of Broadway," Universal; "Strictly Modern," First National; "The Femme," James Cruze Productions.

TOWNLEY, JACK: r. n. J. Woodward Townley; h. Kansas City, Mo., March 3, 1897; h. 6 feet ½ inch; dark brown hair and blue eyes; w. 160 pounds; p. Virginia and Benjamin Woodward Townley, non-professionals; e. Westport, Kansas City, Mo., and Columbia, N. Y.; not married; by golf, tennis and reading. Screen experience as child actor with Edison, "It's a Wonderful Idea," "Written for the Ladies," original continuity dialogue for Audible Pictures, Inc., and the following for Universal, "Love and Kisses," original, "13 Washington Square," adaptation, "Red Lips," continuity, and "Cohens and Kellys in Atlantic City," original, and the following original continuity for Columbia: "Father and Son," "Bachelor Girl," and "Wicked Angel." He also wrote the original idea, original featuring Johnny Hines, for First National, and "Call of the Circus," continuity, for the Pickwick Pictures, also "The Last Dance,"

original, scenario and dialog. 1930-31; "Phantom Hoofs," and "The Avenger," Columbia; "Three Hollywood Girls," and "Marriage Rows," Educational.

TRAUB, JOE: r. n. Joseph Leonard Traub; b. New York City, October 12, 1901; h. 6 feet; dark hair and brown eyes; w. 175 pounds; p. Rose and Henry Traub, non-professionals; e. DeWitt Clinton and New York university; not married; by boxing, football and aviation. He is a comedy writer and wrote the titles for the series for Jimmy Aubrey and for the series for Billy West for Independence Company and titles for the series for Arthur Lake for Universal Company. Also wrote dialogues for Columbia for two years and features and shorts.

TUCHOCK, WANDA: Has written scripts for such pictures as "Billy the Kid," "Hallelujah," "Not So Dumb"; all King Vidor productions; completed a script for "The Rise and Fall of Susan Lenox" for MGM, starring vehicle for Greta Garbo.

TULLY, JIM: b. St. Marys, Ohio, June 3, 1891; b. 5 feet 4 inches; auburn hair and light blue eyes; w. 170 pounds; p. Biddy and James Tully; e. six years in an orphanage. Is a writer under contract to MGM. Wrote "Way for a Sailor," also appearing in the film.

U

UNSELL, EVE: b. Chicago, Ill.; p. Amelia Jeffries Jones (French and Welsh) and Henry Unsell (German and English), non-professionals; e. Emerson college, Boston (drama, English and literature); Missouri State university (general); Christian college, Columbia, Mo., from which she was graduated before 18; Dramatic art in Paris under Mme. Weinschenk, and a summer extension course at Oxford university; m. Lester Blankfield, non-professional; by sea life and reading. Wrote her first story for Universal and second, "The Pawnbroker's Daughter," for Alice Joyce. Then freelanced for Paramount and also wrote for Marguerite Clark, Mary Pickford, John Barrymore, Pauline Frederick and Elsie Ferguson for about 10 years. Wrote the "Cup of Fury" for Metro-Goldwyn-Mayer, a Rupert Hughes production; the adaptation for "Long Live the King" with Jackie Coogan; and "Shadows of Paris" for Paramount with Pola Negri. Others she has written are "Daring Youth," "The Breath of Scandal," "The Plastic Age," "Thunder Mountain," "Fercy," "The Ancient Mariner," "Hell's Sinner," and "What Fools Men," in 1925; "The Girl from Martmartre," "The Lily," "Exclusive Rights," "Sandy," "Siberia," "Yellow Fingers," "Her Second Chance" and "The Yankee Senator" in 1926; also "Conquest" and "Spirit of Youth," 1930-31; "The Medicine Man," Tiffany, and "Unfaithful," for Paramount.

V

VAN DINE, S. S.: h. Charlottesville, Va., 1899; e. St. Vincent College and Pomona College in California; was graduated from Harvard in 1906. Literary editor of the Los Angeles Times from 1907 to 1914; dramatic critic for same paper from 1912 to 1914; worked for New York Evening Mail, San Francisco Bulletin and Hearst's International Magazine; became police commissioner at Bradley Beach, N. J., in 1929; author of a number of books on art, literature and philosophy; wrote articles for a number of American and European magazines on artistic and literary subjects; published several musical compositions of his own; published his first mystery story in 1926, "The Benson Murder Case," followed by "The Canary Murder Case," "The Greene Murder Case," "The Bishop Murder Case" and "The Scarab Murder Case." Paramount bought his stories and hired him on their writing staff; next under contract to First National to write original mystery, "The Blue Moon Murder Case," starring Walter Huston.

VAJDA, ERNEST: b. in Hungary. Had four plays simultaneously on Broadway two seasons ago, "The Harem," produced by David Belasco; "Grounds for Divorce," produced by Charles Frohman; "Fata Morgana," produced by the Theatre Guild, and "The Little Angel," a Brock Pemberton production; is also author of "The Drive," "The Crown Prince," "Mr. Bobby," "Unexpected Guest" and "The Confession," which he wrote under the pseudonym of Sidney Garlick; author of "Carnival Marriage," and the book for an opera, music for which was done by Poldini and which won first prize in a Budapest contest for the opera book. The opera was produced at Budapest in the Royal theatre. At a reception given in his honor by the leaders of the theatrical and literary circles of London, he was hailed as one of the greatest playwrights of the world. Has written for the screen a starring vehicle for Adolphe Menjou, "A Woman on Trial" for Pola Negri; "Service for Ladies" and "Serenade," then assigned to write and supervise the Menjou pictures for Associated Producers. P. Schulberg, his first under this new system was "The Code of Honor"; the second "Supr of the Gaiety." Wrote (1929) "Marquis Preferred," "Whirl of Youth" and "Innocents of Paris"; later "Love Parade," "Such Men Are Dangerous," 1930-31; "Monte Carlo," for Paramount.

VEILLER, ANTHONY: Educated at Union College, New York City; worked as a reporter, theatre manager, publicist, advertiser and playwright. Under contract to Radio on writing staff. Is the son of Bayard Veiller and has written two successful plays.

VEILLER, BAYARD: Under contract to MGM; has written "Within the Law," "The Thirteenth Chair," "The Trial of Mary Dugan"; directed "Trial of Mary Dugan"; wrote original story of "Guilty Hands" for MGM.

VEKROFF, PERRY N.: b. Alexandria, Egypt; e. Robert College, Constantinople, and University of Sofia, Bulgaria, received A. B. degree; h. 5 feet 7 inches; w. 175 pounds; brown hair, brown eyes; by fishing. On the stage and screen since 1902, as actor, director and author; devised charting system for production department of Kinemacolor Company, gave him first chance as director after year's service as scenario editor. Screen writing includes: "Soldier's Pleading," original of "What Wives Want," Universal; original and adaptation for "The Child Thou Gavest Me," MGM; adaptation of "Thunderate," First National; original and adaptation of "The Stranger," 1930-31 wrote "Big Boy" for Warner Bros.

W

WALKER, H. M.: b. Logan County, Ohio, June 27, 1887; e. in West Middleburg, Ohio; m. Virginia Gross, professional dancer; by most sports. Was sports editor on the Los Angeles Examiner, and wrote

"Hinky Bop" in book form. Entered pictures in 1916 with Hal Roach, and has filled more than 1,000 short reel comedies. At present is under contract to Hal Roach studios.

WALTER EUGENE B. Cleveland, Ohio. After his attendance at public schools, he entered newspaper work, reporting for such papers as the Cleveland Plain Dealer, Cleveland Press, Detroit News, New York Sun, New York Globe, Cincinnati Post and Seattle Star. Was a member of the First Volunteer Cavalry during the Spanish American War. After leaving the newspaper he has written such successful plays as "The Underdog," "The Real Issue," "The Wolf," "Hald in Full," "Sergeant James," "The Flag Station," "The Easyest Way," "Inside the Circle," "Just a Wife," "Boots and Saddles," "Fine Feathers," "The Trail of the Lonesome Pine," "Just a Woman," "Little Shepherd of Kingdom Come," "The Knife," "The Assassin," "Friendship," "Q. 1," "The Challenge," "The Man's Name," "The Day," "The Girl," "Thieves in Clover," "The Man Who Met God" and "Going Through"; author of the series of lectures, "How to Write a Play"; joined Radio Pictures.

WATKINS, MAURINE: b. Lexington, Ky.; e. Butler School at Indianapolis, Hadcliffe and Yale College; h. 5 feet 5 inches, w. 120 pounds; dark brown hair, green eyes. Began her career as newspaper reporter on Chicago Tribune; her first book was "The Devil's Daughter," followed by "Chicago"; numerous scores wrote "So High Me God" for George Kaufman production; in 1931 wrote "Up the River" and "Doctors' Wives" for Fox.

WATTERS, GEORGE MANKER: b. Rochester, N. Y., April 27, 1892; e. University of St. Louis, specializing in liberal arts. Was a theatrical manager, director, playwright. Entered pictures in 1927; wrote original and adaptation of "Hurricane," "Sawdust Paradise," adaptation for "Behind the Makeup," Paramount, 1930-31, "Living for Love" and "Good Intentions," for Fox.

WEAD, LT. CDR. FRANK: In the United States Navy, one of its greatest fliers; injured in an accident in his home, he turned to writing and has become one of the most successful authors of aviation fiction; has written "Brisble," Columbia; "The Flying Fleet," MGM; was associated in the development of "Sea Eagles" and "Shipmates" for MGM.

WEIL, RICHARD: b. New York City, October 29, 1893; h. 6 feet 1 1/2 inches; brown hair and eyes; w. 200 pounds; p. Pauline Schloss and Julius Weil, non-professionals; e. Townsend Harris Hall; m. Isabelle Keith, professional, by books, golf, tennis and hunting. Screen experience as writer of dialogue for "Two Weeks Off," "Hard to Get" and "The Girl From Woolworth's" for First National and several Universal comedies. Previously did titles and comedy construction for Educational, Universal, Fox and others, 1930-31; "Two Weeks Off" and many comedies.

WEITZENKORN LOUIS: b. Wilkes-Barre, Pa. Started in newspaper work at age of 16; sold first fiction story at age of 21; first important effort sold to Metropolitan Magazine; held editorial and executive positions on New York Tribune, New York Times, New York Graphic and New York World; served as volunteer with American Light Tank Corps during war, returned to France in 1919 to write; while there wrote "Five Star Final," American newspaper play; joined scenarist staff of Paramount in 1931.

WEST, CLAUDE: Adapter of several MGM hits, including "Last of Mrs. Cheever," "A Lady's Morals," "The Seal Kiss" and "A Lady of Scandal."

WESTMAN, LDLITA ANN: b. Los Angeles, Cal., September 27, 1906; h. 5 feet; red hair and blue eyes; w. 112 pounds; p. Theodore Westman and Lily Wren, professionals; by, tennis and swimming. Ten years'

stage experience in singing, dancing and dramatic roles. Played the lead in "Tullahoma," "Imaginary Invalid," "Lady Be Good," etc. Has 250 published short stories. Author of the stage play, "Cooking the Goose," has had stories published in Mancey's, McClure's and Young's magazines. Began writing for the screen in 1929 at Paramount studios. Sold screen rights of "Cooking the Goose" to Radio Pictures. Wrote "Runaway Bride."

WEXLEY, JOHN: b. New York City, e. New York City, h. 5 feet 9 inches, w. 170 pounds, brown hair, blue eyes. Author of the play, "The Last Mile"; entered pictures in 1910 with Universal.

WHITE, BETTY: b. Oak Park, Ill.; e. Northwestern University. Started her career in a molestation interior decoration shop in Chicago; had written many articles and short stories of college life before winning \$1,000 prize for her first novel, "I Lived This Story", under contract to Paramount.

WILLARD, JOHN: b. San Francisco, Cal., November 28, 1888; e. Paris, England, and F. S. U.; h. 6 feet, w. 200 pounds; gray hair, gray eyes; by golf and swimming. Was actor, singer, playwright, art student, aviator; author of stage plays, "Cat and Canary," "Green Beetle," "Sisters," "Adventure," "Men." Entered picture business in 1929, originals for "Cat and the Canary," "Black Waters," "Boudoir Diplomat" and "The Cat Creeps," Universal.

WILLIS, F. MCGREW: b. Pleasanton, Iowa, 1890; h. 5 feet 11 inches; black hair and blue eyes; w. 145 pounds; m. Lola Barry, professional; by working Wrote comedy and adaptation on the following pictures: "Charley's Aunt," "The Light That Failed," "The Midshipman," "Up in Mabel's Room," "My Friend from India," "Getting Gertrude's Garter," "The Girl in the Bullman," "A Blonde for a Night," "Annapolis," "Two Weeks Off" and "Twin Beds."

WILSON, CAREY: b. Philadelphia, Pa., May 10, 1891; h. 5 feet 10 inches; blond hair and blue eyes; w. 162 pounds; p. Anna Margaret and William Trevo Wilson, non-professionals; e. Industrial Art school, Philadelphia, and Rutherford high school, Rutherford, Pa.; stage training in school and amateur dramatist; m. Nancy Everett, stage dancer; by, electrical and mechanical sides of radio, as well as photographs, automobiles, tennis, aviation and amateur 16 m. m. motion pictures in color. Author of two school plays of three acts each and of one act playlet, "Saffron," produced at the Writers' Club; screen playwright of "Ben Hur," directed by Fred Niblo; "His Secretary," starring Norma Shearer; "He Who Gets Slapped," directed by Victor Seastrom; "The Midshipman," starring Ramon Novarro; "The Cardboard Lover," starring Marion Davies for Metro-Goldwyn-Mayer; "The Private Life of Helen of Troy," "Oh Kay," "Jalac Time," "Orchids and Ermine," "That's a Bad Girl," "Naughty but Nice," and "The Stolen Bride" and "American Beauty," starring Billie Dove, and "The Sea Tiger" with Milton Sills for First National. Also "The Awakening," with Vilma Banky; "His Captive Woman," directed by George Fitzmaurice; "The Flying Fool" with William Boyd, and "Geraldine," a Pathe production; also "Why Be Good," "Footlights and Fools," "Peacock Alley," "The Bad One" in 1930; "Behind Office Doors," Radio, in 1931.

WIDD, CYRUS: b. Washington, D. C.; e. in Washington. Secretary to executives of Southern Railway; vaudeville sketch with William Hawtro; with Frohman in "An Englishman's Home" and "Pines of Fate"; secretary, stage manager and actor with Eugene Walter in "The Trail of the Lonesome Pine," "Fine Feathers," "The Knife," "Little Shepherd of Kingdom Come"; actor and stage-manager for Shuberts; first writing assignment, extra lyrics for "Mavtime"; then wrote lyrics for "The Melting of Molloy"; book and lyrics, "The Blushing Bride"; book "Sally, Irene and Mary," from Elsie Dowling's vaudeville act; book

"The Street King" and "How Woe" Wrote book end story for Dante's "Inferno" for Fox, 1931. "The Buckskin and Hair Show at Sunrise," Radio.

WOLFE, EDGAR ALLEN: Wrote the books of many Zueffell titles and scores of western experiences as writer "Gang War," "Hit of the House," "Broad-minded," under contract to MGM and in 1930 wrote "Taber Made Man" and "The Great Lover."

WODN BASIL: b. London, England, September 28, 1893; e. Harby and St. Anne's in England; h. 5 feet 11 1/2 inches, w. 175 pounds, brown hair, blue eyes, by riding. Entered pictures in 1910, wrote "Mabel The Iron Man," "The Painted Lady," "Lazy Lady," "Heartbeat Love," Warner.

WRAY, JOHN: See Male Players' Biographies.

Y

YOST, DOROTHY: b. St. Louis, Mo., h. 4 feet 11 1/2 inches, brown hair and dark brown eyes, w. 100 pounds; p. Alice Kern and Robert M. Vost, father newspaper editor; e. Polytechnic high school, Los Angeles, m. Dwight W. Cummins, scenarist, writer, by, boating and fishing. Screen experience as scenarist of "The Star Dust Trail," "The Millionaire Policeman," "Kentucky Preble," "My Husband's Wives," "Marriage in Transit" and "Wings of the Storm" in 1925, "The Harvester," "Moulders of Men," "Judgment of the Hills" and "Pinney Payments" in 1927, and in 1928 for Metro-Goldwyn-Mayer, "Devils of the Deep"; later, "What Men Want," 1931. "The Sea Hat," MGM.

YOUNG, WALDEMAR: b. Salt Lake City, Utah; p. Agnes Mackintosh and Mahon Young, e. Salt Lake City high school and Stanford university, m. Elizabeth Haight Young. Has written "The Unholy Three," "Dorothy Vernon of Haddon Hall," "Trail of '98," "London After Midnight" and most all of the Chaney pictures directed by Tod Browning (1929), "Where East Is East"; later "Ladies Love Brutes," "Sally," "Black Watch," "Salute," "Seven Fawns," 1930-31. "The Return of Dr. Fu Manchu" and "The Man from Wyoming" for Paramount; "The Girl of the Golden West" for First National; "Chances," First National.

YOUNGER, A. P.: b. Sacramento, Cal., h. 5 feet 10 1/2 inches; dark hair and gray eyes; w. 175 pounds; p. Andrew Younger, non-professional; e. high school, San Francisco; m. Marce V. Dearing, non-professional. Wrote the scenarios for "Twelve Miles Out," "While the Lily Sits," "Slide, Kelly, Slide," "Brown of Harvard," and adapted "Alas Jimmy Valentine" for Metro-Goldwyn-Mayer; "Sunny Skies," "Sweetheart," "Extrasaganzo" and "The Single Sin" for Tiffany; "Five and Ten" for MGM; signed contract with First National and wrote "Sally" for Marilyn Miller.

Z

ZILAHY, LAJOS: b. Nagyazalota, Hungary; e. University of Budapest; h. 5 feet 9 inches; w. 145 pounds; red hair, blue eyes. Author of the following plays "The Sun is Shining," "The Musical Clowns," "Telet," "Silvera" and several other well known productions, his first novel, "Two Prisoners," published in six languages. The first play he ever wrote was "The General" which was put away and forgotten for ten years; recently revised it and was produced in Budapest; picture rights to "The General" were bought by Paramount and he went to Hollywood to work on the screen treatment of the play, which was produced under the title, "The Virtuous Sin"; signed long term contract to Paramount as a writer; recently wrote "Five and Ten" for MGM.

CAMERAMEN, ART DIRECTORS, ETC.

AUTREY, MAX MUNN: b. Dallas, Texas, June 24, 1888; h. 6 feet 3/4 inch; blue eyes and light hair; w. 172 pounds; e. Dallas high school, University of Texas; m. non-professionals; by, golf, archery, fishing and all sports. Photographed stage celebrities for many years. Special photographic artist in Hollywood for ten years, having photographed such personalities as: The Archduke of Rumania, H. R. H. Prince of Wales, Madam Schuman-Heink, Galli Curci, John McCormack, Will Rogers. For the past six years has been under contract to Fox Films as special portrait artist in Hollywood.

BANTON, TRAVIS: b. Waco, Texas, August 18, 1894; p. Margaret Jones and Renfro Banton, non-professionals; e. Columbia university and the Art Students' League of Fine and Applied Arts, New York; not married; by, work. Is costume designer for Paramount.

CLARK, CHARLES GALLDWAY: b. Potter Valley, Cal., March 10, 1899; h. 5 feet 11 inches; brown hair and hazel eyes; w. 190 pounds; p. Anne E. Millington and Charles F. Clark, non-professionals; e. Polytechnic high school, Los Angeles; not married; by, microscopy and game preserve. Stage experience consists of several attempts to get a chance at the old Burbank theatre, Los Angeles, as a child. Started in film laboratory work at D. W. Griffith laboratory in 1919; then followed better positions at the Horsley and National Film Company laboratory. At the latter every possible spare moment was spent in learning the camera, which resulted in a chance to photograph in part a serial, "The Son of Tarzan." Worked in similar manner on "The Half Breed" and "Slippy McGee" for Morosco; thence to Lasky studio to start all over again as an assistant on "Burning Sands" and "Ebb Tide." George Melford, the director of the last two, then arranged that he go East to be second cameraman on "Java Head" and "You Can't Fool Your Wife." He then became Melford's first cameraman, returning to the Coast to photograph "Salomy Jane," "Get Love," "Top of the World," "The Light That Failed," "Dawn of a Tomorrow," and "Flaming Barriers" for Paramount; "Friendly Enemies" and "Hunt Mery." George Melford, the director of the last two, then arranged that he go East to be second cameraman on "Java Head" and "You Can't Fool Your Wife." He then became Melford's first cameraman, returning to the Coast to photograph "Salomy Jane," "Get Love," "Top of the World," "The Light That Failed," "Dawn of a Tomorrow," and "Flaming Barriers" for Paramount; "Friendly Enemies" and "Hunt Mery." George Melford, the director of the last two, then arranged that he go East to be second cameraman on "Java Head" and "You Can't Fool Your Wife." 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ment of productions. Seven years' experience as motion picture architect and art director for United Artists.

GARBER, DAVIO S.: Art director. h. Floyd Knobs, Indiana, October 9, 1900; h. 5 feet 7 inches; dark brown hair and brown eyes; w. 146 pounds; p. Emma Garber and Abraham Garber, non-professionals; e. Bridgeport High School, Pennsylvania, Carnegie Tech; not married; hy. tennis, swimming, baseball, football, fishing, hunting, and music. Screen experience; art director at Universal, 1926-28 charge of sets for 2 and 5 reel Westerns and serials, 1929, art director for Hoot Gilson productions, 1930 Universal, English and foreign versions of "East is West," "Boudoir Diplomat" and "Resurrection."

GAUDIO, TDNY: r. n. Gaetano Gaudio; b. Rome, 1885, coming from a family of noted photographers. Began his career with the old Vitagraph company in New York as head of this firm's celluloid laboratories, later taking charge of camera and laboratory work at the old Imp company, headed by Carl Laemmle; in 1911 went to Hollywood and was placed in charge of all camera work at Universal. Among the early screen releases which he photographed was "The Unpardonable Sin," the first war picture, featuring Wallace Beery and Blanche Sweet. Photographed all of the Marshall Neilan productions for a number of years and later turned the first crank on Allan Dwan specials. More recently he was Norma Talmadge's cameraman, directing the photography of this star's pictures for more than four years; among the Talmadge films which he photographed were "The Eternal Flame," "Ashes of Vengeance," "Secrets," "The Lady" and "Beverly of Graustark." Also filmed "Two Greta Garbo specials for Metro-Goldwyn-Mayer," "The Torrent" and "The Temptress," photographed Lew Cody's "The Gay Deceiver," and two recent films for First National, "The Blonde Saint" with Doris Kenyon and Lewis Stone, and "Affairs of a Follies Girl," starring Billie Dove. Among his cinematic triumphs were "Two Arabian Knights," featuring William Boyd and Louis Wolheim, "The Gaucho," Douglas Fairbanks' starring vehicle, "Hell's Angels" for Caddo Company, United Artists release. He photographed (1929) "She Goes to War" and "On With the Show," and later "Tiger Rose," "Devil's Playground," "General Crack." Under long term contract to Howard Hughes, Caddo Productions, Gaudio is a 32nd degree Mason and a member of the 233-Club, Hollywood's organization of Master Masons.

GIBBONS, CEDRIC: Art director. b. Dublin, Ireland; h. 5 feet 11 1/2 inches; gray hair and eyes; w. 160 pounds; p. Veronica Fitzpatrick and Austin P. Gibbons, non-professionals; e. privately educated abroad. m. Dolores Del Rio, professional; hy. tennis. Screen experience, art director for Thomas A. Edison Studio, Bedford Park, New York, 1915-17 Goldwyn Pictures Corp., New York City and Culver City, Cal., 1918-23. Metro-Goldwyn-Mayer Studios, Culver City, Cal., 1924 to present.

GODD, FRANK B.: r. n. Frank Bucher Good; h. Columbus, Ohio, October 3, 1884; h. 5 feet 8 1/2 inches; grey hair and eyes; w. 175 pounds; p. Mary Jane McHall and George P. Good, non-professionals; e. East high school, Columbus; m. Dolores Gannon, non-professional; hy. aviation and racing cars. Six years in vaudeville. An automobile race driver from 1906 to 1912. Played leading man in three-reel Biograph automobile race pictures. In 1912 played lead opposite Ford Sterling in "Love and Vengeance" for Sterling Motion Picture Company. The same year started on camera work with Sterling Motion Picture Company. On camera work for two and one-half years with Majestic, Reliance and D. W. Griffith Studios; seven years with Fox; five years with Jackie Coogan productions. Photographed (1929) "Cheyenne," "Lawless Legion" and "California Mail."

HALL, CHARLES B.: h. 1890; h. 5 feet 7 inches; brown hair and blue eyes; w. 150 pounds; m. non-professional; hy. soccer. Screen experience with Chaplin productions from 1916 to 1924; thence to Universal on "Broadway," "Colens and Kellins" and "The Last Warning." Phantom of the Opera and all other features made by Universal since 1924, and in 1929 "Why Bring That Up," a Paramount picture.

HALLER, ERNEST: b. Los Angeles, Cal., May 31, 1896; h. 5 feet 9 inches; blond hair and blue eyes; w. 162 pounds; p. Ida Gahler and Samuel Haller, non-professionals; e. Hollywood high school; m. non-professional; hy. golf. Some of the pictures he has filmed are "French Dressing," "The Whip Woman," "Harold Teen," "The Mad Hour," "The Wheel of Chance," "Out of the Ruins," "Stella Dallas," "Naughty Baby" and "Weary River." Has been shooting pictures for the past 16 years and has made about 75 pictures during his career in the motion picture industry. Some of them are (1929) "Weary River," "Girl in the Glass Cage" and "House of Horrors," "Dram" and "Dark Streets," "Young Nowheres," "Son of the Gods," "A Notorious Affair," "Wedding Rings."

HICKOX, SIDNEY: h. New York City, July 15, 1895; h. 6 feet; brown hair and grey eyes; w. 160 pounds; p. Lizzette and S. B. Hickox, non-professionals; e. Morris high school; m. non-professional; hy. gardening and photography. Started as assistant cameraman at the Biograph Company in January, 1915, in Los Angeles, then returned to New York in 1916 and became cameraman for Billie Burke in "Gloria's Romance." May, 1917, he enlisted in the U. S. N. Air Service and received rating of chief photographer. From 1919 to 1925 made pictures under direction of Will Norman. In 1925 joined First National and photographed the following pictures: "Helen of Troy," the following featuring Colleen Moore, "Lilac Time," "Happiness Ahead," "Oh, Kay," "Synthetic Sin," "Why Be Good," "Smiling Irish Eyes" and "Footlights and Fools," and the following featuring Dorothy Mackail, "Two Weeks Off," "Woman on the Jury," "Strictly Modern" and "Fighting Widow," also "Hot Stuff," "Love Racket," "Those Who Dance."

HIMM, OTTO: h. Chicago, Ill., 1890; blue eyes; w. 143 pounds; p. Amelia and Carl Von Himm; e. Lake View high school, Chicago; m. Ann Lange. Stage experience in quartet singing for a period of 2 years. Screen experience of twenty-three years started in 1906 with Selig Polyscope Company as laboratory man to 1912, then with Rothacker Laboratory as superintendent to 1914. Weekly cameraman with Selig, Tribune, Hearst and Mutual Weekly, and in 1916 went to California and opened his own laboratory known as Pacific Film Laboratory, and later as cameraman with Universal

with Mae Murray, then 4 years with Hal Roach shooting the Will Rogers series, Charles Chase and hack at the Universal as chief comedy cameraman for Slim Summerhill, Charles Poff and Scott Darling. Next at the Tec-Art Studios with Lewis Lewyn photographing "Station S-T-A-R, the Voice of Hollywood."

HYER, WILLIAM C.: b. Ravenna, Neb., December 20, 1894; p. non-professionals; Bonestell, S. D., high school and the Kearney Military Academy, Kearney, Neb.; m. Marina Yurlova, professional. Cinematographer since 1915; member of the American Society of Cinematographers. Shot pictures for Universal (Stern Film Corporation) for five years; also for Fox and Rayart, and next to Educational Studios, Inc., in his fourth year. Chief cinematographer for the Charles Lamont making Big Boy Juvenile comedies, Dorothy Devore comedies and Jerry Drew Ideal comedies.

IVAND, PAUL: r. n. Paul Ivano-Ivanichvitch; h. Nice, France, May 13, 1900; h. 6 feet 11 1/2 inches; light brown hair and grey eyes; w. 177 1/2 pounds; p. Marie Kahloukoff (Russian) and Luc Ivanichvitch (Serbian), Doctor of Medicine; e. Lycie de Nice, and Paris University; hy. photography and yachting. Filmed five pictures as Nazimova's cameraman; one year at Goldwyn; five pictures with Valentino; four and one-half years with Fox, last one being "Street Angel."

KERSHNER, GLENN R.: Cameraman; h. Findlay, Ohio, July 20, 1884; h. 5 feet 9 inches; brown hair, grey eyes; w. 189 pounds; p. Ida M. and Wm. H. Kershner, non-professionals; e. University of Wisconsin and Findlay College; m. Eva M. Richardson, non-professional; hy. music, art; stage training in comedy and concert work, stage experience with Colonial Opera Company at Cedar Point, Sandusky, Ohio, soloist with the Ford Motor Company Band, Neddermeyer Band, Mozart Opera Company, as well as with individual soloists and concert singers. His screen experience has been camera work on such pictures as: "Yellow Men and Gold," "Lost and Found," Medal winner of 1923; "Ben Hur," at Rome, Italy; "Wanderer of the Wasteland," "The Wise Guy," "Winds of Chance," "Splendid Road," "Drag, Young, No Wheres," "Son of the Gods," "Sin Flood," "Coquette," "Paris," "Back Pay," "Sweet Mama," "Top Speed," "Those Who Dance," "Main Street Princess," "Man Crazy," "Naughty Marietta," "No, No, Nanette," "Bride of the Colorado," and many short subjects and travels.

LEE, ROBERT EDWARD: Art director, Educational, Los Angeles, Cal.; h. Los Angeles, Cal., November 13, 1897; p. John and Mary Lee; e. University of California; hy. polo, yachting, squash, swimming. Worked on "Ten Commandments," "Thief of Bagdad," "Monsieur Beaucaire," Art director for Mrs. Rudolf Valentino, Columbia, James Cruze, "The Great Gahho."

LUICK, EARLE: b. Belding, Mich., March 13, 1905; h. 5 feet 11 1/2 inches; blond hair and blue eyes; w. 145 pounds; p. Edith Simon and Bert Luick, non-professionals; e. California high school, and a special course in art at the University of Oregon; not married; hy. music. Screen experience of four years; stated out with DeMille; then freelance; thence to Warner Bros. Designed costumes for "King of Kings," "Desert Song," "Conquest," "On Trial," "Alimony Annie." Also costuming and sets for Warner Brothers theatre.

MARLEY, J. PEVERELL: b. San Jose, Cal., August 14, 1901; h. 5 feet 8 inches; black hair and dark brown eyes; w. 145 pounds; p. Charlotte Coombes and John Marley, non-professionals; e. Hollywood high school; m. Lina Basquette, professional; hy. horseback riding, swimming, dancing, golf and football. Chief cameraman for C. B. DeMille for "The Ten Commandments," "The Volga Boatman," "King of Kings" and "The Goddess Girl," and for Metro-Goldwyn-Mayer, "Dynamite" and costumes for "King of Kings," "Life," "Imperfect Ladies," "This Mad World," "Woman Racket."

MENZIES, WILLIAM CAMERON: Art director; b. New Haven, Conn., h. 5 feet 8 inches; light brown hair and blue eyes; w. 165 pounds; b. 1890; e. Scotland, New Haven, Yale and Students Art League in New York; m. non-professional; hy. painting and hiking. Saw fifteen months of service overseas in the World War and returned to New York to join Famous Players as an art director; was signed by Fox to direct pictures; four months at the New York studio of Famous and then sent to the London studio for a year, returned and joined Raoul Walsh at the Mayfair Company, went to Hollywood and did the art direction of two pictures at the First National studio; after that he did the art for one of Mary Pickford's pictures and directed the art work for "The Thief of Bagdad," directed by Walsh and starring Douglas Fairbanks. More recently has worked with United Artists.

MILLER, ERNEST: freelance, Los Angeles, Cal.; b. Pasadena, Cal., March, 1885; e. high school; m.; has one boy. Cameraman for 12 years.

MOHR, HAL: h. San Francisco, Cal., August 2, 1894; h. 6 feet 2 inches; dark brown hair and hazel eyes; w. 205 pounds; p. Rosalie Renarque and Michael Mohr, non-professionals; e. Polytechnic high school of San Francisco; m. Clair Del Mar, professional; hy. photography, radio and aviation. Cameraman on "Glorious Ectsy," "Old San Francisco," "Noah's Ark," "Jazz Singer," "Last Warning," "Hear the Great," "Broadway," "Wedding March," "Third Degree," "Million Bid," "Tenderloin," "Erik of Maryland," "The Girl from Chicago," "Marriage Clause," "Sparrows," "Little Annie Rooney," "Vanity's Price," "Playing with Souls" and "The Monster" (1929) "Noah's Ark," "Last Warning" and "Broadway."

PLUNKETT, WALTER: h. Oakland, Cal., June 5, 1902; h. 5 feet 9 inches; medium brown hair and grey eyes; w. 140 pounds; p. Frances Coffelick and Dr. James A. Plunkett, non-professionals; e. Oakland high school, the University of California and at art school; not married; hy. drawing and sculpturing. Has been with RKO for two and one-half years and has designed costumes for "Hard Boiled Hagartry," "Sinners in Love," "Love in the Desert," "The Red Swirl," and done costuming for the Metropolitan Opera House in New York City for Marion Telva.

REE, MAX: Supervising art director for Radio Pictures, 1923-1930; h. Copenhagen, Denmark, October 7, h. 6 feet 1 1/2 inches; blond hair and blue eyes; w. 167 pounds; p. Betsy Marie Libert and Gerhard Muller Ree, lawyer of supreme court, Copenhagen; e. Royal Uni-

versity of Copenhagen (law and philosophy) and the Royal Academy of Copenhagen (diploma as architect); hy. swimming and tennis. Stage experience in Copenhagen at Scala theatre revues, also in Max Reinhardt's productions as Orpheus in "The Underworld" and in "Midsummer Night's Dream" in Berlin, the Royal Opera at Stockholm and at the Casino theatre in Copenhagen; in New York he designed settings and costumes for the Greenwich Village Follies, Music Box Revue, Ritz Revue, Earl Carroll's Vanities and "Rust." Also covers, cartoons and illustrations for "The New Yorker" and for the "Theatre Magazine." Screen experience consists of having designed costumes for Metro-Goldwyn-Mayer's "The Torrent," "The Temptress," "The Scarlet Letter," von Stroheim's "Wedding March"; costume director and designer for First National's "Rose of the Golden West," "The Love Mail," "The Private Life of Helen of Troy," "The Yellow Lily," "Show Girl," "The Divine Lady" and "The Barker"; for Radio Pictures, "Street Girl," "Rio Rita," "Hit the Deck" and "The Case of Sergeant Grisca," "Chixiana," "The Cuckoos," "Half Shot at Sunrise," "Cheek and Double Cheek," "Cimarron," besides designing settings for Metropolitan Productions, Ltd., stage plays sponsored by RKO.

ROSE, JACKSON J.: h. Chicago, Ill., October 29, 1886; h. 5 feet 10 1/2 inches; black hair and brown eyes; w. 180 pounds; hy. all photographic sciences. Prior to his entrance into the motion picture industry he was a newspaper photographer; also has considerable experience in commercial and portrait photography, as well as color process work. He started in the motion picture industry in 1910 with the Essanay Film Company, Chicago. Here he had charge of the negative laboratory for about two years, after which he was assigned to a camera. He photographed the first film that Francis X. Bushman appeared in; also photographed the first pictures with Gloria Swanson, Rod LaRoque, Calleen Moore and several others. He has the distinction of being the first cameraman to use the first Bell and Howell camera on a production and has invented many camera appliances. During his nine years with Essanay Film Company he photographed over 150 productions with many notables. A few of the films are "Graustark," "Skinner's Dress Suit," "The Alster Case," "The Truffers," "The Prince of Graustark," "The Raven," "His New Job" with Charles Chaplin, etc. He joined the Metro company in Hollywood in 1919 and remained there a little over a year during which he shot "Burning Daylight," "The Star Rover," "The Mutiny of the Elsinore," "The Last Card," "Big Game" and many others. He then joined the Louis B. Mayer Company, where he photographed "The Dangerous Age" and "The Banters" with John Stal directing. In 1925 he joined Universal. Among some of the pictures he shot were "Behind the Curtain," "Up the Ladder," "The Married Flapper," "The Storm Breaker," "The Mystery Chuh," "The Night Message," "The Midnight Sun," "Smouldering Fires," "Alias the Deacon," "Held by the Law," "Cheating Cheaters," "The Old Soak," "The Foreign Legion," "We Americans," "The Girl on the Range." He also shot the following for Tiffany-Stall, "Green Grass Widows," "Lingerie" and "Queen of Burlesque," also "Girl from Woolworths," "Midstream," "College Coquette," "Painted Faces," "Lost Zepplin," "Swellhead," "The Big Fight." He is a member of the American Society of Cinematographers and the International Photographers.

TRESSELL, FRANK: Choral master; b. New York City, September 3, 1895; e. public schools, New York City. Graduated from high school; is married and has a daughter, 5; hy. swimming, reading; studied piano with Raphael Joseffy for several years. When he returned from the World War he became associated with Edward Royce in production of "Orange Blossoms," training the vocal chorus. Went with Royce to Ziegfeld, remaining in charge of choral director until 1927. Trained choruses for "Kid Boots," "Annie Dear," "Rio Rita" and many other Ziegfeld productions. Directed the orchestra latter part of run of many of the Ziegfeld productions. Conducted and helped stage "Bubbling Over," a Royce production. Went with Winthrop Ames in 1927 and trained the choruses for Gilbert and Sullivan revivals of "Iolanthe." "The Mikado," and "Pirates of Penzance." Has composed numerous songs and operettas and writes his own arrangements for all vocal choruses in pictures. Is choral master for Fox and has been in complete charge of all choral work since 1929.

VALENTI, ARMANDO: Screen actor; r. n. Ralph D. Gallo; b. Rome, Italy, May 5, 1900; h. 5 feet 10 1/2 inches; black hair and brown eyes; w. 147 pounds; p. Cora and Joseph Gallo and Domenico R. Gallo; e. Haines Parochial school, Chicago. Stage training started in Rome; has had 15 years of experience on stage and six years in pictures, including "Tropic Madness," "Two Arabian Knights," "The Magic Flame," "Lady of the Pavement," "Two Lovers," "Son of the Sheik," "Paris at Midnight," "Risky Business," "The King of Kings," "Apache," "The Stolen Bride," "Lilac Time," "The Gentleman from Paris," "Taxi! Taxi!" "Behind the Front," "The Eagle of the Sea," "Helen of Troy," "The Patent Leather Kid," "The Frameup," "Four Devils," "Street Angel," "Alic's Irish Rose," "Temptress," "Ben Hur," "The Girl from Montmartre," "The Terror," "Moscow."

VALENTE, JOSEPH A.: r. n. Giuseppe Valentino; b. New York City, July 24, 1900; h. 5 feet 7 1/2 inches; brown hair and eyes; w. 159 pounds; p. Florence Lauria and Frank Valentino, non-professionals; e. Englewood high and New York university; m. Theresa Coords, non-professional; hy. light, swimming and fishing. Stage experience. Started as cameraman in 1922, having done "My Husband's Wives," "Curly Top," "Spoken," "Protection," "Folly of Vanity," "Sardust Trail" and "Girl from Havana." Became a Fox cameraman and made "Crazy that Way."

WARREN, DWIGHT W.: h. Eagle Rock, Cal., July 18, 1889; h. 5 feet 6 inches; light brown hair and blue eyes; w. 160 pounds; p. Katherine Ray and Dwight P. Warren, non-professionals; e. Alhambra high school, no stage training; m. Louise Seston, non-professional; hy. radio and his two sons. Fourteen years' screen experience, having photographed pictures for Bill Hart; also cinematographer for Universal and Fox; with Educational the last five years.

WAKELIND, GWEN: h. Detroit, Mich., March 3, 1901; h. 5 feet 6 inches; brown hair and blue eyes; w. 121 pounds; p. Mr. and Mrs. Arthur Sewell, non-professionals; not married; hy. art. Seven years' experience in the profession; did costuming of "King of Kings."

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 HOPKINS, MIRIAM, Bainbridge.
 KING, ENMETT, Griffin.
 LYON, BEN, Atlanta.
 MANN, BERTHA, Atlanta.
 NEILL, JAMES, Savannah.
 OWSLEY, MONROE, Atlanta.
 PALMER, CORLISS, Macon.

Idaho

CRAIG, BLANCHE, Calcutta.
 DORE, ADRIENNE, Coeur d'Alene.
 HASBROUCK, OLIVE, Lewiston.
 LEE, MARGARET, Fairfield.
 LOFF, JEANETTE, Cronno.
 MESSINGER, MARIE, Coeur d'Alene.
 MURRAY, JOYCE, Coeur d'Alene.
 TRYON, GLENN, Julietta.

Illinois

ANDRA, FERN, Chicago.
 ANDY, PEORIA.
 ASTAIRE, MARIE, Chicago.
 ASTOR, MARY, Quincy.
 AUBURN, JOY, Chicago.
 AYRES, AGNES, Carbondale.
 BANTHIM, LARRY, River Forest.
 BARTELS, LOUIS JOHN, Bunker Hill.
 BELL, REX, Chicago.
 BENNY, JACK, Chicago.
 BERGREN, EDGAR, Chicago.
 BEYER, CHARLES WALTER, Newark.
 BRENT, LYNTON, Chicago.
 BROWN, JOSEPHINE, Chicago.
 BRYANT, KAY, Chicago.
 BURT, FREDERICK, Onarga.
 CAROL, SUE, Chicago.
 CHANDLER, GEORGE, Waukegan.
 CHERRILL, VIRGINIA, Carthage.
 CLARY, CHARLES, Charles.
 CLAYTON, ETHEL, Champaign.
 COOK, JOE, Chicago.
 COURTWRIGHT, WILLIAM, New Milford.
 D'ALBROOK, SIDNEY, Chicago.
 DELROY, IRENE, Bloomington.
 DONER, KITTY, Chicago.
 DONER, TED, Chicago.
 DONLAN, MIKE, Peoria.
 DONOVAN, JACK, Chicago.
 DOOLEY, BILLY, Chicago.
 FARLEY, DOT, Chicago.
 FERGUSON, HELEN, Decatur.
 FLYNN, ELINOR, Chicago.
 FRISCO, JOE, Rock Island.
 GALLERY, TOM, Chicago.
 GENTLE, ALICE, Chatsworth.
 GILBERT, FLORENCE, Chicago.
 GOODWIN, HAROLD, Peoria.
 GRIFFITH, GORDON, Chicago.
 HACKETT, LILLIAN, Chicago.
 HARMAN, PAT H., Lewiston.
 HARTMAN, GRETCHEN, Chicago.
 HOLMES, STUART, Chicago.
 JOHNSON, HAROLD, Chicago.
 KANE, BABE, Chicago.
 KENNEDY, MYRNA, Kankakee.
 LAEMMLE, CARLA, Chicago.
 LANDIS, JESSIE ROYCE, Chicago.
 LA ROCQUE, ROD, Chicago.
 LEE, JOCELYN, Chicago.
 LEWIS, RALPH, Englewood.
 LORCH, THEODORE, Springfield.
 MARIAN, EDNA, Chicago.
 McCALL, WILLIAM, Delavan.
 McGUIRE, KATHYRN, Peoria.
 MCKEE, LAPE, Morrison.
 MCKEE, RAYMOND, Carthage.
 MERRIAM, CHARLOTTE, Fort Sheridan.
 MONTGOMERY, PEGGY, Rock Island.
 MORAN, LEE, Chicago.
 MORAN, POLLY, Chicago.
 MORGAN, HELEN, Danville.
 MORRIS, DAVE, Chicago.
 MURKIN, BYRON, Chicago.
 O'CONNOR, HARRY, Chicago.
 OLIVER, GUY, Chicago.
 OLMSTEAD, GERTRUDE, Chicago.
 O'NEAL, ZELMA, Rock Falls.
 PEERS, JOAN, Chicago.
 PERIOLAT, GEORGE, Chicago.
 PHILBIN, MARY, Chicago.
 POWER, PAUL, Chicago.

PRATT, PURNELL, Bethel.
 REID, JANE, Chicago.
 ROBBINS, WALTER, Chicago.
 SALE, VIRGINIA, Urbana.
 SAYLOR, SID, Chicago.
 SEAY, BILLY, Chicago.
 SEAY, DOROTHY, Chicago.
 SHANNON, CORA.
 SHIELD, ERNIE, Chicago.
 SILLS, MILTON, Chicago.
 SLEEPER, MARTHA, Lake Bluff.
 SLOTT, NATE, Chicago.
 STEERS, LARRY, Chicago.
 SWANSON, GLORIA, Chicago.
 SWEET, BLANCHE, Chicago.
 VALLI, VIRGINIA, Chicago.
 VAN BUREN, MABEL, Chicago.
 VERNON, BOBBY, Chicago.
 WALKER, POLLY, Chicago.
 WARREN, FRED, H., Rock Island.
 WASHBURN, BRYANT, Chicago.
 WOODRUFF, BERT, Peoria.
 YOUNG, CLARA KIMBALL, Chicago.

Indiana

ALLEN, THERESA, Indianapolis.
 BENNETT, BILLIE, Evansville.
 BLUE, MONTE, Indianapolis.
 BOWERS, JOHN.
 CHRISTY, ANN, Logansport.
 DRESSER, LOUISE, Evansville.
 FAZENDA, LOUISE, Lafayette.
 FOSTER, NORMAN, Richmond.
 GALLAGHER, RICHARD (SKEETS), Terre Haute.
 GERAGHTY, CARMELITA, Rushville.
 GORDON, MAUDE TURNER, Franklin.
 HAINES, ROBERT T., Muncie.
 HART, SUNSHINE, Indianapolis.
 HOWLAND, JOBYNA, Indianapolis.
 JACKSON, ORIN, Terre Haute.
 JOHNSTON, JULIANNE, Indianapolis.
 JONES, BUCK, Vincennes.
 KNOTT, LYDIA, Tyner.
 LINGHAM, TOM, Indianapolis.
 LOMBARD, CAROL, Fort Wayne.
 McMURPHY, CHARLES, North Vernon.
 MILLER, MARILYN, Evansville.
 MITCHELL, GENEVA, Medarysville.
 MURRAY, CHARLIE, Laurel.
 OLSEN, JOHN, Peru.
 PIERCE, JAMES, Freedom.
 POPP, LON, Bedford.
 POTEL, VICTOR, Lafayette.
 POWELL, RUSS, Indianapolis.
 PURCELL, JUNE, Indianapolis.
 ROSS, CHURCHILL, Lafayette.
 SEGAR, MIRIAM.

Iowa

BROWN, CHARLES.
 CARVER, LOUISE, Davenport.
 CHANDLER, EDDIE.
 CONKLIN, CHESTER, Oskaloosa.
 DREW, JERRY, Bloomfield.
 ELLIOTT, JOHN H., Keosauqua.
 FRENCH, GEORGE, B., Storm Lake.
 HAMILTON, HALE, Fort Madison.
 HATTON, RAYMOND, Red Oak.
 JEFFRIES, JAMES, Carroll.
 LANE, LOLA, Indianola.
 LANGDON, HARRY, Council Bluffs.
 LANNING, FRANK, Marion.
 LEE, FRANCES, Eagle Grove.
 NAGEL, CONRAD, Keokuk.
 PENDLETON, NAT, Davenport.
 PRESTELLE, MAE T.
 RUTH, MARSHALL, Marshalltown.
 SANDFORD, STANLEY, J., Osage.
 THOMPSON, DUANE, Red Oak.

Kansas

BROOKS, LOUISE, Wichita.
 CRUZE, CHARLES, Wichita.
 FOSTER, HELEN, Independence.
 FAIGANEA, TRIXIE, Grenola.
 FULTON, MAUDE, Eldorado.
 GORDON, ROBERT.
 HILL, THELMA, Emporia.
 HAGGERTY, BILLIE, Kansas City.
 HARLOW, JEAN, Kansas City.
 HAVER, PHYLLIS, Douglas.
 HOWARD, PEGGY, Paola.
 KEATON, BUSTER, Pickaway.
 KNAPP, EVALYN, Kansas City.
 MACK, CHARLES, White Cloud.
 MORAN, GEORGE, Elwood.
 O'BYRNE, PATSY.
 PALLETTE, EUGENE, Winfield.
 PITTS, ZASU, Painsons.
 ROGERS, CHARLES (BEDDY), Olathe.
 SHRIDAN, ANNE, Wichita.
 SMITH, OSCAR, Topeka.
 WALTERS, JACK.
 WINDSOR, CLAIRE, Coffee City.
 WOOD, ERNEST, Atchison.
 WRIGHT, HELEN, Florence.

Kentucky

AGNEW, ROBERT, Louisville.
 COMPTON, JOYCE, Lexington.
 DU PONT, MISS, Frankfort.

DUNNE, IRENE, Louisville.
 HENDRICKS, DOOLEY C., LaGrange.
 HOWELL, LOTTICE, Bowling Green.
 LAKE, ARTHUR, Corbin.
 LONDON, TOM, Louisville.
 LORRAINE, BETTY, Louisville.
 McDONALD, FRANCIS, Bowling Green.
 MERKEL, UNA, Covington.
 METCALF, EARL KEENEY, Newport.
 MIDDLETON, CHARLES B., Elizabethtown.
 NOLAN, MARY, Louisville.
 OWEN, KATHERINE DALE, Louisville.
 PEARSON, VIRGINIA, Louisville.
 SELBIE, EVELYN, Louisville.
 STEVENSON, HAYDEN, Georgetown.
 SUTHERLAND, DICK, Benton.
 VAUGHN, ALBERTA, Ashland.
 WEST, ARTHUR "PAT," Paducah.
 WILBUR, ROBERT, Louisville.
 WILLIAMS, ADA, Louisville.

Louisiana

ALDEN, MARY, New Orleans.
 EOBSON, ROBERT, New Orleans.
 HAIG, DOUGLAS, New Orleans.
 JOY, LEATRICE, New Orleans.
 LA GUERE, GEORGE, New Orleans.
 MERTON, COLETTE, New Orleans.
 PATRICOLA, TOM, New Orleans.
 PONDER, JACK, Shreveport.
 QUINN, JAMES T., New Orleans.
 SAINPOLIS, JOHN, New Orleans.
 SAXON, HUGH, New Orleans.
 TURPIN, BEN, New Orleans.
 WALDRIDGE, HAROLD, New Orleans.
 WINSLOW, DICK, Jennings.

Maine

BOWERS, HENRY A., Saco.
 BRAOUBRY, SR., JAMES, Old Town.
 MILLET, ARTHUR, Pittsfield.
 MORRISON, LOUIS, Portland.
 MURRAY, M. HAROLD, South Berwick.
 RALSTON, ESTHER, Bar Harbor.

Maryland

CHANCE, ANNA, Oxford.
 CHANEY, "CHUBBY," Baltimore.
 CHASE, CHARLEY, Baltimore.
 MUSE, CLARENCE, Baltimore.
 RUTH, "BABE," HERMAN, Baltimore.

Massachusetts

BICKFORD, CHARLES, Cambridge.
 BURKHARDT, HARRY, Boston.
 CARLE, RICHARD, Somerville.
 CLARK, HARVEY, Boston.
 DONAHUE, JOE, Boston.
 FAGAN, BARNEY, Boston.
 FARNUM, FRANKLYN, Boston.
 FARRELL, CHARLES, Onset Bay.
 FORO, JAMES, Lawrence.
 FRAZER, ROBERT, Worcester.
 FREDERICK, PAULINE, Boston.
 GERRARD, CARL, Boston.
 GOUGH, JOHN, Boston.
 GRIFFITH, RAYMOND, Boston.
 HAMILTON, NEAL, Lynn.
 HANDFORTH, RUTH, Springfield.
 HARLAN, KENNETH, Boston.
 HOMANS, ROBERT, Malden.
 HUMPHREY, WILLIAM, Chicopee Falls.
 INCE, RALPH, Boston.
 KEEPE, CORNELIUS, Boston.
 KEITH, DONALD, Boston.
 KEITH, IAN, Boston.
 KELLY, JOHN, Boston.
 LANE, LEONE, Boston.
 LAWRENCE, CHARLES, Worcester.
 MANNERS, MARCIA, North Adams.
 MARSHALL, EVERETT, Lawrence.
 MORRIS, FRANCES, Springfield.
 O'SHEA, DANNY, Boston.
 PERCY, DAVID, Arlington.
 PETERS, FREDERICK, Waltham.
 PRINCE, JOHN T., Boston.
 PROUTY, JED, Boston.
 ROSS, FRANK, Boston.
 ROTH, LILLIAN, Boston.
 RUBIN, BENNY, Boston.
 SELLON, CHARLES, Boston.
 SKINNER, OTIS, Cambridge.
 STARRETT, CHARLES, Athol.
 STONE, LEWIS, Worcester.
 SULLIVAN, BILLIE, Worcester.
 TERRY, DON, Natick.
 TODD, THELMA, Lawrence.
 TUCKER, SOPHIE, Boston.
 WARD, DOROTHY, Boston.
 WEEKS, BARBARA, Boston.

Michigan

ARMSTRONG, ROBERT, Saginaw.
 BANNISTER, HARRY, Holland.
 BONNER, MARJORIE, Adrian.
 CAMPEAU, FRANK, Detroit.
 DARK, MICHAEL, Metamora.

DONER, PEGGY, Ubly.
 FERRIS, AUDREY, Detroit.
 HOLMES, PHILLIPS, Grand Rapids.
 LESLIE, GERTRUDE, Detroit.
 MACCLOY, JUNE, Sturgis.
 MOORE, CLEVE, Port Huron.
 MOORE, COLLEEN, Port Huron.
 MOREY, HARRY T.
 PATRICK, JOHN, Muskegon.
 RICE, FRANK, Muskegon.
 ROBARDS, JASON, Hillsdale.
 ROSE, BLANCHE, Detroit.
 TAYLOR, RUTH, Grand Rapids.
 WAITE, MALCOLM, Menominee.

Minnesota

ALBERTSON, FRANK, Fergus Falls.
 AYERS, LEW, Minneapolis.
 BRUCE, VIRGINIA, Minneapolis.
 BURF, WILLIAM, St. Peter.
 BENNETT, BELLE, Milanda.
 BYRON, JOHN, Kasota.
 COHEN, SAMMY, Minneapolis.
 DE LA MOTTE, MARGUERITE, Duluth.
 DEMAREST, WILLIAM, St. Paul.
 DIX, RICHARD, St. Paul.
 HEFURN, BARTON, Minneapolis.
 MARK, WILLIS, Rochester.
 MARLOWE, JUNE, St. Cloud.
 MORRIS, MARGARET, Minneapolis.
 MILLARD, HELEN, Minneapolis.
 PETERSON, DOROTHY, Hector.
 RAYMOND, JACK, Minneapolis.
 RYAN, ROBERT J., Pipestone.
 SCOTT, MABEL JULIENNE, Minneapolis.
 STOCKDALE, CARL, Worthington.
 SUMNER, VERLYN, Lakefield.
 TAYLOR, STANLEY, Campbell.
 WATSON, ADELE.

Mississippi

ATES, ROSCOE, Hattiesburg.
 COOLEY, FRANK, Natchez.
 FRANCIS, OLIN, Mooreville.
 MATTOX, MARTHA, Natchez.
 PRER, EVELYN, Vicksburg.

Missouri

BACON, IRVIN, St. Joseph.
 BAGGDT, KING, St. Louis.
 BEEBE, MARJORIE, Kansas City.
 BEERY, WALLACE, Kansas City.
 BENHAM, ELSA, St. Louis.
 BETZ, MATTHEW, St. Louis.
 BOLTON, HELEN, St. Louis.
 BOYD, BETTY, Kansas City.
 BRINKMAN, DOLORES, St. Louis.
 BUCHANAN, VIRGINIA, Kansas City.
 BURTON, CLARENCE, Fort Lyons.
 CHURCHILL, MARGUERITE, Kansas City.
 CLYDE, JUNE, St. Joseph.
 COLLINS, C. E.
 DALY, MARCELLA, Kansas City.
 DE VORE, JAMES J., Kansas City.
 DUDLEY, FLORENCE, Maysville.
 EDWARDS, CLIFF, Hannibal.
 FAIRBANKS, WILLIAM, St. Louis.
 FORO, HARRISON, Kansas City.
 FORRESTER, ELIZABETH, Kansas City.
 FRIES, OTTO H., St. Louis.
 GILLINGWATER, CLAUDE, Lausanna.
 HICKMAN, HOWARD, Columbia.
 HILL, MAUD, St. Louis.
 HOLT, GLORIA, Marysville.
 JENNINGS, DEWITT, Cameron.
 JENSEN, EULALIE, St. Louis.
 JOYCE, ALICE, Kansas City.
 JUNOD, BETTYE, Kansas City.
 KEITH, JANE, Kansas City.
 KING, CARLTON, St. Louis.
 KOHLER, FRED, Kansas City.
 LA PLANTE, LAURA, St. Louis.
 LA VARNIE, LAURA, Jefferson City.
 McDOWELL, NELSON, Greenfield.
 MILLER, PATSY RUTH, St. Louis.
 MORRISON, ARTHUR, St. Louis.
 NEWELL, DAVID, Carthage.
 OAKIE, JACK, Sedalia.
 OBER, ROBERT, St. Louis.
 OVEY, GEORGE, Kansas City.
 POWELL, WILLIAM, Kansas City.
 PARKER, FRANKLIN, Fillmore.
 ROGERS, GINGER, Independence.
 ROLLINS, DAVID, Kansas City.
 SCHAEPPER, ANN, St. Louis.
 SMITH, STANLEY, Kansas City.
 STARKE, PAULINE, Joplin.
 STONE, ARTHUR, St. Louis.
 THEBY, ROSEMARY, St. Louis.
 WHITLOCK, LLOYD, Springfield.
 WINTER, LASKA, St. Louis.
 YOUNG, OLIVE, St. Joseph.

Montana

ARCHER, PATRICIA, Livingston.
 BURNS, FRED, Fort Keogh.
 BURNS, ROBERT.

CHANDLER, LANE, Calbertson.
 COOPER, GARY, Helena.
 EMERSON, RALPH, Kalispell.
 LAIDLEY, ETHAN, Butte.
 LOY, MYRNA, Helena.
 LYNCH, HELEN.
 RINGWAY, FRITZI, Missoula.
 SUTTON, GERTRUDE, Butte.
 WILLIAMS, KATHLYN, Butte.
 WILSON, TOM, Helena.

Nebraska

ADAMS, JACK, Hastings.
 GIBSON, HOOT, Tecamah.
 GIVOT, GEORGE, Omaha.
 LEE, GWEN, Hastings.
 LLOYD, HAROLD, Burchard.
 THATCHER, EVELYN, Omaha.

Nevada

ALEXANDER, BEN, Goldfield.
 DAWSON, DORIS, Goldfield.

New Hampshire

CODY, LEW, Berlin.
 HARRINGTON, JOSEPH, Manchester.
 LONG, WALTER, Milford.
 MACKENNA, KENNETH, Canterbury.
 NOWELL, WEDGEWOOD, Portsmouth.

New Jersey

BENNETT, JOAN, Palisades.
 BRONSON, BETTY, Newark.
 BROWER, ROBERT, Point Pleasant.
 CLARKE, WESTCOTT, Jersey City.
 COOPER, GEORGE, Newark.
 CURTIS, ROXANNE, Edgewater.
 DEFEW, JOSEPH, Harrison.
 FIELDING, MARGARET, Jersey City.
 GILBERT, EUGENIA, East Orange.
 LANGOON, LILLIAN.
 MACDOWELL, MELBOURNE, South River.
 MACGREGOR, MALCOLM, Newark.
 MACKAYE, FRPD, Hackettstown.
 MCGREGOR, MALCOLM, Newark.
 MOORE, VICTOR, Hamonton.
 NICHOLSON, PAUL, Orange.
 NORTH, JACK, Jersey City.
 NORWORTH, DOROTHY ADELPHI, Hoboken.
 O'DAY, MOLLY, Bayonne.
 O'NEILL, SALLY, Bayonne.
 PANGBORN, FRANKLIN, Newark.
 PENNINGTON, ANN, Camden.
 RENALDO, DUNCAN, Camden.
 RICHMAN, HARRY, Newark.
 ROBINSON, ROBERTA, Montclair.
 WHEELER, BERT, Paterson.
 WHITE, ALICE, Paterson.

New Mexico

ALVARADO, DON, Albuquerque.
 COBB, EDMUNO, Albuquerque.
 HILL, DORIS, Roswell.
 SEDILLO, JUAN, Socorro.

New York

ALDINE, JIMMY, Pearl River.
 ALLEN, FRED, New York City.
 ARTHUR, JEAN, New York City.
 BARTHELMESS, RICHARD, New York City.
 BENEDICT, KINGSLEY, Buffalo.
 BENNETT, CONSTANCE, New York City.
 BERANGER, FRANCES, New York City.
 BIRMINGHAM, ALA, Troy.
 BLONDELL, JOAN, New York City.
 BLUM, SAMMY, New York City.
 BONOMO, JOE, Brooklyn.
 BOURKE, ANN, Brooklyn.
 BOW, CLARA, Brooklyn.
 BRADBURY, JR., JAMES, New York City.
 BRADY, EOWIN JOE, New York City.
 BRESEE, EDMUND, Brooklyn.
 BRICE, FANNY, New York City.
 BROOKS, TYLER, New York City.
 BROPHY, EDDIE, New York City.
 BROWN, JOE, New York City.
 BUNNY, GEORGE, New York City.
 BUZZELLI, EDDIE, Brooklyn.
 CAGNEY, JAMES, New York City.
 CANTOR, EDDIE, New York City.
 CAREY, HARRY.
 CARROLL, NANCY, New York City.
 CAWTHORNE, JOSEPH, New York City.
 CHAPMAN, EDYTHE, Rochester.
 CHASE, ILKA, New York City.
 CHATTERTON, RUTH, New York City.
 CLARK, ANOY, New York City.
 COGLEY, NICK.
 COHAN, HELEN, New York City.
 COLLIER, SR., WILLIAM, New York City.
 COLLIER, JR., WILLIAM, New York City.
 COLLINS, JR., MONTE, New York City.
 COLLYER, JUNE, New York City.
 CONKLIN, WILLIAM, Brooklyn.
 COOLEY, HALLAM, New York City.

CORDING, HARRY, New York City.
 CORNWALL, ANN, New York City.
 COSTELLO, HELENE, New York City.
 COSTELLO, JOHN, New York City.
 DARROW, JOHN, New York City.
 DAVIDSON, JOHN.
 DAVIDSON, WILLIAM B., Dobbs Ferry.
 DAVIES, MARION, New York City.
 DAVIS, GEORGE.
 DAVIS, OWEN, JR., New York City.
 DELANEY, CHARLES, New York City.
 DESMOND, WILLIAM, New York City.
 DILLAWAY, DONALD, New York City.
 DORAN, MARY, New York City.
 DOUGLAS, DON, New York City.
 DOVE, BILLIE, New York City.
 DREW, ROLAND, Elmhurst, L. I.
 DREXEL, NANCY, New York City.
 DUNKINSON, HARRY, New York City.
 DUNN, JOSEPHINE, New York City.
 DURKIN, JUNIOR, New York City.
 DURVEA, GEORGE, New York City.
 DWYER, RUTH, Brooklyn.
 EDDY, HELEN JEROME, New York City.
 EILERS, SALLY, New York City.
 ELDRIDGE, FLORENCE, Brooklyn.
 ELLIS, ROBERT, New York City.
 EMERSON, EMSLIE, Buffalo.
 EMERY, GILBERT, Naples.
 FAÏRE, VIRGINIA BROWNE, Brooklyn.
 FAIRBANKS, JR., DOUGLAS, New York City.
 FARLEY, MORGAN, Mamaroneck.
 FAUST, MARTIN, Poughkeepsie.
 FIELDS, STANLEY, New York City.
 FIX, PAUL, Dobbs Ferry.
 FORDE, EUGENIE, New York City.
 FORREST, ALLAN, Brooklyn.
 FRANZ, JOSEPH, Utica.
 FREMONT, AL W., Cohoes.
 FRIDERICI, BLANCHE, Brooklyn.
 GARVIN, ANITA, New York City.
 GAY, DIXIE, Brooklyn.
 GIBSON, WYNNE, New York City.
 GIRARD, JEAN, New York City.
 GORDON, C. HENRY, New York City.
 GOULD, DOROTHY, New York City.
 GRAVES, JR., ROBERT, New York City.
 GREEN, HARRY, New York City.
 GREEN, MITZI, Bronx.
 GRIBBEN, HARRY, New York City.
 GRIBBON, EDDIE, New York City.
 HACKETT, RAYMOND, New York City.
 HALL, BEN.
 HARRON, JOHN.
 HART, NEAL, Richmond.
 HEBERT, HUGH, Binghamton.
 HENDRICKS, BEN, New York City.
 HENDRICKS, JR., BURT, New York City.
 HILL, AL, New York City.
 HILLIARD, ERNEST, New York City.
 HOBART, ROSE, New York City.
 HOFFMAN, OTTO F., New York City.
 HOLDEN, WILLIAM, Rochester.
 HOPPER, DEWOLF, New York City.
 HOFTON, RUSSELL, New York City.
 HORTON, CLARA, Brooklyn.
 HORTON, EDWARD EVERETT, Brooklyn.
 HOUSEMAN, ARTHUR.
 HUNT, ELEANOR, New York City.
 HUNT, MADGE, New York City.
 HYAMS, JOHN, Syracuse.
 HYAMS, LEILA, New York City.
 INCE, JOHN, New York City.
 IRVING, GEORGE.
 JACKSON, ETHEL M., New York City.
 JAMES, GARDINER, New York City.
 JANNEY, WILLIAM, New York City.
 JANNINGS, EMIL, Brooklyn.
 JARVIS, SYDNEY, New York City.
 JEFFERSON, THOMAS, New York City.
 JESSELL, GEORGE, New York City.
 JOHNSON, HELEN, New York City.
 JOHNSON, KAY, Mt. Vernon.
 JOYCE, NATALIE, New York City.
 KAISER, HELEN, Buffalo.
 KANE, HELEN, New York City.
 KATZ, PITZI, New York City.
 KEITH, ISABELLE, New York City.
 KELLY, KITTY, New York City.
 KEMP, MATTY, New York City.
 KENNEDY, TOM, New York City.
 KENYON, DORIS, Syracuse.
 KERRY, NORMAN, Rochester.
 KING, CHARLES, New York City.
 LAKE, ALICE, Brooklyn.
 LAMENT, HARRY, New York City.
 LEE, LAURA, Brooklyn.
 LEE, LILA, New York City.
 LEWIS, MITCHELL, Syracuse.
 LEWIS, SAMMY, New York City.
 LEWIS, VERA, New York City.
 LEWIS, WALTER, Albany.
 LIDWELL, WANNA, New York City.
 LOCKWOOD, HAROLD, New York City.
 LOUIE, VIOLA, New York City.
 LOUIS, ANITA, New York City.
 LUCE, CLAIR, Syracuse.
 LYTELL, BERT, New York City.
 MABERRY, MARY, New York City.
 MACFARLANE, HANK AND TOM.
 MACK, WILBUR, Binghamton.
 MAGRILL, GEORGE, New York City.
 MANN, HANK, New York City.
 MARCUS, JAMES, New York City.
 MASON, DEAN, Syracuse.

MASON, SHIRLEY, Brooklyn.
 MATTHEWS, DOROTHY, New York City.
 MAYO, FRANK.
 MCCOY, FRANCES, New York City.
 MCDOWELL, CLAIRE, New York City.
 MCGRAIL, WALTER, Brooklyn.
 MCGUIRE, MICKEY, Brooklyn.
 MCKINNEY, MAE, Harlem.
 MILASH, ROBERT E., New York City.
 MONTGOMERY, ROBERT, Beacon.
 MORGAN, FRANK, New York City.
 MORRIS, CHESTER, New York City.
 MORRIS, JOHNNIE, New York City.
 MULHALL, JACK, Wappingers Falls.
 MURPHY, EDNA, New York City.
 MURRAY, JAMES, New York City.
 NAISH, CAROL, New York City.
 NORTHROP, HARRY, New York City.
 NUGENT, EDWARD, New York City.
 PAGE, ANITA, Flushing, L. I.
 PASHA, KALLA, New York City.
 PAYNE, LOUIS, New York City.
 PEARCE, GEORGE C., New York City.
 PRIVAL, LUCIEN, New York City.
 RANKIN, ARTHUR, New York City.
 RICH, IRENE, Buffalo.
 RICHARDSON, JACK, New York City.
 ROBERTS, EDITH, New York City.
 ROCHE, JOHN, Penn Yan.
 ROSS, BURT, JR., New York City.
 RUBEN, J. WALTER, New York City.
 RYNO, WILLIAM H., New York City.
 SANTORO, JACK, New York City.
 SCHENCK, JOE, Brooklyn.
 SEDAN, ROLFE, New York City.
 SEMELS, HARRY, New York City.
 SHOTWELL, MARIE, New York City.
 SIDNEY, GEORGE, New York City.
 SIDNEY, SYLVIA, New York City.
 SIMPSON, ALLAN, New York City.
 SMALLEY, PHILLIPS, Brooklyn.
 SMITH, AL, New York City.
 STABENAU, TONY, Buffalo.
 STANLEY, FORREST, New York City.
 STERN, LOUIS, New York City.
 STRAUSS, WILLIAM, New York City.
 STRIKER, JOE, New York City.
 SYDNEY, SYLVIA, New York City.
 TALMADGE, CONSTANCE, Brooklyn.
 TALMADGE, NORMA, Niagara Falls.
 TASHMAN, LILIAN, New York City.
 TEARLE, CONWAY, New York City.
 TELL, OLIVE, New York City.
 TOBIN, GENEVIEVE, New York City.
 TODD, LOLA, New York City.
 TOOKER, WILLIAM H., New York City.
 TREVOR, HUGH, Yonkers.
 TUCKER, RICHARD, Brooklyn.
 TURNER, FLORENCE, New York City.
 TWELVETREES, HELEN, Brooklyn.
 TYLER, TOM, New York City.
 VAN, GUS, Brooklyn.
 VAN DORN, MILDRED.
 WALDO, THAYER, New York City.
 WALES, ETHEL, New York City.
 WALKER, JOHNNY.
 WALLING, WILL, New York City.
 WALSH, GEORGE.
 WARDWELL, GEOFFREY, New York City.
 WELSH, BETTY, New York City.
 WILSON, HAL, New York City.
 WOLHEIM, DAN, New York City.
 WOLHEIM, LOUIS, New York City.
 WOOD, PEGGY, Brooklyn.
 WORTHINGTON, WILLIAM, Troy.
 YOUNG, TAMMANY, New York City.

North Carolina

BLACKMER, SIDNEY, Salisbury.
 IRVING, MARY JANE, Columbia.

North Dakota

FREELAND, THORTON, Hope.

Ohio

ASTOR, GERTRUDE, Lakewood.
 APPEL, OSCAR, Cleveland.
 BAXTER, WARNER, Columbus.
 BEAVER, LOUIS, Cincinnati.
 BOSWORTH, HOBART, Marietta.
 BRODIE, DON L., Cincinnati.
 BROWN, JOE E., Holgate.
 BYRON, MARION, Dayton.
 CRAMER, RICHARD, Bryan.
 DUDLEY, ROBERT, Cincinnati.
 EDWARDS, NEELY, Delphos.
 FERN, FRITZI, Akron.
 FOXE, EARLE, Oxford.
 FRENCH, CHARLES K., Columbus.
 GIBSON, KENNETH, Sandusky.
 GISH, DOROTHY, Dayton.
 GISH, LILLIAN, Springfield.
 GRAPPEWIN, CHARLEY, Xenia.
 GRAVES, RALPH, Cleveland.
 GRAY, BETTY, Allen County.
 HARLAN, OTIS, Zanesville.
 JAGGER, DEAN, Lima.
 JAMES, GLADDEN, Zanesville.
 KAMI, VIRGINIA, Akron.
 KELSEY, FRED A., Sandusky.

KING, CARLOTTA, Toledo.
 LEWIS, TED, Circleville.
 MARTINDEL, EDWARD, Hamilton.
 MCINTOSH, BURR, Wellsville.
 MEHAFFEY, BLANCHE, Cincinnati.
 MIDGLE, FANNY, Cincinnati.
 MILLER, WALTER, Dayton.
 MITCHELL, GRANT, Columbus.
 NUGENT, ELLIOTT, Dover.
 NUGENT, J. C., Niles.
 NYE, CARROLL, Canton.
 SCHABLE, ROBERT, Hamilton.
 SHELTON, GENE, Columbus.
 SHORT, GERTRUDE, Cincinnati.
 SHORT, LEW, Dayton.
 SHUMWAY, WALTER, Cleveland.
 STODDARD, BELLE, Remington.
 WARFIELD, KITTY, Cincinnati.
 WORTH, BARBARA, Cincinnati.

Oklahoma

BAKER, NELLIE BLY, Oklahoma City.
 BOYD, WILLIAM, Tulsa.
 COBB, JOE, Shawnee.
 COOKE, RAY, Oklahoma City.
 FRANCIS, KAY, Oklahoma City.
 HOXIE, JACK.
 MCCONNELL, GLADYS, Oklahoma City.
 PRITZHOF, PAUL, Oklahoma City.
 REED, IRA, B., Tallequa.
 ROGERS, WILL, Cologah, near Claremore, Okla., U. S. Indian Territory.

Oregon

COOK, DONALD, Portland.
 GLEASON, RUSSELL, Portland.
 HACKATHORNE, GEORGE, Pendleton.
 MUNSON, ONA, Portland.
 PENNICK, JACK, Portland.
 STEELE, BOB, Portland.

Pennsylvania

ADAMS, MARGARET, Mansfield.
 ALLEN, ELSIE, Philadelphia.
 ARTHUR, JOHNNY, Scottsdale.
 BANCROFT, GEORGE, Philadelphia.
 BARNETT, VINCENT, Pittsburgh.
 BARRYMORE, LIONEL, Philadelphia.
 BERRELL, GEORGE, Philadelphia.
 BLACKWELL, CARLYLE, Troy.
 BOARDMAN, ELEANOR, Philadelphia.
 BRENDEN, EL, Philadelphia.
 BRENT, HELEN, Philadelphia.
 BURNS, EDMUND, Philadelphia.
 BURNS, NEAL, Bristol.
 CARR, MARY, Philadelphia.
 CHARTERS, SPENCER, Duncannon.
 CLARK, HERBERT, Waynesburg.
 CLARK, MAE, Philadelphia.
 COLOMBO, RUSSELL, Philadelphia.
 COSTELLO, DOLORES, Pittsburgh.
 COSTELLO, MAURICE.
 CRAWFORD, KATHRYN, Wellsboro.
 DADE, FRANCES, Philadelphia.
 DALE, BILLY, Philadelphia.
 DUANE, ELSIE, Philadelphia.
 DUNBAR, ROBERT, Beaver.
 EASTMAN, MOREY K., Philadelphia.
 DWAN, DOROTHY, Philadelphia.
 EASTON, FRANK, Philadelphia.
 GALE, ROBERTA, Pittsburgh.
 GARDE, BETTY, Philadelphia.
 GAYNOR, JANET, Philadelphia.
 GIRARD, JOSEPH, Williamsport.
 GORDON, BOBBY, Pittsburgh.
 GORDON, JAMES, Pittsburgh.
 GRAY, ALEXANDER, Wrightsville.
 GREENWOOD, CHARLOTTE, Philadelphia.
 GRIFF, HARRY, Ytone.
 HAROLDE, RALF, Pittsburgh.
 HOPPER, HEDDA, Hallidaysburg.
 HUNT, JAY.
 KEENE, RICHARD, Philadelphia.
 KORTMAN, ROBERT, Philadelphia.
 LEWIS, SHELDON, Philadelphia.
 LUDEN, JACK, Reading.
 MACDONALD, JEANNETTE, Philadelphia.
 MACLEAN, DOUGLAS, Philadelphia.
 MCADDOO, JOHN, Philadelphia.
 MCHUGH, CHARLIE, Philadelphia.
 MCHUGH, FRANK, Homestead.
 MEIGHAN, THOMAS, Pittsburgh.
 MENJOU, ADOLPHE, Pittsburgh.
 MERRILL, WALTER, Bangor.
 MONG, WILLIAM V., Chambersburg.
 MOOREHEAD, NATALIE, Pittsburgh.
 MORAN, LOIS, Pittsburgh.
 NEFF, PAULINE L., Altoona.
 NEILL, RICHARD, Philadelphia.
 NORWORTH, JACK, Philadelphia.
 NYE, RAYMOND, Tamaqua.
 O'MALLEY, PAT, Forest City.
 PHILLIPS, EDDIE, Philadelphia.
 QUILLAN, EDDIE, Philadelphia.
 QUILLAN, JOHN, Philadelphia.
 QUILLAN, MARIE, Philadelphia.
 READ, JANET, Philadelphia.
 SHAW, PEGGY, Pittsburgh.
 SHERRY, J. BARNEY, Germantown.
 SKELLY, HAL, Allegheny.

STARR, SALLY, Pittsburgh.
 THOMPSON, KENNETH, Pittsburgh.
 TODD, HARRY, Allegheny.
 TOOMEY, REGIS, Pittsburgh.
 TRUESDALE, HOWARD, Crawford County.
 VAN DORN, MILDRED, Pittsburgh.
 WALKER, ROBERT, Bethlehem.
 WAYNE, ROBERT, Pittsburgh.
 WELSH, WILLIAM J., Philadelphia.
 WEST, BUSTER, Philadelphia.
 WHITING, JACK, Philadelphia.
 WILSON, LOIS, Pittsburgh.
 WINTON, JANE, Philadelphia.
 WRAY, JOHN, Philadelphia.

Rhode Island

CLIFFORD, RUTH, Pawtucket.
 DOWLING, EDDIE, Providence.
 DUFFY, JACK, Pawtucket.
 HARRIS, MARCIA, Providence.
 HERBERT, HENRY J., Providence.
 O'CONNOR, LOUIS J., Providence.

South Carolina

BAKER, BETTY, Greenville.
 KECKLEY, JANE, Charleston.

South Dakota

GLECKLER, ROBERT, Pierre.
 MILJAN, JOHN, Lead City.

Tennessee

ATCHLEY, HOOPER.
 BORDEN, EDDIE, Deer Lodge.
 BROWN, LUCILLE, Memphis.
 DIXIE, LEE, Harriman.
 FEALY, MARGARET, Memphis.
 GRIFFITH, ELEANOR, Mt. Pleasant.
 JAMES, WALTER.
 JORDAN, DOROTHY, Clarksville.
 LANDIS, CULLEN, Nashville.
 PATTERSON, ELIZABETH, Savannah.
 RALSTON, JOBYNA, South Pittsburgh.
 MOORE, GRACE, Jellico.
 NELSON, JACK, Memphis.

Texas

ALEXANDER, RICHARD, Dallas.
 BELLAMY, MADGE, Hillsboro.
 BOLES, JOHN, Greenville.
 BRIAN, MARY, Dallas.
 BUTTS, BILLY, Dallas.
 COLLINS, KATHLEEN, San Antonio.
 CRAWFORD, JOAN, San Antonio.
 DANIELS, BEBE, Dallas.
 DELL, CLAUDIA, San Antonio.
 DEVORE, DOROTHY, Fort Worth.
 DOVER, NANCY, Arlington.
 FLOWERS, BESS, Sherman.
 FRANCIS, NOEL, Temple.
 GRIFFITH, CORINNE, Texarkana.
 HALL, JAMES, Dallas.
 HEALY, TED, Houston.
 HYSON, ROBERTA, Dallas.
 JANIS, DOROTHY, Dallas.
 JONES, BEULAH HALL, San Antonio.
 LAUREL, JANE, Houston.
 LE MAIRE, WILLIAM, Fort Worth.
 LITTLEFIELD, LUCIEN, San Antonio.
 LOGAN, JACQUELINE, Corsicana.
 LOVE, BESSIE, Midland.
 LYNN, SHARON, Weathersford.
 MAYNARD, KEN, Mission.
 MIX, TOM, El Paso.
 MOYLAN, CATHERINE, Dallas.
 OSBORNE, BUD, Knox County.
 PATTON, BILL, Amarillo.
 PEPPER, JACK, Palestine.
 PIERCE, EVELYN, Del Rio.
 POWERS, LUCILLE, San Antonio.
 RAY, ALLENE, San Antonio.
 REEVES, ROBERT, Marlin.
 RENICK, RUTH, Colorado.
 RIVERO, JULIAN, Galveston.
 ROBERTSON, WILLARD, Runnels.
 ROQUEMORE, HENRY, Marshall.
 SPARKS, MARTHA LEE, Floydada.
 STEELE, WILLIAM.
 VIDOR, FLORENCE, Houston.
 WALKER, CHARLOTTE, Galveston.
 WILLIAMS, GUINN, Decatur.
 YOLTZ, GRETA, Galveston.

Utah

BOOTH, EDWINA, Provo.
 CAREW, ORA WHYSTOCK, Salt Lake City.
 COMPSON, BETTY, Beaver.
 ETHIER, ALPHONZ, Springville.
 GEARY, MAINE, Salt Lake City.
 GILBERT, JOHN, Logan.
 GULLIVER, DOROTHY, Salt Lake City.
 JANNEY, LEON, Ogden.
 LIVINGSTON, MARGARET, Salt Lake City.
 MACK, MARION, Eureka.
 PECK, NORMAN, Salt Lake City.
 SANTLEY, FREDRIC, Salt Lake City.
 SHUMWAY, LEE, Salt Lake City.
 SWAIN, MACK, Salt Lake City.
 YOUNG, LORETTA, Salt Lake City.

Vermont

VALLEE, RUDY, Island Pond.

Virginia

AMOS, RICHMOND.
 ARLEN, RICHARD, Charlottesville.
 BUSHMAN, FRANCIS X., Norfolk.
 CALVERT, H. E., Alexandria.
 CLIFFORD, KATHLEEN, Charlottesville.
 DUNCAN, MARY, Lutesville.
 EASON, LORRAINE, Norfolk.
 EATON, MARY, Norfolk.
 FAIR, ELINOR, Richmond.
 FAWCETT, GEORGE, Fairfax County.
 FAYE, JULIA, Richmond.
 HAINES, WILLIAM, Staunton.
 HOLT, JACK.
 KING, LOUIS, Christiansburg.
 LEE, DUKE R.
 LEE, HARRY, Richmond.
 LEONARD, EDDIE, Richmond.
 MURRAY, MAE, Portsmouth.
 OAKMAN, WHEELER.
 REYNOLDS, VERA, Richmond.
 RICHMOND, WARNER, Calpaper County.
 WEST, JOHN, Norfolk.

Washington

ASKAM, PERRY, Seattle.
 BENNETT, ALMA, Seattle.
 FRENCH, GEORGIA, Seattle.
 HEARN, EDDIE, Dayton.
 OWEN, SEENA, Spokane.
 RIVERO, LORRAINE, Seattle.
 SYKES, ETHEL, Seattle.
 TURNER, DOREEN, Spokane.
 WHEELER, TACOMA.

West Virginia

BAKER, EDDIE, Davis.
 CLAYTON, EDDIE, Charleston.
 JONES, BILLY "RED," Wheeling.
 LEASE, REX, Central City.

Wisconsin

BARD, BEN, Milwaukee.
 DUNN, ROBERT, Milwaukee.
 HARRISON, JAMES, Milwaukee.
 HARVEY, LOU.
 HOLLAND, JOHN, Kenosha.
 KRUGER, PAUL, Eau Claire.
 LEIGHTON, LILLIAN, Auroraville.
 MARCH, FREDERIC, Racine.
 MISGEN, FLORENCE, Prescott.
 NIXON, MARIAN, Superior.
 O'CONNOR, ROBERT, Milwaukee.
 STERLING, FORD, La Crosse.
 THURSTON, CHARLES E., Oconto.
 WINNINGER, CHARLES, Athens.

Wyoming

BUPPALO BILL, JR., Cheyenne.
 HARRIS, MILDRED, Cheyenne.
 WALES, WALLY, Sheridan.

Africa

CHAPLIN, SIDNEY, Cape Town.
 GORDON, BRUCE, Johannesburg.
 RATHBONE, BASIL.

Arabia

HASSEH, JAMIEL, Damascus.

Armenia

CARLWE, ARTHUR E., Trebizond.

Asia

LACKTEEN, FRANK, Asia Minor.

Australia

BENNETT, ENID.
 BERANGER, ANDRE, Sydney.
 BEVAN, BILLY, Orange.
 BRACY, SIDNEY, Melbourne.
 BUSCH, MAE, Melbourne.
 CLIVE, HENRY, Melbourne.
 COOK, CLYDE.
 DOUGLAS, MARION, Sydney.
 ERROL, LEON, Sydney.
 ESMELTON, FREDERICK, Victoria.
 HAGNEY, FRANK, Sydney.
 HEGGIE, O. P., Angaston.
 McCOWAN, J. P.
 MURRAY, JOHN T.
 POLLARD, DAPHNE, Melbourne.
 POLLARD, "SNUB," Melbourne.
 ROBSON, MAY, Melbourne.

Austria

CONTI, ALBERT, Trieste.
 CORTEZ, RICARDO, Vienna.
 MUNI, PAUL, Vienna.
 NORMAN, JOSEPHINE, Vienna.

SCHILDKRAUT, JOSEPH, Vienna.
 VON SEYFFERTITZ, GUATAY, Vienna.
 VON STROHEIM, ERICH, Vienna.

Belgium

CORDAY, MARCELLA, Brussels.
 RAUCOURT, JULES, Brussels.

Bohemia

LEDERER, OTTO, Prague.

Canada

ALLEN, RICCA, Victoria, B. C.
 BENNETT, MICKEY, Victoria, B. C.
 BLINN, GENEVIEVE, St. John, N. B.
 CARLYLE, RICHARD, Guelph, Ontario.
 CLAYTON, MARION, Kimberly.
 CRANE, PHYLLIS, Calgary.
 DEGRASSE, SAM, Bithurst, N. B.
 DRESSLER, MARIE, Coburg.
 EGAN, BETTY, Vancouver.
 EARL, EDWARD, Toronto, Ont.
 EDDY, LORRAINE, Vancouver, B. C.
 FELLOWES, ROCKLIPPE, Ottawa, Ont.
 FLEMING, BOB, Ontario.
 GARON, PAULINE, Montreal.
 GELBERT, CLARENCE, St. John, B. C.
 GORDON, HUNTLEY, Montreal, Quebec.
 GREGORY, EDNA, Winnipeg.
 HENDERSON, DELL, St. Thomas.
 HUSTON, WALTER, Toronto.
 KENT, BARBARA, Gadsby.
 KILGOUR, JOSEPH, Ayt, Ont.
 LA ROY, RITA, Alberta.
 LILLIE, BEATRICE, Toronto.
 LUCAS, WILFRED, Ontario.
 PICKFORD, JACK, Toronto.
 PICKFORD, MARY, Toronto.
 PIDGEON, WALTER, East St. John, New Brunswick.
 PREVOST, MARIE, Ontario.
 RENNIE, JAMES, Toronto.
 SHEARER, NORMA, Montreal.
 SPARKS, NED, Ontario.
 SUMMERVILLE, SLIM, Calgary.
 TRAVERS, RICHARD, Hudson Bay Post.
 WHITE, MARJORIE, Winnipeg.
 WRAY, FAY, Alberta.

Cuba

SABINE, FRANK, Havana.

Denmark

BRISSON, CARL, Copenhagen.
 DANE, KARL, Copenhagen.
 GUARD, KIT.
 HERSHOLT, JEAN, Copenhagen.
 MATTIEN, OTTO, Copenhagen.
 ORLAMOND, WILLIAM, Copenhagen.
 RODING, BODIL, Copenhagen.
 RANDOLP, ANDERS.

East India

HALL, DONALD, Nuree.

Egypt

ALEXIS, DEMETRIOS, Alexandria.
 GREENWAY, ANN, Alexandria.

England

ALLISTER, CLAUDE, London.
 ARLISS, GEORGE, London.
 AUBREY, JIMMIE, Liverpool.
 BARNES, T. ROY, Lincolnshire.
 BEAUMONT, LUCY, Bristol.
 BELMORE, DAISY, London.
 BERGE, WILSON, Greenwich, London.
 BERMAN, BOBBY BURNS, London.
 BOLDER, ROBERT, London.
 BRAMLEY, FLORA, London.
 BRODY, ESTELLE.
 BROOK, CLIVE, London.
 BUSHELL, ANTHONY, Kent County.
 CAVANAGH, PAUL, Chislehurst, Kent.
 CHADWICK, CYRIL, London.
 CHALLENGER, PERCY.
 CHAPLIN, CHARLES, London.
 CLAYTON, ARTHUR, London.
 CLIFFORD, JR., TOM, Southampton.
 COLMAN, RONALD, Surrey.
 COMPTON, FAY, London.
 COOPER, JACK.
 DAVIDSON, LAWPOD, London.
 DAVIES, HOWARD, Liverpool.
 DAVIS, GUNNIS, Sunderland.
 DAVIS, TYRRELL, Surbiton.
 DENNY, REGINALD, Surrey.
 DESLYS, KAY, London.
 DRIVER, ABABELLE.
 DUNHAM, PHIL, London.
 DUNN, EMMA, Cheshire.
 ELLIOTT, FRANK, County of Cheshire.
 EVANS, HERBERT, London.
 FINCH, FLORA.
 FITZGERALD, CISSY.
 FITZROY, EMILY, London.
 FLETCHER, BRAMWELL, London.
 FORBES, RALPH, London.

FORTUNE, EDMUND, Monmouthshire.
 FRANCIS, ALEX B.
 GARRICK, JOHN, Brighton.
 GOWLAND, GIBSON.
 GRANT, LAWRENCE.
 GRASSBY, BERTRAM, Lincolnshire.
 GROSSMITH, GEORGE, London.
 GROVE, SYBIL, Middlesex.
 HALL, CHARLES.
 HALL, EVELYN, Yorkshire.
 HANNEFORD, "POODLES."
 HARRIS, GEORGE, London.
 HART, LABERT, Liverpool.
 HICKMAN, ALFRED.
 HOBBS, HALLIWELL, Stratford-on-Avon.
 HUGHES, GARETH, Llanelly, Wales.
 HURST, BRANDON, London.
 KARLOFF, BORIS, London.
 KENT, CRAUFURD, London.
 KING, CLAUDE, Northampton.
 KING, DENNIS, Wackershire.
 KINNELL, MURRAY, London.
 LANE, LUFINO, London.
 LAUREL, STAN, Ulverston.
 LAWFORD, BETTY.
 LAWRENCE, GERTRUDE, London.
 LAWRENCE, RAYMOND, London.
 LAYE, EVELYN, London.
 LEIGH, FRANK, London.
 LLOYD, DORIS, Liverpool.
 LODER, JOHN, London.
 LONSDALE, HARRY G., Worcester.
 LOVE, MONTAGU, Portsmouth.
 LUCY, ARNOLD, Tottenham.
 LUDLOW, PATRICK, London.
 MACKAILL, DOROTHY, Hull.
 MACLAREN, IAN, Lynmouth, North Devonshire.
 MARMONT, PERCY, London.
 MAUDE, CYRIL, London.
 McLAGLAN, VICTOR, London.
 McNAUGHTON, CHARLES, Walthamstow, Essex.
 METCALFE, ARTHUR, London.
 NORMAN, GERTRUDE, London.
 NOY, WILFRED, South Kensington, London.
 QUARTERMAINE, CHARLES, Richmond, Surrey.
 RATCLIFFE, E. J., London.
 RAWLINSON, HERBERT, Brighton.
 RICKETTS, TOM, London.
 ROBERTS, DESMOND, London.
 Saxe, TEMFLER, Redhill.
 SELWYNNE, CLARISSA, London.
 SEYMOUR, MADELINE, London.
 SHARLAND, REGINALD, Southend-on-Sea, Essex.
 SHEFFIELD, REGINALD, London.
 SKIFWORTH, ALISON, London.
 STANDING, JOAN.
 STANDING, WYNDHAM, London.
 STANTON, WILL, London.
 TENNYSON, WALTER, Bayons Manor, Tealby, Lincolnshire.
 THOMAS, JAMESON, London.
 VICTOR, HENRY, London.
 WALTON, FRED.
 WARNER, H. B., London.
 WELFORD, NANCY, London.
 WHITE, LEO, Manchester.
 WYCHERLY, MARGARET, London.
 YORKE, EDITH, Croydon.
 YOUNG, ROLAND, London.

France

ADOREE, RENEE, Lille.
 BAXTER, GEORGE, Paris.
 BESEKER, EUGENIE, Marseilles.
 BORDONI, IRENE, Corsica.
 CARPENTIER, GEORGES, Lens.
 CHAUTARD, EMILE, Paris.
 CHEVALIER, MAURICE, Menilmontant.
 CLIVE, COLIN, St. Malo.
 COLBERT, CLAUDETTE, Paris.
 CUNARD, GRACE, Paris.
 DAMITA, LILY, Paris.
 D'AVRIL, YOLA, Lille.
 DE LACY, PHILLIFE.
 DE RAMEY, PIERRE, Paris.
 DE RONSERAY, COUNT PIERRE, Paris.
 DIONE, ROSE, Paris.
 DORSAY, FIFI, Asnieres.
 GLASS, GASTON, Paris.
 GOUDAL, JETTA, Versailles.
 KALIZ, ARMAND, Paris.
 MASON, JAMES, Paris.
 PAOLI, RAOUL, Corsica.
 ROVEL, SANDRA.
 YVES, CHRISTIANE, Paris.

Germany

BOHR, JOSE, Bonn.
 CASTLE, ROBERT, Frankfort-on-Main.
 DAMEREAUX, ELSIE, Cologne.
 DAVIDSON, MAX, Berlin.
 DIETRICH, MARLENE, Berlin.
 HAUPT, ULRICH.
 HORN, CAMILLA, Frankfort-on-Main.
 KLINGER, WARNER, Stuttgart.
 MALENA, LENA, Berlin.
 MILLAR, ADOLPH.
 PANZER, PAUL, Wurtzberg.
 PARLO, DITA.
 SPOTTE, BERT, Chemnitz.
 REICHER, FRANK, Munich.

SCHUMANN-HEINK, FERDINAND, Hamburg.
 STENDEL, LENI, Berlin.
 SWICKARD, JOSEPH, Cohlentz.
 VEIDT, CONRAD, Berlin.
 VON BRINCKEN, WILLIAM, Flensburg.
 WEIGEL, PAUL, Saxony.

Greece

KOTSONAROS, GEORGE, Nauplie.
 RIGAS, GEORGE.

Hawaiian Islands

KRUGER, "STUBBY," Honolulu.
 MOWER, JACK.

Holland

DAUMERY, MME. CARRIE, The Hague.
 MILLS, MARILYN, Enschede.

Hungary

BANKY, VILMA, Budapest.
 BELA, NICHOLAS, Budapest.
 BOROS, FERIKE, Nagyvarad.
 CORDA, MARIA, Deva.
 DE PUTTI, LYA, Vesce.
 EDWARDS, SNITZ.
 LUGOSI, BELA, Lugos.
 LUKAS, PAUL, Budapest.
 PUFFY, CHARLES, Budapest.
 VARCONI, VICTOR, Kisvard.

India

KITHNOU, Pondichery, Hindustan.
 MEHRA, LAL CHAND, Amritsar.

Ireland

BYRON, GEORGE, Limerick.
 CECIL, NORA.
 COSGROVE, LUKE, Ballaghdeen, County Mayo.
 DUGAN, TOM, Dublin.
 ELLIOTT, ROBERT.
 FERGUSON, AL, Rosslarie.
 GERARD, CHARLES, Carlow.
 GERRARD, DOUGLAS, County Dublin.
 HALE, CREIGHTON, Cork.
 HARE, LUMSDEN, Cashel.
 HARTIGAN, PAT.
 HERBERT, HOLMES, Dublin.
 JOHNSTON, J. W.
 KERRIGAN, J. M., Dublin.
 MACREADY, RENEE, Dublin.
 MAXWELL, EDWIN, Dublin.
 McCORMACK, JOHN, Athlone.
 MOORE, MATT, County Meath.
 MOORE, OWEN, County Meath.
 MOORE, TOM, County Meath.
 O'SULLIVAN, MAUREEN, Boyle.
 PERCY, AILEEN, Belfast.
 PRICE, KATE, Cork.
 TURNER, WILLIAM H., Cork City.

Italy

BORGATO, AGOSTINO, Venice.
 CARILLO, MARIO, Naples.
 CORONO, BENITA, Rome.
 CORRADO, GINO, Florence.
 DAVENFORD, MILLA, Sicily.
 GRAVINE, CESSARE, Naples.
 MACK, JOSEPH P., Rome.
 MALATESTA, FRED, Naples.
 MAUREL, RAYMOND, Florence.
 MONTANA, BULL, Vogliera.
 PORCASI, PAUL, Palermo.
 SARNO, HECTOR V., Naples.
 ST. ANGELO, ROBERT, Elena.
 VALENTI, ARMANDO, Rome.

Japan

KONAL, TETSU, Kumamoto.
 KUWA, GEORGE.
 LA SALLE, NED, Kobe.
 SOJIN, Sendai.

Lithuania

LEBEDEFF, IVAN, Uspoliiai.

Mexico

ARMIDA, SONORA.
 DELMAR, ROSITA, Chihuahua State.
 DE MONTEZ, CHIQUITA, Mexico City.
 DEL RIO, DOLORES, Durango.
 EMERY, ANORA, Monterey.
 EMERY, MARY, Monterey.
 GUZMAN, ROBERT E., Pueblo.
 LPWIS, GEORGE, Mexico City.
 MAGANA, DELIA, Mexico City.
 MOJICA, DON, Jalisco.
 NOVARRO, RAMON, Durango.
 QUARTARO, NENA.
 REED, DONALD, Mexico City.
 RICA, MONA, Mexico City.
 ROLAND, GILBERT, Jurez.
 ROTHE, ELLIOTT, Passa de Lorro.

TORRES, RAQUEL, Sonora.
 TROWBRIDGE, CHARLES, Vera Cruz.
 VELEZ, LUFE, San Luis Potosi.

New Zealand

BATTEN, JOHN, Rotorua.
 BEATTY, MAY, Christ Church.
 HALL, WINTER.

Norway

GRAN, ALBERT, Bergen.
 NISSEN, GRETA, Oslo.

Nova Scotia

JEFFREY, WILLIAM, Halifax.
 MACDONALD, WALLACE, Mulgrave.
 MAILES, CHARLES H., Halifax.
 MANNERS, DAVID, Halifax.

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 NEGRI, POLA.
 SEGEL, BERNARD, Lemberg.
 STONE, GEORGIE, Lodz.

Portugal

DE SILVA, FRED W., Lisbon.

Rumania

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 ROBINSON, EDWARD, Bucharest.
 STUART, NICK.

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 BACLANOVA, OLGA, Moscow.
 BURTON, DAVID, Odessa.
 CARR, NAT, Poltova.
 CHARSKY, BORIS, Petrograd.
 CHEPEE, JACK, Kiev.
 GAY, GREGORY, St. Petersburg.
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 GUERTZMAN, PAUL, Kichinov.
 JOLSON, AL, St. Petersburg.
 KARNELLY, LEILA, Moscow.
 MELESH, ALEX, Kieff.
 MIR, DAVID, Petrograd.
 ROSANOVA, ROSA, Odessa.
 SORINA, KATYA, St. Petersburg.
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 MACK, BOBBY.
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 DE SEGUROLA, ANDRE, Madrid.
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 MORENO, ANTONIO, Madrid.
 MORENO, ROSITA, Madrid.
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 VOSSELLI, JUDITH.

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 GRANSTEDT, GRETA, Malmo.
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DUNN, BILL 304 Guaranty Building—Gladstone 6795	LEVIN, GEORGE D. Gladstone 5806 and Hempstead 7821	WADSWORTH, JESSIE & O'REILL 220 Taft Building—Hempstead 0502 or Oregon 5343
FEADER, LES. W. 2535 Glen Green—Gladstone 0983	LICHTIG & ENGLANDER 6425 Hollywood Boulevard—Hollywood 1068	WAGER, AL, THEATRICAL AGENCY 221 Loew's State Building—Van Dyke 3619
FITZPATRICK, LORETTA M. 5617 Hollywood Boulevard—Granite 3650	MAC QUARRIE, HAVEN 6636 Hollywood Boulevard—Gladstone 2200	WALTER TRASK Commercial Exchange Building—Tucker 1680
F. K. STUDIO SERVICE 5617 Hollywood Boulevard—Hempstead 2193	MC COY, DIXIE 717 Guaranty Building—Gladstone 4226	WEBER, HARRY Bank of Hollywood Building—Hollywood 2191
FRALICK, FREDDIE Taft Building—Hollywood 4102	MC CULLOUGH, RALPH 455 North Rodeo Drive—Crestview 6102, Beverly Hills	WHITE, TOM 6276 Hollywood Boulevard—Hollywood 5156
GAY, IRA 845 South Broadway—Faber 3421	MAYER & RAPE 505 Bank of Hollywood Building—Gladstone 3310 or Granite 6189	WILLIAM MORRIS AGENCY 6425 Hollywood Boulevard—Hollywood 3142
GOULD & PRICE 6560 Hollywood Boulevard—Gladstone 3797		WILLS, MIRIAM 1680 North Vine Street—Hempstead 8786
HART, MAX, AND ASSOCIATES 604 Bank of Hollywood Boulevard—Granite 8157		WURTZEL, HARRY, INC. 1509 North Vine Street—Hollywood 6173

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ALEXANDER, KENNETH (Goldwyn) United Artists Studios	FRYER, ELMER First National Studio	NEW, EDWIN J. Warner Brothers West Coast Studio
ANDERSON, E. Charles Chaplin Studios	GALEA STUDIOS 1247 North Orange Drive, Hollywood	NEWBERG, FRANK, STUDIO 127 North Larchmont Avenue, Hollywood
AUTREY, MAX William Fox Studios	GRAVES, STAX Hal Roach Studio, Culver City	NEWBERRY, FRANK Hal Roach Studios, Culver City
ARCHER, FRED Warner Brothers West Coast Studio	GRIMES, WILLIAM Metro-Goldwyn-Mayer Studio	NOLAN, RAY William Fox Studio
ART CRAFT STUDIOS 6039 Hollywood Boulevard, Hollywood	GROSSI, FRED United Artists Studio	NORTON, SHIRLEY Pathe Studios, Culver City
BACHRACH, ERNEST RKO Radio Pictures Studios	HARTSOOK, FRED 636 South Broadway, Hollywood	OSBORNE, HARRY Universal Studio, Universal City
BAKER, VIROQUE 7959 Hollywood Boulevard, Hollywood	HEAD, GORDON Paramount Publix West Coast Studio	PARALTA PHOTO SERVICE 6560 Hollywood Boulevard, Hollywood
BALL, RUSSELL 8165 Sunset Boulevard, Hollywood	HEELAN'S STUDIO 7002 Hawthorne Avenue, Hollywood	PARAMOUNT PHOTO SERVICE 4706 Santa Monica Boulevard, Hollywood
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BENNINGER, OTTO RKO Radio Pictures Studio	HERRIN, JOE Universal Studio, Universal City	POLLOCK, CHARLES Metro-Goldwyn-Mayer Studios
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COOPER, GEORGE 6371 Hollywood Boulevard, Hollywood	LONGET, GASTON RKO Radio Pictures Studio	THOMAS, BILL Pathe Studio
CROWLEY, EARLE Paramount Publix West Coast Studio	LONGWORTH, BERT (BUDDY) First National Studios	UGREA, ANTHONY William Fox Studios
CURTIS, REX Paramount Publix West Coast Studio	LYNCH, BERT Metro-Goldwyn-Mayer Studio	VAN PELT, HOMER First National Studio
DAVOL, ROBERT RKO Radio Pictures Studio	LYNCH, CHARLES Hal Roach Studio	VAN ROSSEM, W. J. 6049 Hollywood Boulevard, Hollywood
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DYAR, OTTO Paramount Publix West Coast Studio	MacLEAN, ROY 7175 Sunset Boulevard, Hollywood	WALLING, BILL First National Studio
EGLINGTON, WILLIAM RKO Radio Pictures Studio	McPHERSON, WILLIAM C. Pathe Studios, Culver City	WEATHERSBY, W. P. 1227½ North Western Avenue, Hollywood
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1220 South Maple Avenue

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New Leading Players

With the advent of talking pictures, producers were most desirous of finding players who could deliver dialogue in the best possible manner. Many of the silent screen stars were not adept at reading lines and, before they could learn to do so, players that could were needed. As a result, the legitimate stage was the target of the talent-seeking producers who desired to sign favorite players and were willing to pay large sums for them. Many of those who were not signed went to the coast and found it rather easy—at first—to get into pictures through their stage experience.

When the excitement surrounding the talking picture had died down, and the novelty of hearing people speak from a moving picture screen had worn off, the public demanded that certain thing which had made silent pictures such a great success—actors with screen personality.

Screen personality is vastly different from stage personality. Stars of the stage who have beauty and charm are not always that way on the screen. Screen personality is registered by the camera, and the sharp eye of this mechanical device is the thing that makes or breaks screen stars. If one does not have the personality that photography will bring out, screen success is not forthcoming. Therefore, it was this lack of screen personality that caused many stage actors, great or near great, to return to the footlights.

With the greater portion of stage favorites either decisively in or out of pictures, the producers are searching for new faces to grace the talking screen. This time they are looking for beauty and personality in players as well as the ability to read lines well. They want youth and beauty rather than names and years of experience. As a result, the youthful players, who have not yet reached the point where their names mean dollars at the box-office are being taken in hand by the studios and given parts that will mean either success or failure. Studios figure they can build the names up to box-office magnets providing the players are possessed of screen personality.

In looking over the roster of the various studios one finds there are more new names and faces than ever before.

Among the many newer faces on the screen, individuals who in the past year have come into prominence and are on the threshold of stardom, we find:

Robert Montgomery	Carole Lombard
Sylvia Sidney	Clark Gable
Dorothy Jordan	Marion Marsh
Joel MacCrea	Sidney Fox
Wynne Gibson	Evalyn Knapp
Genevive Tobin	Loretta Young
James Cagney	Kay Francis
Sally Eilers	Jean Harlow
Dorothy Lee	Frances Dee
Phillips Holmes	Pat O'Brien

Elissa Landi

All of these players have been given roles in the past few months which have enabled them to show promise of being of starring caliber. Consequently they have been slated for even better parts and a chance to show whether or not they will reach the pinnacle of picture players. They not only have played one or more roles with distinction, but their work for the most part has been of such a nature that they are practically assured of success.

On the lists of new players who recently have started coming to the front are many names which will, within the coming year, be much more famous. Those being developed at the present time are:

At Metro-Goldwyn-Mayer:

Dorothy Appleby	William Bakewell
Lillian Bond	Edwina Booth
Janet Currie	Kent Douglass
Phyllis Elgar	Madge Evans
Joan Marsh	Ray Milland
Karen Morley	Monroe Owsley
Irene Purcell	Gus Shy
Lester Vail	Robert Young

At Paramount:

Norman Foster	Stuart Erwin
Carman Barnes	Juliette Compton
Robert Coogan	Claire Dodd
Tom Douglas	Tamara Geva
Mitzi Green	Raymond Guion
Miriam Hopkins	Helen Johnson
Lenita Lane	Frances Moffat

Vivienne Osborn	Ginger Rogers
Jackie Searl	Peggy Shannon
Charles Starrett	Pegis Toomey
Dorothy Tree	Allan Vincent

On the Fox lot the following are picked as winners:

John Arledge	Peggy Ross
Mina Gombell	Linda Watkins
Howard Phillips	George E. Stone
Hardie Albright	Frank Albertson
Humphrey Bogart	Donald Dillaway
John Garrick	Warren Hymer
Gaylord Pendleton	Terrance Ray
David Rollins	Virginia Cherrill
Joan Castle	Marguerite Churchill
Joyce Compton	Roxanne Curtis
Dixie Lee	Marion Lessing
Una Merkel	Frances McCoy
Goodee Montgomery	Maureen O'Sullivan
Yvonne Pelletier	Rosalie Roy

Radio lists among its new talent:

Lita Chevret	Claudia Dell
Moel Francis	Roberta Gale
Rochelle Hudson	Arline Judge
Jill Esmond Moore	Ruth Weston
Lawrence Ollivier	Geoffrey Kerr

The Warner Brothers-First National roster has these young players:

Donald Cook	Warren William
Anthony Bushell	Leon Janney
Allan Lane	Ona Munson
Joan Blondell	Edward Morgan
Gladys Ford	Polly Walters
Robert Allen	Mae Madison

United Artists has three new players all of whom are slated for big roles:

Betty Grable	Shirley Grey
Florence Britton	

Universal sees big names before the year ends for these:

Rose Hobart	Bette Davis
Arthur Grange	Tala Birell
Darek Fairman	Elliott Nugent

At Columbia:

Constance Cummings	Richard Cromwell
Loretta Sayers	Susan Fleming

RKO Pathe has three new players who show promise:

June MacCloy	Marion Shilling
Russell Gleason	

RELEASES FOR 1929-31

A

ABRAHAM LINCOLN (D-AT) 8704 UNITED ARTISTS. (R) November 8, 1930. (NP) August 30, 1930. Produced by David Wark Griffith. With Walter Huston, Cna McKel, Hobart Bosworth, Ray Hammond, Lucille La Verne, Ian Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Ediss Jennings, Cameron Prudhomme, James Bradbury, Jr. THEME: Episodes from the life of the great martyred president.	BAXTER, Mona Maris, Carol Lombard, Theodor Von Eltz, Arthur Stone, Mrs. Jimenez, Walter L. Lewis, Jack Herrick, Wilfred Lucas, Hank Mann, De Sacla Mooers, Larry McGrath, Jim Gibson. THEME: The exploits of a reckless, love making hand and two of his sweethearts, painted with sweeping strokes against the brilliant background of the old West.	MARCH 22, 1931 Sound on film. With Dolores Del Rio, Edmund Lowe, Ulrich Haupt, Don Alvarado, George Fawcett.
*ACQUIRED (D-AT) 5781 COLUMBIA. (R) October 26, 1929. With Lloyd Hughes, Sam Hardy, Charles West, George Rigas, Charles Wilson, Otto Hoffman.	*AROUND THE CORNER (C-AT) 6356 COLUMBIA. (R) April 25, 1930. (OP) May 3, 1931. With George Sidney, Charles Murray, Joan Peers, Larry Kent, Charles Detaney, Jess de Vorksa, Fred Sullivan. THEME: An Irish cop and a Jewish pawnbroker and a prize fight.	BAR L RANCH (W-AT) 5400 BIG 4. (R) July, 1930. (OP) August 23, 1930. Sound on film and disc. With Yakima Canutt, Buffalo Bill, Jr., Wally Wales, Ben Corbett, Fern Emmett, Betty Baker, Robert Walker.
*ACROSS THE WORLD WITH MR. AND MRS. MARTIN JOHNSON (Trav-PT, M) 8208 TALKING PICTURE EPICS. (R) September 1, 1930. Sound on film. THEME: Mr. and Mrs. Martin Johnson and three boy scouts who visited them in Africa. Cannibals, animals, and natives of various countries. An authentic adventure picture.	*AROUND THE WORLD VIA GRAF ZEPPELIN (Trav-ME) 4950 TALKING PICTURE EPICS. (R) February, 1930. (OP) November 9, 1929. Sound on disc and film. THEME: The historical trip of the Graf with the Hearst cameraman aboard.	*BARNUM WAS RIGHT (F-AT) 4316 5042 4938 UNIVERSAL. (R) September 22, 1929. With Glenn Tryon, Merna Kennedy, Otis Harlan, Basil Itadford, Isabelle Keith, Lew Kelly, Clarence Burton, Gertrude Sutton. THEME: Poor boy wants to marry rich girl. Leaves old estate, hunts for hidden treasure, house blows up, but the boy gets the girl.
*AFGHANISTAN (E) 6000 AMKINO. (R) September, 1929. No Star (Travelogue).	*ARSENAL (D) 6900 AMKINO. (R) November 2, 1929. S. Svazhenko.	BAT WHISPERS, THE 7991 UNITED ARTISTS. (R) November 29, 1930. (NP) November 15, 1930. (Wide film length, 7810.) With Chester Morris.
AFRICA SPEAKS (AT) 7054 COLUMBIA. (R) September 15, 1930. (NP) September 27, 1930. THEME: An all talking picture of darkest Africa.	ASI ES LA VIDA. SONO ART-WORLD WIDE. (R) June, 1930. Sound on disc and film. Spanish version of "What a Man." With Jose Bohr, Lolita Vendrell, Della Magana.	*BATTLE OF PARIS (D-AT) 6202 PARAMOUNT. (R) November 30, 1929. With Gertrude Lawrence, Charles Ruggles, Walter Petrie, Gladys Dy Bois, Arthur Treacher, Joe King.
AFTER THE VERDICT (ME) 7174 INTERNATIONAL PHOTOPLAYS. (R) June 1, 1930. With Olga Tschschowa.	ATLANTIC (D-AT) 7754 BRITISH INTERNATIONAL. (R) October 2, 1930. (NP) October 11, 1930. With Franklyn D'Ball, Madeleine Carroll and John Longden, featured.	*BEAUTY AND BULLETS (W) 4277 UNIVERSAL. (R) December 16, 1929. With Ted Wells, Duane Thompson, Jack Kennedy, Wilbur Mack. THEME: Girl finds brother member of gang of robbers which has robbed stage coach.
AIR POLICE (Mel-AT) 5500 SONO ART-WORLD WIDE. (R) April 1, 1931. (NP) March 21, 1931. Sound on film. With Kenneth Harlan and Josephine Dunn.	AVIATOR, THE (CD-AT) 6743 WARNER BROS. (NP) January 18, 1930. With Edward Everett Horton, Patsy Ruth Miller, Armand Kallz, Johnny Arthur, Lee Moran, Edward Martindel, Phillips Smalley, William Norton Bailey.	BEHIND OFFICE ODDS (D-AT) RADIO PICTURES. (R) March 15, 1931. With Mary Astor, Robert Ames, Ricardo Cortez, Catherine Dale Owen. THEME: Business office drama.
ALIAS FRENCH GERTIE (Mel-AT) 6416 RADIO PICTURES. (R) April 20, 1930. (NP) April 19, 1930. With Bebe Daniels, Ben Lyon.	AWFUL TRUTH, THE (CD-AT) 6229 6124 PATHE. (R) August 16, 1929. (NP) September 7, October 19, 1929. Sound on disc, 6229; on film, 6124. With Ina Claire, Henry Daniels, Theodore Von Eltz, Paul Harvey, Blanche Frederic, Judith Vossell, John Roche. THEME: Quarrels and jealousy result in divorce, with neither the wife nor the husband desiring it. Amends are made, they remarry and sail for Paris on their second honeymoon.	*BEHIND THAT CURTAIN (My-AT) 8300 FOX. (R) June 30, 1929. Sound on film. (NP) August 31, 1929. With Warner Baxter, Lois Moran, Gilbert Emery, Claude King, Phillip Karloff, Jamel Hassen, Peter Gawthorne, John Rogers, Montague Shaw, Finch Smiles, Mercedes Velasco, E. L. Park. THEME: Girl marries unhappily, flees to old friend in the desert; husband, a criminal, follows, is killed, and happiness is left for the two.
*ALIAS JIMMY VALENTINE (Mel-AT) 8000 METRO-GOLDWYN-MAYER. (R) January 26, 1929. (NP) March 9, 1929. With William Haines, Karl Dane, Lionel Barrymore, Lella Hyams, Tully Marshall, Howard Hickman, Billy Butts, Evelyn Mills. THEME: A successful bank crook goes straight for the girl he loves and marries.	BACHELOR APARTMENT (D-AT) 6880 RADIO PICTURES. (R) April 15, 1931. (NP) February 28, 1931. With Lowell Sherman, Irene Dunne, Mae Murray, Noel Francis, Claudia Dell, Norman Kerry.	BEHIND THE MAKEUP (D-AT) 6364 PARAMOUNT. (R) January 11, 1930. With Hal Skelly, Fay Wray, William Powell, Kay Francis, Paul Lukas, E. H. Calvert, Agostino Borgato. THEME: The tragic death of an actor, whose thieving proclivities breed the heart of his teammate, reunites the teammate and his first love, the girl who had married the unscrupulous actor.
ALL QUIET ON THE WESTERN FRONT (D-AT) 12423 UNIVERSAL. (R) September 1930. (NP) May 10, 1930. With Louis Wolheim, Lew Ayers, John Wray, Slim Summerville, Russell Gleason, William Bakewell, Walter Brown Rogers, Ben Alexander, Owen Davis, Jr., Heinie Conklin, Bodil Rosing, Beryl Mercer, Marion Clayton, Edwin Maxwell, Bertha Mann, Arnold Lucy, Joan Marsh, Yola D'Avril, Poupee Andriot. THEME: An epic of the world war, showing its effects on the younger generation drawn in before they had actually grown to manhood.	BACHELOR FATHER, THE (C-AT) 8237 METRO-GOLDWYN-MAYER. (R) January 10, 1931. (OP) December 13, 1930. With Marion Davies, Ralph Forbes, David Torrence, C. Aubrey Smith, Doris Lord, Nina Quartero. THEME: A middle-aged Englishman brings his children, by several marriages, together for a reunion, with unexpected consequences.	*BELLAMY TRIAL, THE (D-AT) 7542 METRO-GOLDWYN-MAYER. (R) March 2, 1929. (NP) April 13, 1929. Sound on disc and film. With Leatrice Joy, Betty Bronson, Edward Nugent.
ALOHA (CD-AT) 8132 TIFFANY. (R) February 16, 1931. With Ben Lyon, Raquel Torres, Robert Edison, Alan Hale, Thelma Todd, Marian Douglas, Otis Harlan, T. Roy Barnes, Donald Reed, Dickie Moore, Marcia Harris, Addie McPhail, Phyllis Crane, Al St. John, Rita Rey, Robert Ellis. THEME: An American tries to Americanize his South Sea wife, and finds his task is not so simple as he had hoped.	BACHELOR GIRL (D-THE) 6245 5967 COLUMBIA. (R) May 3, 1929. With William Collier, Jr., Jacqueline Logan, Edward Hearn, Thelma Todd. THEME: A story of a girl, whose love and encouragement is responsible for the success of her boy friend.	*BELOW THE OCEANLINE (D) 5500 CHESTERFIELD. (R) May 1, 1929. With Barbara Worth, Frank Leigh, J. P. McGowan, Frank Merrill, Arthur Rankin, Virginia Sale, "Tiny" Ward, Lou Gory, Fred Walton, Bill Patton, Charles Hickman, Mike Donlin. THEME: Story of a young detective who frees the gangster brother of the girl he loves, but succeeds in capturing the rest of the gang.
ALONG CAME YOUTH (CD-AT) 6623 PARAMOUNT. (R) December 20, 1930. (OP) October 18, 1930. With Charles Rogers, Stuart Erwin, William Austin, Frances Dee.	BACK PAY (D-AT) 5672 FIRST NATIONAL. (R) June 1, 1930. (OP) June 7, 1930. Sound on disc, With Corinne Griffith, Grant Withers, Montagu Love, Hallam Cooley, Geneva Mitchell, Virvan Oakland.	BENSON MURDER CASE, THE (My-AT) 5794 PARAMOUNT. (R) April 12, 1930. With William Powell, Natalie Moorhead, Eugene Pallette, Paul Lukas, William Boyd, E. H. Calvert, Richard Tucker, May Beatty, Mischea Auer, Otto Yamaoka, Charles McMurphy, Dick Rush. THEME: The mysterious murder of Anthony Benson and its puzzling aftermath. From S. S. Van Dine's novel.
*ANNA CHRISTIE (D-AT) 6700 METRO-GOLDWYN-MAYER. (R) February 21, 1930. (NP) February 13, 1930. Sound on disc. With Greta Garbo, Charles Bickford, George Marion, Marie Dressler. THEME: A girl who lived a life of hardships, goes to her drunken father, who is a sea captain. Here she meets the man she loves and marries him.	BAD MAN, THE (WCD-AT) 7124 FIRST NATIONAL. (R) September 14, 1930. (NP) October 4, 1930. With Walter Huston, Dorothy Revier, O. P. Heggie, Marion Byron, Sidney Blackmer, James Rennie, Guinn Williams, Arthur Stone, Edward Lynch, Harry Semels, Erville Alderson. THEME: A Mexican bandit tries to act as matchmaker. The humorous way he goes about it forms the basis of the story.	*BETRAYAL (D-ME) 6492 6641 PARAMOUNT. (R) May 11, 1929. With Emil Jannings, Gary Cooper, Esther Ralston, Jada Weller, Douglas Hale, Bodil Rosing. THEME: The tragedy of a Swiss girl forced into marriage and of the man whom she really loved but could not wed.
ANIMAL CRACKERS (MC) 8897 PARAMOUNT. (R) September 6, 1930. (NP) September 6, 1930. With the Four Marx Brothers, Lillian Roth, Margaret Dumont, Louis Sorin, Hal Thompson, Margaret Irving, Kathryn Reece, Richard Greig, Edward Metcalf. THEME: A nonsensical story, but it serves amply as a vehicle for the antics of the Marx Brothers.	BAD MEN'S MONEY (W) 5 reels SYNDICATE. (R) October, 1929. With Yakima Canutt.	BEYOND THE LAW (W-AT) 6 reels SYNDICATE. (R) October 1, 1930. (OP) November 8, 1930. With Robert Frazer, Doris Hill.
ANYBODY'S WAR (C-AT) 8117 PARAMOUNT. (R) August 2, 1930. (OP) April 5, 1930. With Moran and Mack, Joan Peers, Neil Hamilton, Walter McGrath, Walter Weems, Betty Farrington.	BAD ONE, THE (CD-AT) 6673 UNITED ARTISTS. (R) May 3, 1930. (NP)	BEYOND THE RID GRANDE (W-AT) 5400 BIG 4. (R) April, 1930. (OP) June 7, 1930. Sound on disc and film. With Jack Perrin, Starlight, Franklyn Farnum, Charline Burt, Emma Tansy, Buffalo Bill, Jr., Pete Morrison, Henry Roquemore, Edmund Cobb, Henry Taylor.
ANYBODY'S WOMAN (O-AT) 7243 PARAMOUNT. (R) August 30, 1930. (NP) August 16, 1930. With Ruth Chatterton, Clive Brook, Charles Gerard, Virginia Hammond, Tom Patricola, Paul Lukas. THEME: The story of a successful lawyer who takes for himself a showgirl wife and attempts to elevate her to his plane of society.	APPLAUSE (D-AT) 6896 7068 PARAMOUNT. (R) January 4, 1930. With Helen Morgan, Joan Peers, Fuller Melliish, Jr., Henry Wardsworth, Jack Cameron, Dorothy Cumming. THEME: The story of a girl who is born as her father dies in the electric chair for murder, and the sacrifice the girl makes for her mother.	BEYOND VICTORY (D-AT) PATHE. (R) April 12, 1931. William Boyd, Helen Trelvetres, James Gleason, Fred Scott, Russell Gleason, Lew Cody, Zasu Pitts, Dorothy Burgess, June Collyer. THEME: Five men facing death on the battlefield go back home on the wings of remembrance.
*ARGYLE CASE, THE (Mel-AT) 7794 WARNER BROS. (TOS) August 31, 1929. With Thomas Meighan, H. B. Warner, Gladys Brockwell, Lila Lee, Bert Roach.	*ARIZONA KID, THE (W-AT) 7902 FOX. (R) April 27, 1930. (NP) Mar 24, 1930. Sound on disc and film. With Warner	BIG BOY (MC) 6275 WARNER BROS. (R) September 6, 1930.

Key to Symbols

The following appear immediately after the title to indicate the nature of the production:

C—Comedy	AT—All-talking
D—Drama	PT—Part-talking
CD—Comedy drama	M—Music
F—Farce	E—Sound effects
Me—Melodrama	MC—Musical comedy
My—Mystery	O—Operetta
Trav—Travel	R—Revue
W—Western	S—Singing

EXAMPLE: C-AT, all-talking comedy. FMY-AT, all-talking farce mystery. CD-AT, S, comedy drama, all-talking with singing.

(R) signifies release.

(NP) signifies picture was discussed in the department, New Product (formerly T. O. Service) in the issue indicated by the date.

NOTE: An asterisk preceding the title indicates either that there is a silent version or that the picture was produced only in silent version. Pictures marked with an asterisk which have sound versions are indicated by the sound symbols appearing after the title.

(NP) September 20, 1930. With Al Jolson, Claudia Dell, Louise Closser Hale, Luoy Hughes, Eddie Phillips, Lew Harvey, Frank Mac, John Harron, Sam Wilson, Carl White, Coma Campbell, Noah Beery.
 THEME: Al Jolson in the role of a lovable jockey.

BIG BUSINESS GIRL (D-AT).....7200
 FIRST NATIONAL (NP) March 11, 1931. With Loretta Young, Ricardo Cortez, Frank Albertson, Joan Blumenthal, Frank Darion, Dorothy Chisholm, Norman Phillips, Jr., Bobby Gourou, Nancy Dover and Phillips Smalley.
 THEME: A girl who lets business interfere with her home and happiness almost loses out.

BIG FIGHT, THE.....6102
 SONO ART-WORLD WIDE (R) September 1, 1930. (OP) April 19, 1930. Sound on disc and film. With Seppin Fetschit, Lola Lane, Gunn Williams, Ralph Ince.

BIG HOUSE, THE (D-AT).....7901
 METRO-GOLDWYN-MAYER (R) June 21, 1930. (NP) July 5, 1930. Sound on disc and film. With Wallace Beery, Chester Morris, Robert Montgomery, Karri Dane, Lewis Stone, Lena Hyams.
 THEME: A gripping story of convict life and attempted escape from a big prison.

BIG MONEY (C-AT).....7698
 PATHE (R) October 26, 1930. (NP) October 25, 1930. Sound on film. With Edite Quillan, Robert Armstrong, James Gleason, Miriam Seegar, Margaret Livingston.
 THEME: A Wall Street messenger boy with a fondness for gambling becomes involved with underworld racketeers and nearly wrecks a tender love romance.

BIG NEWS (My-AT).....6950 6130 6028
 PATHE (R) September 7, 1929. With Robert Armstrong, Carol Lombard, Tom Kennedy, Warner Richmond, Wade Boteler, Sam Hardy, Charles Sellon, Robert Dudley.
 THEME: A newspaperman is discharged for alleged drunkenness, is threatened with divorce and is framed by a rival. He is ultimately vindicated of any wrongdoing.

BIG PARTY, THE (CO-AT, M).....6656 6520
 FOX (R) February 23, 1930. With Sue Carol, Walter Catlett, Dixie Lee, Frank Albertson, Richard Keene, "Whispering" Jack Smith, Charles Judels, Douglas Gilmore, Ilka Chase, Dorothy Brown, Elizabeth Patterson.

BIG POND, THE (C-AT, S).....6984
 PARAMOUNT (R) May 3, 1930. (NP) May 24, 1930. With Maurice Chevalier, Claudette Colbert.
 THEME: Foreigner makes good in American big business but almost loses in love.

BIG TIME (D-AT).....8038 7815
 FOX (R) September 29, 1929. Sound on disc and film. With Lee Tracy, Mae Clarke, Daphne Pollard, Josephine Dunn, Stepin Fetschit.
 THEME: Hooper teams up with another while wife is ill. Wife goes to Hollywood, becomes star, he drifts in as an extra, and she finds she still loves him.

BIG TRAIL, THE (D-AT).....(See below)
 FOX. Wide film length, 14,200 feet, standard, 11,314. (R) November 2, 1930. (NP) October 11, 1930. With John Wayne, Marguerite Churchill, El Brendel, Tully Marshall, Tyrone Power, David Rollins, Ian Keith, Frederick Burton, Russ Powell, Charles Stevens, Louise Carver, William V. Long, Dodo Newton, Ward Bond, Marcia Harris, Marjorie Lee, Emshie Emerson, Frank Rainboth, Andy Shufford, Helen Parrish.
 THEME: It depicts the ambitious homeseekers of 1830 who migrated to absorb new lands—their births, their deaths, their marriage—the cycle of their lives maintained regardless of the obstacles that beset their path.

BILLY THE KID (Mel-AT).....8808
 METRO-GOLDWYN-MAYER (R) October 4, 1930. (NP) September 13-October 25, 1930.
 THEME: The daring adventures of the famous hoy handit of the west, back in the colorful 70's.

BISHOP MURDER CASE, THE (Mel-AT).....5727 7901
 METRO-GOLDWYN-MAYER (R) January 3, 1930. Sound on film and disc. With Basil Rathbone, Lella Hyams, Raymond Hackett, Polly Moran, Charles Quatrainne.
 THEME: Several suspects in a murder case. Philo Vance, young attorney, finds the guilty party after many sleepless nights.

BLACK MAGIC (D-ME).....5855 5835
 FOX (R) June 2, 1929. Sound on film. With Josephine Dunn, Earle Fox, John Holland, Henry B. Walthall, Dorothy Jordan, Fritz Feld, Sheldon Lewis, Ivan Linow, Blue Washington.
 THEME: Three delinquents on a South Sea island, where a girl brings them back to manhood.

BLACK WATCH, THE (O-AT).....8487
 FOX (R) May 26, 1929. Sound on film. (TOS) July 6, 1929. With Victor McLaglen, Myrna Loy, David Torrence, David Percy, Joseph Daskay, Joyzelle, David Rollins, Lumsden Hare, Roy D'Arcy, Mitchell Lewis, Cyril Chadwick, Francis Ford, Walter Long, Frederick Sullivan, Richard Travers, Pat Somerset, Claude King.
 THEME: Military melodrama with most of the scenes laid in India.

BLACKMAIL (My-AT).....7136
 SONO ART-WORLD WIDE (R) October, 1929. Sound on disc and film. With Donald Crisp, Anny Ondra, John Longden.
 THEME: A mystery drama of London's Scotland Yard.

BLAZE O'GLORY (CO-AT).....8800
 SONO ART-WORLD WIDE (R) December, 1929. Sound on disc and film. With Eddie Dowling, Betty Compson, Henry Walthall, Frankie Darro.

BLINO HUSBANDS (O-AT).....
 UNIVERSAL. By Erich Von Stroheim.
 THEME: Sophisticated and modern matrimonial drama staged in novel surroundings.

BLUE ANGEL, THE (D-AT).....8848
 PARAMOUNT (R) January 3, 1931. (OP)

November 22, 1930. With Emil Jannings, Marlene Dietrich. Produced by UFA.

BOOY PUNCH, THE (O).....4786
 UNIVERSAL (R) July 14, 1929. Jack Dougherty, Virginia Brown Faire, George Kotsaros, Winbur Mack, Monte Montague.
 THEME: The story of a stolen bracelet and a terrific fight between the accused and the real culprit.

BODY AND SOUL (D-AT).....7400
 FOX (R) February 15, 1931. (NP) March 7, 1931. With Charles Farrell, Elsa Landi, Humphrey Bogart, Myrna Loy, Donald Dillaway, Pat Somerset, Ian MacLaren, Craufurd Kent, Dennis D'Auburn, Douglas Dray, Harold Kanney, Bruce Warren, Goode Montgomery.
 THEME: While fighting for his country an inexperienced boy meets the girl he has dreamed about. The tragedy of espionage almost separates them but love triumphs.

BORDER LEGION, THE (W-AT).....6088
 PARAMOUNT (R) June 28, 1930. (NP) July 5, 1930. With Richard Arlen, Eugene Palette, Jack Holt, Fay Wray, Stanley Fields.

BORDER ROMANCE (W-AT, S).....5974
 TIFFANY (R) May 18, 1930. (OP) May 31, 1930. With Armida, Don Terry, Marjorie Kane, Victor Potel, Wesley Barry, Nita Martan, Frank Glendon, Harry von Meter, William Costello.
 THEME: American horse traders rescue beautiful girl from Mexican bandits.

BORN RECKLESS (D-AT).....7123 7123
 FOX (R) May 11, 1930. (NP) June 21, 1930. Sound on disc and film. With Edmund Lowe, Catherine Dale Owen, Warren Hymer, Marguerite Churchill, Lee Tracy, William Harrigan, Roy Stewart, Frank Albertson, Paul Page, Perike Boros, Paul Porcasi, Joe Brown, Eddie Gribben, Pat Somerset, Ben Bard, Mike Donlan.
 THEME: A portrayal of the bonds of gangdom and their lifelong entanglement.

BORN TO THE SADDLE (W-ME).....4126
 UNIVERSAL (R) March 10, 1930. With Ted Wells, Duane Thompson, Leo White, Merrill McCormick, Byron Douglas, Nelson McDowell.
 THEME: An eastern millionaire and his daughter are rescued from outlaws by a wealthy Chicago broker posing as a cowboy.

BORROWED WIVES (CO-AT).....5997
 TIFFANY (R) August 20, 1930. (OP) August 30, 1930. With Rex Lease, Vera Reynolds, Nita Martan, Paul Hurs, Robert Randall, Charles Sellon, Dorothy Webster, Sam Hardy, Harry Todd, Tom London, Eddie Chandler.
 THEME: Complications of obtaining a wife in 24 hours in order to inherit a large estate.

BOUDOIR DIPLOMAT, THE (CO-AT).....6093
 UNIVERSAL (R) December 25, 1930. (NP) October 4, 1930. With Betty Compson, Ian Keith, Mary Duncan, Jeanette Loff, Andre Branger, Lawrence Grant, Lionel Belmore.
 THEME: Handsome young man ordered, by his King to make love to many, many women.

BRED OF THE WEST (W-AT).....5400
 BIG 4 (R) November 1930. Sound on film and disc. With Wally Wales, Virginia Browne Faire, Bob Walker, Lufe McKee, Buzz Barton, Bobbie Dunn, George Gerwin, Hank Bell, Edwin Cobb, Bud Osborne, Benny Corbett.

BREAKUP, THE (Trav-ME).....4900
 TALKING PICTURE EPICS (R) May 15, 1930. Sound on film.
 THEME: Captain Jack Robertson and dog, Skooter, in an Alaskan adventure picture.

BREEZY BILL (W).....5
 SYNDICATE (R) March, 1930. (MPN) September 20, 1930. With Bob Steele.

BRIDE OF THE REGIMENT (O).....7418
 FIRST NATIONAL (R) June 22, 1930. (NP) June 14, 1930. Sound on disc. With Vivienne Segal, Walter Pate, Fred Steiner, Harry Pazenda, Lupino Lane, Myrna Loy, Alan Prior, Harry Cording.

BRIGHT LIGHTS (CO-AT).....6416
 FIRST NATIONAL (R) September 21, 1930. (OP) July 5, 1930. With Dorothy Mackall, Frank Fay, Noah Beery, Eddie Nugent, Inez Courtney, Tom Dugan, James Murray, Frank McHugh, Daphne Pollard, Jean Bay, Virginia Sale, Edmund Breese, Philip Stranoe.
 THEME: A chorus girl's rise to fame—from the chorus to a dancing role in a dive in Africa, to hula dancing back in New York and finally to stardom on Broadway.

BRADMINDED (C-AT).....
 FIRST NATIONAL. With Joe E. Brown, Ona Munson, Marjorie White, Holmes Herbert and Thelma Todd.

BROADWAY (D-AT).....8597 9635 9661
 UNIVERSAL (R) February 15, 1929. (TOS) November 16, 1929. With Glenn Tryon, Merna Kennedy, Evelyn Brent, Thomas E. Jackson, Robert Ellis, Paul Porcasi, Otis Harlan, Leslie Fenton, Arthur Houseman, Betty Francisco, Edythe Flynn, Florence Dudley, Ruby McCoy, Marion Lord, George Dais, Fritz Feld, George Ovey, Albert Briscoe, Gus Parthos, Bob Roper.
 THEME: Broadway hooper reaches heights after overcoming many obstacles. Girl dancer is heroine.

BROADWAY BABIES (D-TME).....8067
 FIRST NATIONAL (R) June 30, 1929. With Alice White, Charles Delaney, Tom Dugan, Bodil Rosing, Sally Eilers, Marion Byron, De Joselyn Lee.
 THEME: A story of a girl who breaks her engagement with her sweetheart and dances under the management of a crook. The crook is killed and she returns to her former sweetheart satisfied.

BROADWAY MELODY, THE (MC).....5943 9372
 METRO-GOLDWYN-MAYER (R) March 9, 1929. (NP) April 20, 1929. Sound on disc. With Anita Page, Bessie Love, Jod Prouty, Kenneth Thomson, Edward Dillon, Mary Doran, Eddie Kane, J. Emmet Beck, Martha Raye.
 THEME: A song writer gets a job for his sweetie and sister in a Broadway show. The act is cut out and the one sister left out. Then the writer realizes that he loves the other sister. But they're all reunited after a bit.

BROADWAY SCANDALS (D-AT).....6395
 COLUMBIA (R) November 10, 1929. With Sally O'Neil, Jack Egan, Carmel Myers, Tom

O'Brien, J. Barney Sherry, John Hyams, Charles Wilson, Doris Dawson, Gordon Elliott.
 THEME: Story of a boy singer, attracted by a vamp stage star, who takes him away from his girl friend. But the girl makes good and wins her lover away from the vamp.

***BROTHERS (D-AT)**.....7319
 COLUMBIA (R) November 14, 1930. (NP) Oct. 25-Nov. 22, 1930. With Bert Lytell, Dorothy Sebastian, William Morris, Richard Tucker, Maurice Black, Frank McCormack, Claire McDowell, Francis McDonald, Rita Carlyle and Howard Hickman.
 THEME: Dual characterization, based on the stage play by Herbert Ashton, Jr.

BULLDOG DRUMMOND (Mel-AT).....6163 8376
 UNITED ARTISTS (R) August 3, 1929. With Ronald Colman, Joan Bennett, Lilyan Tashman, Montagu Love.

***BURNING THE WIND (W-AT)**.....5202
 UNIVERSAL (R) February 10, 1930. With Hoot Gibson, Cessare Gravine, Virginia Brown Faire, Boris Karloff, Robert Holmes.
 THEME: The story of a son who returns from school in the east and saves his father's homestead from being usurped by land robbers.

***BURNING UP (CO-AT)**.....5338 5251
 PARAMOUNT (R) February 1, 1930. Sound on film. With Richard Arlen, Mary Brian, Tully Marshall, Charles Sellon, Sam Hardy, Francis McDonald.
 THEME: An automobile race, with events leading up to it, between an unscrupulous driver and one whose integrity cannot be questioned, the latter winning the girl of his choice.

C

CALL OF THE DESERT.....5
 SYNDICATE (R) April, 1930. With Tom Tyler.

CALL OF THE FLESH (O-AT).....9178
 METRO-GOLDWYN-MAYER (R) August 16, 1930. (NP) September 20, 1930. Sound on disc and film. With Ramon Novarro, Dorothy Jordan, Renee Adoree, Ernest Torrence, Nance O'Neil, Marie Dressler.
 THEME: The romantic career of a young Spanish student with an operatic voice.

***CALL OF THE WEST (D-AT)**.....6500
 COLUMBIA (R) April 15, 1930. (OP) May 31, 1930. Sound on disc and film. With Dorothy Keane, Matt Moore, Katherine Clare Ward, Tom O'Brien, Alan Roscoe, Vic Potel, Nick De Ruiz, Joe De La Cruz, Blanche Rose, Ford West, Gertrude Bennett, Connie Le Mont, Buff Jones.
 THEME: A love epic of the open spaces.

CAMED KIRBY (D-AT).....6078 6120
 FOX (R) January 12, 1930. (NP) February 13, 1929. With J. Harold Murray, Norma Terris, Douglas Gilmore, Robert Edson, Charles Morton, Stepin Fetschit, John Hyams, Mme. Daumery, Myrna Loy, Beulah Hall Jones.
 THEME: The stormy life of a gambler who finally wins the girl of his heart.

***CAMPUS KNIGHTS (CO)**.....
 CHESTERFIELD (R) June 15, 1929. With Raymond McKee, Shirley Palmer, Marie Quillan, Jean Laverty.

CANYON HAWKS (W-AT).....5400
 BIG 4 (R) August, 1930. (OP) October 13, 1930. Sound on film and disc. With Yakima Canutt, Buzz Barton, Wally Wales, Robert Walker, Robert Dunn, Robert Reeves, Rene Bordon.

***CANYON OF MISSING MEN, THE (W)**.....5
 SYNDICATE (R) March, 1930. (OP) August 2, 1930. With Tom Tyler.

CAPTAIN APPLEJACK (C-AT).....5776
 WARNER BROS. (R) January 31, 1931. (OP) August 23, 1930. With Mary Brian, John Haliday and Louise Closser Hale.
 THEME: Whimsical story of a bashful commuter who finds a bold sea robber hanging on his family tree. He starts to emulate his forebear, which results in an episode of piracy punctuated with comic situations.

CAPTAIN CDWBODY (W).....5
 SYNDICATE (R) November, 1929. With Yakima Canutt.

***CAPTAIN LASH (D-ME)**.....5376 5454
 FOX (R) January 6, 1929. Sound on film. (TOS) February 16, 1929. With Victor McLaglen, Claire Windsor, Arthur Stone, Albert Conti, Clyde Cook, Jean Laverty, Frank Hagney, Boris Carsky, Jane Wilson.
 THEME: Boss stoker on ship finds that lovely woman was not all that she purported to be.

***CAPTAIN OF THE GUARD (MC)**.....5913 7513 7519
 UNIVERSAL (R) April 20, 1930. (NP) March 29, 1930. With Laura La Plante, John Boles, Sam de Grasse, James Marcus, Lionel Belmore, Stuart Holmes, Evelyn Hall, Claude Fleming, Murdoch MacQuarrie, Richard Cramer, Harry Burkhardt, George Hackathorne, De Witt Jennings.
 THEME: The love story of Rouget de l'Isle, composer of the "Marseillaise" song, and Marie Marnay, the "torch of the revolutionists."

***CAPTAIN SWAGGER (D-ME)**.....6312 6312
 PATHE (R) October 14, 1929. With Rod LaRocque, Sue Carol, Richard Tucker, Victor Potel, Ulrich Haupt.
 THEME: A story of the aftermath of the World war, with an American aviator, both in war and in civil life, the nemesis of a German warrior.

CAPTAIN THUNDER (CO-AT).....5875
 WARNER BROS. (R) December 13, 1930. (NP) September 27, 1930. With Victor Varconi, Fay Wray, Charles Judels, Natalie Moorhead, Don Alvarado, Robert Elliott, Bert Roach, Frank Campeau, John St. Polls, Robert Emmett Keane.
 THEME: The exploits of a Robin Hood who breaks prison doors and feminine hearts.

CAREERS (D-TME).....8435
 FIRST NATIONAL (R) June 2, 1929. (TOS) June 29, 1929. With Billie Dove, Antonio Moreno, Thelma Todd, Noah Beery, Holmes Herbert, Carmel Myers, Robert Frazer, Sojin.
 THEME: The story of a beautiful woman who

attempts to help her husband with his position but makes things worse.

CARELESS AGE, THE (CO-PT, ME) 6308
FIRST NATIONAL. (R) September 16, 1929. With Douglas Fairbanks, Jr., Loretta Young, Carmel Myers, Holmes Herbert, Kenneth Thomson, George Baxter, Wilfred Noy, Doris Lloyd, Ika Chase, Raymond Lawrence.
THEME: Story of a youth falling in love with a gold digger, who gives him the runaround.

CASE OF SERGEANT GRISCHA (D-AT) 8191
RADIO PICTURES. (R) February 23, 1930. (NP) March 8, 1930. With Chester Morris, Betty Compton.

CAT CREEPS, THE (Mel-AT) 6493
UNIVERSAL. (R) November 10, 1930. (NP) November 15, 1930. With Helen Twelvetrees, Nell Hamilton, Raymond Hackett, Jean Hersholt, Lilyan Tashman, Theodore Von Eltz, Montagu Love, Lawrence Grant, Elizabeth Patterson.
THEME: Spine shivering mystery taking place in the spooky house of a deceased millionaire.

CAUGHT CHEATING (C-AT) 5678
TIFFANY. (R) December 29, 1930. (OP) March 7, 1931. With Charlie Murray, George Sidney, Nita Martin, Dorothy Christy, Robert Ellis, Bertha Mann, Tennessee.

CAUGHT SHDRT (C-AT) 6873
METRO-GOLDWYN-MAYER. (R) May 10, 1930. (NP) June 28, 1930. Sound on disc and film. With Marle Dressler, Polly Moran, Anita Page, T. Roy Barnes, Owen Lee.
THEME: Two housewives caught in the stock market crash.

CHANCES (D-AT)
FIRST NATIONAL. With Douglas Fairbanks, Jr., Rose Hobart, David Manners, Mary Forbes, Holmes Herbert, Anthony Busbell, Edward Morgan and May Madson.
THEME: A war story in which two brothers are in love with the same girl.

CHARLATAN, THE (O-TME) 5972 6506
UNIVERSAL. (R) April 14, 1929. With Holmes Herbert, Rockcliffe Fellows, Margaret Livingston.
THEME: A magician and savant who manages to hide his identity until the proper time.

CHARLEY'S AUNT (F-AT) 8214
COLUMBIA. (R) December 25, 1930. (OP) December 6, 1930. With Charlie Ruggles, June Collyer, Hugh Williams, Doris Lloyd, Halliwell Hobbes, Flora Le Breton, Rodney McLennon, Flora Sheffield, Phillips Smalley and Wilson Benze.
THEME: "Charley's Aunt" adapted from Brandon Thomas' famous farce. Christie Brothers produced the picture.

CHARMING SINNERS (CD-AT) 6164
PARAMOUNT. (R) August 17, 1929. With Ruth Chatterton, Olive Brook, Mary Nolan, William Powell, Laura Hope Crews, Florence Eldridge, Montagu Love, Juliette Crosby, Lorraine Eddy, Claude Allister.
THEME: The story of a wife who uses a former sweetheart to discipline her husband.

CHASING RAINBOWS (CD-AT) 8100
METRO-GOLDWYN-MAYER. (R) January 19, 1930. (NP) March 1, 1930. Sound on film and disc. With Bessie Love, Charles King, Jack Benny, George K. Arthur, Polly Moran, Gwen Lee, Nita Martin, Eddie Phillips, Marie Dressler.
THEME: A vaudeville team is broken after many years together. The man marries another woman. Their marriage goes wrong and the original pair get together again.

CHASING THROUGH EUROPE (D-PT, ME) 5622 5581
FOX. (R) June 9, 1929. Sound on film. With Sue Carol, Nick Stuart, Gustav von Seffertitz, Gayle Gordon, E. Alyn Warren.
THEME: Hero steps in in time to save a beautiful woman from an unhappy marriage.

CHECK AND DOUBLE CHECK (C-AT, S) 6923
RADIO PICTURES. (R) October 25, 1930. (NP) October 4, 1930. With Amos 'n' Andy, Sue Carol, Charles Morton, Rob Harole, Edward Martindel, Irene Rich, Rita LaRoy, Russell Powell.
THEME: The story of two Negroes, the Fresh Air Taxi Cab Company, Incorporated, and Madam Queen.

CHEER UP AND SMILE (CD-AT, S) 5730
FOX. (R) June 22, 1930. (OP) August 2, 1930. With Dixie Lee, Olga Baclanova, Johnny Arthur, John Darrow, Franklin Pangborn, Arthur Lake, Whipspring, Jack Smith, Charles Judels, Sumner Getchell, Buddy Messinger.
THEME: A college boy finds night club life too hectic and goes back to college and to his sweetheart.

CHILDREN OF DREAMS (D-AT)
WARNER BROS. (R) May 8, 1931. With Margaret Schilling, Paul Gregory, Tom Patricia, Bruce Winston, Charles Winninger, Marion Byron.
THEME: Story built about the wandering fruit harvesters of California and about one girl among them whose voice brings fame and success but almost robs her of happiness.

CHILDREN OF PLEASURE (CO-AT) 6400
METRO-GOLDWYN-MAYER. (R) April 12, 1930. (OP) August 9, 1930. Sound on disc and film. With Lawrence Gray, Helen Johnson, Gwynne Gibson, Benny Rubin.
THEME: A New York song writer finds disappointment in his love for a society girl and turns to a girl of his own set.

CHILDREN OF THE RITZ (CD-ME) 6287 6565
FIRST NATIONAL. (R) March 2, 1929. (TOS) March 2, 1929. With Dorothy Mackall, Jack Mulhall, James Ford, Eddie Burns, Lee Moran, Kathryn McGuire, Evelyn Hall, Doris Dawson, Aggie Herring, Frank Crane.
THEME: Story of a millionaire girl who falls in love with her chauffeur. Trouble brews after the marriage but the ending is happy.

CHINA BOUND (CD) 6000
METRO-GOLDWYN-MAYER. (R) May 18, 1929. With Karl Dane, George K. Arthur, Polly Moran, Josephine Dunn, Hatty Woods, Carl Stockdale.

THEME. The boss fires Eustis because he loves his daughter. The boss' daughter is sent on a trip to China. Eustis goes on the same boat. A revolution starts and Eustis saves the girl.

***CHINA EXPRESS (O)** 5631
AMKINO. (R) November 9, 1930. (OP) March 15, 1930. Special cast.

***CHRISTIANA (D-PT)** 7105 7911 7651
FOX. (R) December 15, 1929. With Janet Gaynor, Charles Morton, Rudolph Schildkraut, Lucy Dorrance, Harry Cording.
THEME: A bit of a Cinderella story, in which marriage that might have been unhappy is avoided. A background of Holland and a circus.

CIMARRON 11,182
RADIO PICTURES. (R) February 9, 1931. January 3, 1931. With Richard Dix, Irene Dunne, Estelle Taylor, Edna May Oliver.
THEME: An epic of the fearless pioneers opening Oklahoma territory.

CIRCLE, THE (CD-AT) 4970
METRO-GOLDWYN-MAYER. (OP) February 22, 1929. See "Strictly Unconventional," new title.

***CITY GIRL (D-AT)** 8217 6240 6171
FOX. (R) February 16, 1930. With Charles Farrell, Mary Duncan, David Torrence, Edith York, Dawn O'Day, Guinn Williams, Dick Alexander, Tom Maguire, Edward Brady.
THEME: A case of bringing the city to the old farm, in the person of the farmer's daughter-in-law, and finally the couple decide to stay and help father.

CITY STREETS (D-AT)
PARAMOUNT. (R) April 18, 1931. With Sylvia Sydney, Gary Cooper, Paul Lukas, Wynne Gibson, William Boyd.

CLANCY IN WALL STREET (C-AT) 7100
ARISTOCRAT. (R) April 1, 1930. Sound on disc and film. With Charles Murray, Lucien Littlefield.
THEME: A plumber goes Wall Street and becomes a millionaire.

***CLEAR THE DECKS (CD-TME)** 5740 5792
UNIVERSAL. (R) March 3, 1929. With Reginald Denny, Olive Hasbrouck, Otis Harlan, Colette Merton, Lucien Littlefield, Brooks Benedict, Robert Anderson, Elinor Leslie.
THEME: A shipboard story of jewel thieves and the boy and the girl who effect their apprehension.

***CLIMAX, THE (D-AT)** 5013 5974 5846
UNIVERSAL. (R) January 26, 1930. With Jean Hersholt, Kathryn Crawford, Henry Armet, LeRoy Mason, John Reinhardt, William Worthington, George Gillespie, Ervin Renard, Jean Bordet.

COCK OF THE WALK (CD-AT) 7200
SONO ART-WORLD WIDE. (R) May 15, 1930. (NP) April 26, 1930. Sound on disc and film. With Joseph Schildkraut, Myrna Loy, Olive Tell, Edward Peil, Wilfred Lucas.
THEME: The story of a conceited philanderer who employs his physical charms to a great intrinsic advantage.

***COCKEYED WRDL, THE (CD-AT)** 9240 11,109 10,702
FOX. (R) October 30, 1929. (NP) October 5, 1929. With Victor McAllen, Edmund Lowe, Lily Damita, Leika Karnely, El Brendel, Bobbi Burns, Jeanette Dagna, Joe Brown, Stuart Erwin, Ivan Linow, Jean Bary.
THEME: Two Marines constantly vying over some girl.

COCOANUTS, THE (MC) 8613
PARAMOUNT. (R) August 3, 1929. With the Four Marx Brothers, Mary Eaton, Oscar Shaw, Katherine Francis, Margaret Dumont, Cyril Ring, Basil Rusyael, Sylvan Lee, Gamby-Hale and Foster Girls.

CODE OF HONOR (W-AT) 6 reels
SYNDICATE. (R) October 15, 1930. (OP) November 12, 1930. With Mahlon Hamilton.

***CODE OF THE WEST (W)** 5 reels
SYNDICATE. (R) February, 1930. With Bob Custer.

COHENS AND KELLYS IN AFRICA (C-AT) 7725
UNIVERSAL. (R) January 19, 1931. (NP) November 8, 1930. With George Sidney, Charles Murray, Vera Gordon, Kate Price, Lloyd Whitlock, Frank Davis, Georgette Rhodes, Renee Marville.

***COHENS AND KELLYS IN ATLANTIC CITY (F-AT)** 7752 7400
UNIVERSAL. (R) March 17, 1930. With George Sidney, Mack Swalm, Vera Gordon, Kate Price, Cornelius Keefe, Nora Lane, Virginia Sale, Tom Kennedy.
THEME: Bathing suit manufacturers and a heavy contest, in which a \$25,000 prize rehabilitates business.

***COHENS AND KELLYS IN SCOTLAND (F-AT)** 6584 7600 7600
UNIVERSAL. (R) March 17, 1930. (NP) March 15, 1930. With George Sidney, Charlie Murray, Vera Gordon, Kate Price, E. J. Ratcliffe, William Colvin, Lloyd Whitlock.

***COLLEGE COQUETTE (CO-AT)** 5566 6149
COLUMBIA. (R) August 5, 1929. With Ruth Taylor, John Hoeland, William Collier, Jr., Jobyna Ralston, Edward Plel, Jr.
THEME: A story of a girl who kills herself because her boy friend falls in love with another girl. Locale is a college campus.

***COLLEGE LOVE (D-AT)** 6846
UNIVERSAL. (R) July 7, 1929. With George Lewis, Eddie Phillips, Doroth Gulliver, Churchill Ross, Hayden Stevenson, Sumner Getchell.
THEME: A college football picture.

COLLEGE LOVERS (CO-AT) 5633
FIRST NATIONAL. (R) October 5, 1930. (NP) August 30, 1930. With Marlon Nixon, Jack Whiting, Frank McHugh, Guinn Williams, Richard Tucker, Wade Boteler, Phyllis Crane, Russell Tompkins.
THEME: A story of the love of two college football players for one girl, and the near loss of a game because of their tense rivalry.

***COME ACROSS (M-TME)** 5593 5330
UNIVERSAL. (R) June 30, 1929. With Tina Basquette, Reed Howes, Clarissa Selwynne.

Flora Lewis, Cranford Kent, Gustav Von Seffertitz.
THEME: A girl who wants to see the other side of life and how she meets the man.

COMMAND PERFORMANCE, THE (D-AT)
TIFFANY. (R) January 19, 1930. With Noel Hamilton, Una Merkel, Thelma Todd, Helen Ware, Lawrence Grant, Burr Abbot, William W. Brincken, Vera Lewis, Albert Gran.
THEME: A young actor impersonates a prince and wins the heart of a real princess.

COMMND CLAY (D-AT) 7961
FOX. (R) August 17, 1930. (NP) August 16, 1930. With Constance Bennett, Lew Ayres, Tully Marshall, Maity Kemp, Farnell B. Pratt, Beryl Mercer, Charles McNaughton, Hale Hamilton, Genevieve Hinn, Ada Williams.
THEME: A drama depicting the story of a girl's struggle to overcome the stigma of her first sin.

CONCENTRATIN' KID 5148
UNIVERSAL. (R) August 24, 1930. (OP) November 1, 1930. Hoot Gibson.

CONDENMED (D-AT) 7418
UNITED ARTISTS. (R) December 7, 1929. With Ronald Colman, Ann Harding, Louis Wolheim, Dudley Digges.

CONQUERING HDRDE, THE (D-AT) 6596
PARAMOUNT. (R) March 7, 1931. (NP) February 21, 1931. With Richard Arlen, Fay Wray, Claude Gillingwater.

***CONQUEST (D-AT)** 4706
WARNER BIOS. (R) January 19, 1929. (TOS) January 12, 1929. With Monte Blue, Lois Wilson, H. B. Warner, Tully Marshall.
THEME: A duel in an airplane for the love of a girl, with the loser jumping overboard to his death after his machinations have failed to eliminate her sweetheart.

CONSPIRACY (G-AT) 6483
RADIO PICTURES. (R) August 10, 1930. (OP) November 8, 1930. With Hugh Trevor, Bessie Love, Ned Sparks, Ivan Lebedeff, Rita LaRoy, Martha Howard.
THEME: The story of a young woman's endeavors to wipe out the leaders of a drug ring with the help of her brother.

CORSAIR (D-AT)
UNITED ARTISTS. With Chester Morris featured.

CDSTELLO CASE 6018
SONO ART-WORLD WIDE. (R) October 15, 1930. (NP) October 25, November 22, 1930. Sound on disc and film. With Tom Moore, Lola Lane, Russell Hardy, Wheeler Oakman.

COURAGE (D-AT) 6639
WARNER BROS. (R) May 31, 1930. (OP) June 7, 1930. With Belle Bennett, Marian Nixon, Richard Tucker, Leon Janney.
THEME: A drama of mother love and the struggle of a woman whose children are taken from her.

***COURTIN' WILD CATS (WCD-AT)** 5142 5226 5118
UNIVERSAL. (R) December 22, 1929. With Hoot Gibson, Eugenia Gilbert, Harry Todd, Jos. Girard, Monte Montague, John Oscar, Jim Corey, James Earley, Pete Morrison, Joe Bonomo.
THEME: Story of a boy who is supposed to be ill, sent to join a circus by his father. There he meets a wildcat (the heroine) and finally subdues her.

***COVERED WAGON TRAILS (W)** 5 reels
SYNDICATE. (R) April, 1930. With Bob Custer.

***CWBODY AND DUTLAW (W)** 5 reels
SYNDICATE. (R) January, 1930. With Bob Steele.

CRACKED NUTS (C-AT)
RADIO PICTURES. (R) April 18, 1931. (NP) February 14, 1931. With Bert Wheeler, Robert Woolsey, Edna May Oliver, Dorothy Lee.

***CRAZY THAT WAY (C-AT)** 5800
FOX. (R) March 30, 1930. (OP) March 29, 1930. Sound on disc and film. With Joan Bennett, Kenneth MacKenna, Regis Toomey, Jason Rohards, Sharon Lynn, Lumsden Hare, Baby Mack.
THEME: The story of a young society girl who is much courted but neither loves nor is interested in any man—until the right one arrives and she is forced to use all her wiles to win him.

CRIMINAL CODE, THE (Mel-AT) 9006
COLUMBIA. (R) January 3, 1931. (OP) December 13, 1930. With Walter Huston, Phillips Holmes, Constance Cummins, Mary Doran, DeWitt Jennings, John Sheehan, Boris Karloff, Otto Hoffman, Clark Marshall, Arthur Hoot, Ethel Wales, John St. Polis, Paul Porcasi, James Guilfoyle, Lee Phelps, Hugh Walker and Jack Vance.
THEME: New York's smashing stage hit of last season, winner of the Theatre Cup Trophy as the best play of the year, adapted for the screen. A story of prison life with plenty of dramatic climaxes.

CRIMSDN CIRCLE, THE (PT, M) 6800
INTERNATIONAL PHOTOPLAYS. (R) February 1, 1930. With Stewart Rome.

CUCKDOBS, THE (MC) 9170
RADIO PICTURES. (R) May 4, 1930. (NP) May 3, 1930. With Bert Wheeler, Robert Woolsey.

***CZAR OF BROADWAY (D-AT)** 7106 7314
UNIVERSAL. (R) May 31, 1930. (NP) July 5, 1930. With John Wray, Retty Compton, John Harron, Claude Allister, King Baggot, Wilbur Mack, George Byron, Duke Lee, Henry Herbert.

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DAMAGED LOVE
SONO ART-WORLD WIDE. (R) January 15, 1931. (NP) January 24, 1931. Sound on film. With June Collyer.

***DAMES AHOY (F-AT)** 5271 5895 5773
UNIVERSAL. (R) February 9, 1930. (NP) April 5, 1930. With Glenn Tryon, Helen Wright, Otis Harlan, Eddie Gribbon, Gertrude Astor.
THEME: Three gobs, a blonde and \$500.

- DANCE FOOLS DANCE (CD-AT)**.....7336
METRO-GOLDWYN-MAYER. (R) February 21, 1931. (NP) January 3, 1931. Sound on film and disc. With Joan Crawford, Lester Vail, William Bakewell, Cliff Edwards, William Holden, Funnell Pratt, Thelma Todd.
THEME: A rich girl suddenly forced to earn her own living gets a newspaper job and finds her own brother involved with racketeers.
- *DANCE OF LIFE, THE (CD-AT, S)**.....7418 10619
PARAMOUNT. (R) September 7, 1929. Sound on disc. With Hal Shelly, Nancy Carroll, Dorothy Revier, Ralph Theador, Charles D. Brown, Al St. John, May Boye, Oscar Levant, Gladys Du Bois, James T. Quinn, James Farley, George Irvn.
THEME: An engrossing story of the vicissitudes of backstage life.
- DANCERS, THE (D-AT)**.....7500
FOX. (R) November 9, 1930. (NP) November 22-29, 1930. With Lois Moran, Walter Byron, Phillips Holmes, Mae Clarke, Tyrell Davis, Mrs. Patrick Campbell.
THEME: Earl, in their teens they pledged their troth! And they retain their ideals even after contact with this modern, sophisticated world.
- DANCING SWEETIES (CD-AT)**.....5656
WARNER BROS. (R) July 19, 1930. (NP) August 23, 1930. With Grant Withers, Sue Carol, Edna Murphy, Kate Price.
THEME: Romance revolving around a dancing contest.
- DANGER LIGHTS (Mel-AT)**.....6550
RADIO PICTURES. (R) September 22, 1930. (NP) November 22, 1930. With Louis Wolheim, Jean Arthur, Robert Armstrong.
THEME: The conflict of two railroaders in love with the same girl, set against the background of a great railroad.
- *DANGERDUS CURVES (CD-AT)**.....5539 7278
PARAMOUNT. (R) July 13, 1929. With Clara Bow, Richard Arlen, Kay Francis, David Newell, Anders Randolph, May Boles, T. Roy Barnes, Joyce Compton, Charles D. Brown, Stuart Erwin, Jack Luden.
A story of the white tops and two of its performers, a bareback rider and a tightrope walker.
- DANGEROUS NAN McGREW (CD-AT, S)**.....6571
PARAMOUNT. (R) July 5, 1930. (NP) July 19, 1930. With Helen Kane, James Hall, Stuart Erwin, Victor Moore, Frank Morgan.
THEME: Helen Kane boop-boop-boops her way to the Royal Canadian Mounted.
- *DANGEROUS PARADISE (D-AT)**.....5434 5244
PARAMOUNT. (R) February 22, 1930. (NP) February 22, 1930. Sound on film. With Nancy Carroll, Richard Arlen, Warner Oland, Gustave von Seyffertitz.
THEME: The experience of a girl, a member of a night club orchestra and a wealthy guest of the club who, against odds, outwit three unscrupulous men seeking to kidnap the girl.
- DANGERDUS WOMAN, A (Mel-AT)**.....6643
PARAMOUNT. (R) May 18, 1929. With Bacalanova, Clive Brook, Neil Hamilton, Clyde Cook, Leslie Fenton, Snitz Edwards.
THEME: The infidelity of a wife and the efforts of a man to save his brother from entanglements with her.
- DARK RED RDSSES (AT)**.....5747
INTERNATIONAL PHOTOPLAYS. (R) March 1, 1930. With Stewart Rome.
- *DARK STREETS (D-AT)**.....5514 5416
FIRST NATIONAL. (R) August 11, 1929. With Jack Mulhall, Lila Lee, Aggie Herring, Earl Pingree, Will Walling, E. H. Calvert, Maurice Black.
THEME: Two brothers, one a cop and the other a crook. The cop lives and the crook is killed.
- *DARKENED RDDMS (ML-AT)**.....6066
PARAMOUNT. (R) November 23, 1929. With Evelyn Brent, David Newell, Neil Hamilton, Doris Hill, Gale Henry, Wallace MacDonald, Blanche Craig, E. H. Calvert, Sammy Bricker.
THEME: A story revolving around a fake medium racket.
- DAWN PATROLD, THE (D-AT)**.....10054
FIRST NATIONAL. (R) August 10, 1930. (NP) July 19, 1930. With Richard Barthelmess, Douglas Fairbanks, Jr., Neil Hamilton, William Janney, James Finlayson, Clyde Cook, Gardner James, Edmund Bronn, Frank McHugh, Jack Arkroy, Harry Allen.
THEME: A squadron of youthful aviators risk their lives with the British Air Forces. Barthelmess goes up in place of young Fairbanks and sacrifices himself for love of his comrade.
- DAYBREAK (D-AT)**.....
METRO-GOLDWYN-MAYER. (R) May 2, 1931. Sound on disc and film. With Ramon Novarro, Helen Chandler, Jean Hersholt, C. Aubrey Smith, William Bakewell, Kent Douglas, Glenn Tryon.
THEME: Exciting adventures of a young Australian officer in colorful pre-war Vienna.
- *DEMDN OF THE STEPPES, THE (D)**.....6800
AMKINO. (R) January 18, 1930. With Ukolai Saltykov.
- DERELICT (D-AT)**.....6622
PARAMOUNT. (R) November 22, 1930. (OP) October 18, 1930. With George Bancroft, William Boyd.
- DESERT SONG, THE (MC)**.....11034
WARNER BROS. (R) May 11, 1929. (TOS) June 8, 1929. With John Doles, Charlotte King, Louise Fazenda, Edward Martindel, Jack Pratt, Otto Hoffman, John Millau, DeElliott, Myrna Loy.
THEME: A musical tale of robbers bold, disguises effective, and love mystified. The locale is the desert and the Ruff troops gallop through many scenes.
- DESERT VENGEANCE (W-AT)**.....5907
COLUMBIA. (R) January 25, 1931. (NP) February 28, 1931. With Buck Jones, Barbara Bedford, Douglas Gilmore, Al Smith, Ed Brady, Bob Fleming, Buck Conner, Peewee Holmes, Slim Whitaker, Barney Bearsley and Joe Gerrard.
THEME: Buck Jones in the role of a handi who plies his lawless trade in a colorful mining town in the Sierras.
- DEVIL MAY CARE (D-AT)**.....8813
METRO-GOLDWYN-MAYER. (R) February 7, 1930. Sound on film and disc. With Ramon Novarro, Dorothy Jordan, John Miljan, Marion Harris, William Humphrey, George Davis, Clifford Bruce.
THEME: A soldier who is to be shot, escapes and marries the girl who tried to give him up to the police.
- DEVIL TD PAY (D-AT)**.....6641
UNITED ARTISTS. (R) January 31, 1931. (OP) December 6, 1930. With Ronald Colman.
- DEVIL WITH WOMEN, A (D-AT)**.....5750
FOX. (R) November 16, 1930. (NP) November 1, 1930. With Victor McLaglen, Mona Maris, Humphrey Bogart, John St. Polis, Michael Vavitch, Mrs. Jimenez, Luana Aloniz, Mona Rico, Joe De La Cruz, Robert Edeson.
THEME: The romance of a soldier of fortune in Central America.
- DEVIL'S HOLIDAY, THE (D-AT)**.....6743
PARAMOUNT. (R) May 24, 1930. (NP) May 17, 1930. With Nancy Carroll, Phillip Holmes, James Kirkwood, Hobart Bosworth, Ned Sparks, Morgan Farley, Jed Prouty, Paul Lukas, Zasu Pitts, Morton Downey, Guy Oliver, Jessie Bringle, Wade Boteler, Laura La Verne.
THEME: The story of a manicurist, grafter and professional "good girl," in whose life suckers, sinners and saints play strange parts. She scoffs at them and laughs at love. But love triumphs.
- *DEVIL'S PIT, THE (ME)**.....5597 5783 6642
UNIVERSAL. (R) March 9, 1930. With entire cast made up of natives of Maori, New Zealand.
THEME: Maori folk story.
- DISHONORED (D-AT)**.....8188
PARAMOUNT. (R) April 4, 1931. (NP) March 7, 1931. With Marlene Dietrich, Victor McLaglen, Warner Oland, Barry Norton, Lew Cody.
- *DISRAELI (D-AT)**.....8044
WARNER BROS. (R) November 1, 1929. (NP) December 14, 1929. With George Arliss, Joan Bennett, Anthony Bushnell, Doris Lloyd.
THEME: Historical drama of the life of the one-time prime minister of England and author.
- *DIVINE LADY (D-TME)**.....9035
FIRST NATIONAL. (R) March 31, 1929. (TOS) May 11, 1929. With Corinne Griffith, Victor Yarcou, H. B. Warner, Ian Keith, Marie Dressler, Dorothy Cummings, William Conklin, Montague Love, Julia Swayne Gordon, Michael Vavitch.
THEME: A girl uses her influence at court to help win naval honors for the one she loves, who dies later in battle.
- DIVORCE AMONG FRIENDS (D-AT)**.....6076
WARNER BROS. (R) December 27, 1930. (NP) October 4, 1930. With James Hall, Irene Delroy, Lew Cody, Natalie Moorhead, Edward Gillingwater, Margaret Seddon.
THEME: Drama 15 minutes before the final edition, while New York is asleep, with the newspaper the clearing house for the triumphs and tragedies of the world.
- *DIVORCE MADE EASY (CD-AT)**.....5270 5386
PARAMOUNT. (R) July 6, 1929. With Douglas MacLean, Marie Prevost, Johnny Arthur, Frances Lee, Dot Farley, Jack Duffy, Buddy Wales, Hal Wilson.
THEME: A humorous plot, with a husband and wife endeavoring to frame an escapade which will give them a divorce.
- *DIVORCEE, THE (CD-AT)**.....7533
METRO-GOLDWYN-MAYER. (R) April 26, 1930. (NP) April 12, 1930. Sound on disc and film. With Norma Shear, Chester Morris, Robert Montgomery, Zella Sears, Mary Doran.
THEME: Emotional experience of a young woman who is divorced from her husband.
- DIXIANA (D)**.....8908
RADIO PICTURES. (R) August 1, 1930. (NP) August 2, 1930. With Bebe Daniels, Everett Marshall, Bert Wheeler, Robert Woolsey, Joseph Cawthon, Jobyna Howland, Dorothy Lee, Hal Harold, Edward Chandler, Raymond Laurel.
THEME: A story of the love of a circus girl for the son of a Southern gentleman.
- DOCTOR'S SECRET, THE (D-AT)**.....5823
PARAMOUNT. (R) January 26, 1929. With Ruth Chatterton, H. B. Warner, John Loder, Robert Edeson, Wilfred Noy, Ethel Wales, Nanci Price, Frank Finch-Smiths.
THEME: A drama of martial marital life, with a doctor, through his clever story, as a mediator between husband and wife.
- DONOVAN AFFAIR, THE (D-AT)**.....5799 6245
COLUMBIA. (R) April 11, 1929. With Jack Holt, Arnes Ayres, Dorothy Revier, William Collier, Jr., John Roche, Fred Kelsey, Hank Mann, Wheeler Oakman, Virginia Brown Faire, Alphonse Ethier, Edward Hearn, Ethel Wales, John Wallace.
THEME: A story of a slick lawyer who finds the murderer of Jack Donovan, gambler and women lover.
- DOORWAY TD HELL (D-AT)**.....7092
WARNER BROS. (R) October 18, 1930. (NP) Sept. 13-Nov. 8, 1930. With Lewis Ayres, Charles Judels, Dorothy Mathews, Leon Janney, James Carney.
THEME: A story of hijackers in the beer running racket, dominating an underworld king with a Napoleonian complex.
- *DOUBLE CRDSS RDADS (D-AT)**.....5800 5800
COLUMBIA. (R) April 2, 1931. (NP) May 9, 1930. Sound on disc and film. With Lila Lee, Robert Ames, Montagu Love, Ned Sparks, George McFarlane, Edith Chapman, Tom Jackson, Charlotte Walker, William V. Monck, Thomas Jefferson.
THEME: The story of an ex-convict who has determined to go straight, and his sweetheart, a young charet singer, who outwit a gang of crooks endeavoring to get the ex-convict to "pull" one more safecracking job.
- DOUGH BOYS (C-AT)**.....7325
METRO-GOLDWYN-MAYER. (R) August 30, 1930. (NP) September 27, 1930. With Buster Keaton, Sally Eilers, Cliff Edwards, Edward Bronhy, Victor Potel, Arnold Korff, Frank Mayo, Pitzy Katz, William Steele.
- THEME: The story of a man who accidentally enlists in the army and is sent to France where a lot of mud and a top sergeant make life tough for him.
- DRACULA (Mel-AT)**.....6735
UNIVERSAL. (R) February 14, 1931. (NP) January 3, 1931. With Bela Lugosi, David Manners, Helen Chandler, Dwight Frye, Edward van Sloan, Herbert Busstoon, Joan Standing, Moon Carroll, Frances Dade, Josephine Velez.
THEME: Weird mystery that borders on the fantastic. Male vampire whose victims are beautiful women.
- *DRAG (D-AT)**.....5633 7642
FIRST NATIONAL. (R) July 21, 1929. Sound on disc. (NP) August 10, 1929. With Richard Barthelmess, Lucien Littlefield, Katherine Ward, Alice Day, Tom Dugan, Lila Lee, Margaret Fielding.
THEME: An ambitious young newspaper man and writer finds living with his wife's family intolerable, and flees to a foreign country to seek freedom.
- *DRAKE CASE, THE (D-AT)**.....5688 6442 6642
UNIVERSAL. (R) September 1, 1929. (NP) September 21, 1929. With Gladys Brockwell, Robert Fraser, Forrest Stanley, James Craue, Eddie Hearn, Doris Lloyd, Tom Dugan, Barbara Leonard, Bill Thorne, Francis Ford.
THEME: Murder will out, this time in the person of the Drake family's attorney.
- DRUMS OF JEOPARDY, THE (Mel-AT)**.....
TIFFANY. (R) March 2, 1931. (NP) February 21, 1931. With June Collyer, Lloyd Hughes, Warren Old, Hale Hamilton.
THEME: The recovery of two precious jewels.
- DU BARRY, WOMAN OF PASSION (D-AT)**.....8291
UNITED ARTISTS. (R) October 11, 1930. (NP) November 8, 1930. With Norma Talmadge, Conrad Nagel, William Farnum, Ulrich Haupt, Hobart Bosworth.
- DUDE WRANGLER, THE (WC-AT)**.....6200
SONO ART-WORLD WIDE. (R) July, 1930. (OP) May 24, 1930. Sound on disc and film. With Lina Basquette, Francis X. Bushman, Clyde Cook, George Duryea, Edna Wales.
- *DUKE STEPS DUT, THE (CD-ME)**.....6210 6206
METRO-GOLDWYN-MAYER. (R) March 15, 1929. With William Haines, Joan Crawford, Karl Dane, Tenen Holtz, Luke Cosgrove, Herbert Prior.
THEME: An aristocratic lad, who fights under another name, joins a college and meets a girl of his dreams. A championship match starts. The college students hear the Duke's real name over the radio. The girl rushes to him and he wins.
- *DUMB BELLS IN ERMINE (CD-AT)**.....5200
WARNER BROS. (R) May 10, 1930. (OP) June 7, 1930. With Robert Armstrong, Barbara Kent, Beryl Mercer, James Gleason, Claude Gillingwater, Julia Swayne Gordon, Arthur Hoyt, Mary Fay.
THEME: Comedy-drama adapted from the stage play "Weak Sisters," by Lynn Starling.
- DUMMY, THE (MEL-AT)**.....5357
PARAMOUNT. (R) March 9, 1929. With Ruth Chatterton, Frederic March, John Cromwell, Fred Kohler, Mickey Bennett, Vendell Darr, Jack Oakie, Zasu Pitts, Richard Tucker, Eugene Palette.
THEME: A drama in which an estranged husband and hickmailers are involved in a kidnapping plot.
- *DYNAMITE (D-AT)**.....10771 11550
METRO-GOLDWYN-MAYER. (R) December 13, 1929. (NP) January 4, 1930. Sound on disc. With Charles Bickford, Kay Johnson, Conrad Nagel, Julia Faye.
THEME: Rich girl marries doomed man so she can inherit money. But the man is freed and the girl learns to love him.

E

- *EASIEST WAY, THE (D-AT)**.....6600
METRO-GOLDWYN-MAYER. (R) February 7, 1931. Sound on film and disc. With Constance Bennett, Adolphe Menjou, Robert Montgomery, Anita Page, H. Hopper, Marjorie Rambeau.
THEME: Pretty model is forced to choose between her rich protector and the young newspaper man, who loves her.
- EAST IS WEST (CD-AT)**.....6683
UNIVERSAL. (R) October 23, 1930. (NP) October 11-25, 1930. With Lupe Velez, Lewis Ayres, Edward G. Robinson, Henry Kolker, A. E. Warren, Mary Forbes.
THEME: An American boy falls for a love-slave whom he believes to be Chinese.
- EAST LYNNE (Mel-AT)**.....9198
FOX. (R) March 1, 1931. With Ann Harding, Clive Brook, Conrad Nagel, Cecelia Loftus, Beryl Mercer, O. P. Heggie, Flora Sheffield, David Torrence, Eric Maize, Wallie Albright.
THEME: Divorced from her husband on account of a misunderstanding, a mother pursues her right for happiness with a lover. The world condemns her until her goodness is revealed to all.
- EASY GOING (C-AT)**.....
METRO-GOLDWYN-MAYER. With William Haines and Katherine Maylan.
THEME: A new type of Western comedy with a romantic and adventurous background.
- *EMBARRASSING MOMENTS (C-AT)**.....5521 5330 5230
UNIVERSAL. (R) February 2, 1930. With Reginald Denny, Merma Kennedy, Otis Harlan, William Austin, Virginia Sale, Greta Granstedt, Mary Fay.
THEME: Fictitious marriage finally results in real one.
- *EVIDENCE (D-PT)**.....7152
WARNER BROS. (NP) October 26, 1929. With Pauline Frederick, Lowell Sherman, Conway Tearle.
THEME: A lawyer believes the evidence against his wife instead of believing her.
- ESCAPE (D-AT)**.....6033
RADIO PICTURES. (A) September 1, 1930. (NP) November 8, 1930. With Gerald DuMaurier, Edna Best.

EVANGELINE (O-Synchronized) 7862 8268
UNITED ARTISTS. (R) August 24, 1929.
With Dolores Del Rio, Roland Drew, Donald
Reed.

***EXALTED FLAPPER, THE (CO-ME)** 5866
FOX. (R) May 26, 1929. Sound on film.
With Sue Carol, Harry Norton, Irene Rich,
Albert Conti, Sylvia Field, Stuart Erwin,
Lawrence Grant, Charles Mary, Michael
Vasoroff, Don Allen, Landers Stevens.
THEME: Flapper princess doesn't love prince
of neighboring kingdom until he woos her in-
cognito.

EXTRAVAGANCE (O-AT) 5892
TIFFANY. (R) October 10, 1930. (OP)
September 20, 1930. With June Collyer, Lloyd
Hughes, Owen Moore, Dorothy Christy, Jameson
Thomas, Nella Walker, Bobby Asnew, Gwen Lee,
Audie McPhail, Joan Strandin.
THEME: An extravagant wife learns that
money isn't everything.

***EYES OF THE UNDERWORLD (W)** 4208
UNIVERSAL. (R) April 25, 1930. With Bill
Cody, Sally Blane.
THEME: Wealthy sportsman falls in love with
publisher's daughter, whose father is killed by
gangsters. Gangsters capture girl and sports-
man rescues her.

EYES OF THE WORLD (Mel-AT) 7272
UNITED ARTISTS. (R) August 30, 1930.
(NP) August 23, 1930. With Una Merkel, Nance
O'Neil, John Holland, Fern Andra, Hugh Hunt-
ley, Fredette Burt, Brandon Hurst, William
Jeffrey, Myra Hubert, Florence Roberts, Eulalie
Jensen.
THEME: A Harold Bell Wright story.

F

FAIR WARNING (O-AT) 5600
FOX. (R) February 1, 1931. With George
O'Brien, Louise Huntington, Mitchell Harris,
George Brent, Ned Pennington, John Sheehan,
Erwin Connelly, Willard Robertson, Alphonz
Ether, Ernest Adams.
THEME: A young man of the wilderness fights
it out in a series of complications, aided by a
dog and horse, finally killing the bully and
winning the girl.

FALL GUY, THE (C-AT) 6175
RADIO PICTURES. (R) June 13, 1930. (NP)
May 31, 1930. With Jack Mulhall, Pat O'Mal-
ley, Ned Sparks, Wynn Gibson and May Clark.

***FALL OF EVE (CO-AT)** 5799 6245
COLUMBIA. (R) June 19, 1929. With Patsy
Huth Miller, Ford Sterling, Jed Prouty, Ger-
trude Astor, Arthur Rankin, Betty Farrington,
Fred Kelsey.
THEME: A story of a boss, who invites his
steno to a party. The wife arrives at the
scene and trouble is averted when the steno
announces that she is married to their son.

FAME (T-O) 6325
WARNER BROS. With Dolores Costello.

***FASHIONS IN LOVE (O-AT)** 6024 6325
PARAMOUNT. (R) June 29, 1929. With
Adolphe Menjou, Fay Compton, Miriam Seegar,
John Miljan, Joan Standing, Robert Wayne,
Russ Powell, Elsie Bennett, Jacques Vanier.
THEME: The wife of one and the husband
of another announce a double divorce and
marriage, and by so doing win back the love
of their respective mates.

FAST AND LOOSE (C-AT) 6384
PARAMOUNT. (R) November 8, 1930. (NP)
November 29, 1930. With Miriam Hopkins,
Charles Starrett, Carol Lombard, Henry Wads-
worth, Frank Morgan, Winifred Harris, Herbert
Yost, David Hutchison, Ilka Chase, Herchel
Mayall.

***FAST COMPANY (CO-AT)** 6459 6863
PARAMOUNT. (R) September 14, 1929. Sound
on disc. With Jack Oakie, Richard (Skeets)
Gallagher, Evelyn Brent, Gwen Lee.

***FATHER AND SON (O-TME)** 6310 6765
COLUMBIA. (R) April 22, 1929. With Jack
Holt, Dorothy Revier, Helen Chadwick, Mickey
McBan, Wheeler Oakman.
THEME: A recordograph reveals the secret of
who killed Grace Moore, who was in love
with Frank Fields. Fields and his son had
suspected each other of the murder.

FATHER'S DAY (CO-AT) 6384
METRO-GOLDWYN-MAYER. Sound on disc
and film. With Elliott Nugent, Louis Mann,
Mary Doran, Leila Hyams, Robert Montgomery,
Jeanne Wood, Francis X. Bushman, Jr.

FATHER'S SON (CO-AT) 7020
FIRST NATIONAL. (R) March 7, 1931. (OP)
October 4, 1930. Sound on disc. With Leon
Janney, Lewis Stone, Irene Rich, John Halli-
day, Robert Dandridge and Mickey Bennett.
THEME: A father misunderstands his son,
which leads to a serious circumstance. How-
ever, the situation is clarified to everyone's
satisfaction.

FEET FIRST (C-AT) 8351
PARAMOUNT. (R) November 8, 1930. (NP)
October 18, 1930. With Harold
Lloyd, Barbara Kent, Robert McWade, Lil-
lianne Leighton, Alec Francis, Noah Young.
THEME: The story of an aspiring young shoe
salesman.

FIFTY MILLION FRENCHMEN (C-AT) 6660
WARNER BROS. (R) March 21, 1931.
(NP) January 3, 1931. With Olsen and John-
son, Wm. Gaxton, John Halliday, Helen Brod-
erick, Claudia Dell, Lester Crawford, Evelyn
Knapp, Charles Judels, Carmelita Geraghty.
THEME: The story starts with a gentleman's
waiver and ends up a sure bet.

FIGHTING CARAVANS (O-AT) 8187
PARAMOUNT. (R) February 14, 1931. (NP)
January 17, 1931. With Gary Cooper, Lily
Damita, Ernest Torrence, Tully Marshall, Fred
Kohler, Eugene Pallette.

FIGHTING FOR THE FATHERLAND (ME) 6000
SONO ART-WORLD WIDE. (R) April, 1930.
Synchronized. With cast of prominent Ger-
mans engaged in the world war.
THEME: This war story presents actual shots
from the front.

***FIGHTING KID, THE (W)** 5 reels
SYNDICATE. (R) October, 1929. With Fred
Church.

***FIGHTING LEGION, THE (WCO-AT)** 6937 6763
UNIVERSAL. (R) April 6, 1930. (OP)
December 21, 1929. With Ken Maynard, Dorothy
Dwan, Harry Todd, Frank Rice, Tarzan the
horse, Les Bates.

***FIGHTING TERROR, THE (W)** 5 reels
SYNDICATE PICTURES. (R) November, 1929.
With Bob Custer.

FIGHTING THROUGH (W-AT) 6175
TIFFANY. (R) December 25, 1930. (OP)
December 20, 1931. With Ken Maynard, Jean-
ette Loff, Wallace Macdonald, Carmelita
Geraghty, William Thorne, Charles King, Fred
Burns, Tom Bey.
THEME: A rough rider proves that he has
been accused of murder by circumstantial evi-
dence. He brings the actual murderer to light
and wins the girl he loves.

FINGER POINTS, THE (O-AT) 6175
FIRST NATIONAL. (R) April 11, 1930.
(OP) March 21, 1930. With Richard Barthel-
mess, Fay Wray, Regis Toomey, Robert Elliott,
Clark Gable, Oscar Apfel and Noel Madison.
THEME: A newspaper reporter gets in trou-
ble with a gang of crooks for exposing them
in his columns.

FINN AND HATTIE (C-AT) 6841
PARAMOUNT. (R) February 28, 1931. (OP)
October 11, 1930. With Leon Errol, Mizie
Green, Zasu Pitts, Regis Toomey, Lilyan
Tashman.

FIREBRAND JOURS (W-AT) 5400
BIG 4. (R) June, 1930. (OP) July 26, 1930.
Sound on disc and film. With Lane Chandler,
Aline Goodwin, Yakima Canutt, Sheldon
Lewis, Marguerite Ainslee, Tom London, Lew
Meehan, Frank Yaconilli, Alfred Hewston, Fred
Harvey, Cliff Lyons.

FIRES OF YOUTH (O-AT) 6175
UNIVERSAL. With Lew Ayres, Genevieve
Tobin, Furell B. Pratt, Kenneth Thompson,
Freddie Burke Frederick, Betty Jane Graham,
Aileen Manning, Frank McHugh, Louise Bea-
vers, Frederick Burt.
THEME: Drama of poor boy's fight to the top
in big business, and of his romance with a
rich girl's mistress.

***FLIRTING WIGOW, THE (O-AT)** 6664
FIRST NATIONAL. (R) May 11, 1930.
(OP) June 7, 1930. Sound on disc. With
Dorothy Mackall, Basil Rathbone, William
Austin, Leila Hyams, Claude Gillingwater, Emily
Fitzroy, Anthony Busbell, Flora Bramley.
THEME: The amusing complications caused
when a spinster announces the death of a phan-
tom husband in order that her younger sister
may marry.

***FLORADORA GIRL, THE (C-AT, S)** 7260
METRO-GOLDWYN-MAYER. (R) May 31,
1930. (NP) June 7, 1930. With Marion Davies
and Lawrence Gray.
THEME: A love story of old New York in the
gay nineties.

***FLYING FOOL, THE (O-AT)** 6700 6839 6764
PATHE. (R) June 23, 1929. With William
Royd, Marie Prevost, Russell Gleason, Tom
O'Brien.
THEME: The story of two brothers, one an
aviator, and their escapades in love.

***FLYING MARINE (O-PT, ME)** 5736 5951
COLUMBIA. (R) June 5, 1929. With Ben Lyon,
Shirley Mason, Jason Robards.
THEME: Story of one brother risking his life
and giving up the girl he loves for another
brother.

FOLLOW THE LEADER (C-AT) 6851
PARAMOUNT. (R) December 13, 1930. (OP)
December 13, 1930. With Ed. Wynn, Ginger
Rogers, Stanley Smith, Lou Holtz.

FOLLOW THRU (MC) 8386
PARAMOUNT. (R) September 22, 1930. (NP)
September 20, 1930. With Charles Rogers, Nancy
Carroll, Zelma O'Neal, Jack Haley, Eugene Pal-
lette, Thelma Todd, Claude King, Kathryn Giv-
ner, Margaret Lee, Don Tomkins, Albert Gran.
THEME: The story of a golf pro who falls in
love with his pupil, the daughter of an expert
with the irons.

***FOOTLIGHTS AND FOOLS (O-AT)** 6950
FIRST NATIONAL. (R) November 10, 1929.
Sound on disc. (NP) January 4, 1930. With
Colleen Moore, Frederic March, Raymond
Hackett.
THEME: The story of an Irish girl posing as
a French actress, who finds her sweetheart is a
crook, and later is wed to a rich admirer.

FOR THE DEFENSE (O-AT) 5870
PARAMOUNT. (R) July 26, 1930. (OP) July
12, 1930. With William Powell, Kay Francis,
Scott Kolb, William R. Davidson, John Elliott,
Thomas E. Jackson, Harry Walker, James Fin-
layson, Charles West.

FOR THE LOVE O' LIL (CO-AT) 6606
COLUMBIA. (R) October 5, 1930. (OP) Oc-
tober 4, 1930. With Jack Mulhall, Elliott Nu-
gent, Sally Starr, Margaret Livingston, Charles
Sellen, Julia Swayne Gordon, and Billy Bevan.
THEME: Adapted from the Liberty Magazine
cover series and story by J. Leslie Thrasher.

***FOREST PEOPLE (E)** 5800
AMKINO. (R) September, 1929. N. Star.

***FORTY-FIVE CALIBRE WAR (W)** 4790
PATHE. (R) February 17, 1929. With Don
Coleman, Ben Corbett, Al Hart, Edward Jones,
Duke R. Lee, Floyd Ames, Jeannette Loff,
Murdoek MacQuarrie, Orin Jackson.
THEME: The dispersion of bandits who have
been robbing the homes of settlers win for the
rescuer the love of his childhood sweetheart.

***FORWARD PASS (CO-T, S)** 4920 7246
FIRST NATIONAL. (R) November 10, 1929.
Sound on disc. With Douglas Fairbanks, Jr.,
Loretta Young, Guinn Williams, Peanuts Bron-
phill, Phyllis Crane, Bert Rome, Lane Chandler, Allen
Lane, Floyd Shackleford.
THEME: The story of a boy who resolves to
quit football but, urged on by the girl of his
dreams, wins the honors for his college.

***FOUR DEVILS (O-PT, ME)** 9496 9298 9295
FOX. (R) September 13, 1929. (NP) Novem-

ber 9, 1929. With Janet Gaynor, Mary Dunan,
Charles Morton, Harry Norton, Farrell Ma-
Donald, Nancy Drexel.

THEME: Crusade against a brilliant but
childhood together, eventually coming to love
each other and realizing it all the more after
vampire steps into picture.

***FOUR FEATHERS, THE (O-ME)** 7472
PARAMOUNT. (R) December 28, 1929. With
Richard Arlen, Fay Wray, William Powell,
Olive Brook, Theodore von Eltz, Noah Berry,
Zack Phillips, Noble Johnson, George Fawcett.
THEME: The tribulation and final victory of
a young man overcome by cowardice.

FOX MOVIE-TONE FOLLIES OF 1929 (MC-AT) 8291
FOX. (R) May 25, 1929. Sound on film. (TOS)
June 29, 1929. With Lola Lane, Stepin Fetchit,
Frank Richardson, David Percy, Sue Carr,
Dixie Lee, David Rollins, Sharon Lynn, J. J.
Bremond.
THEME: Rich plantation owner buys slave
and marries leading woman, but not right away,
of course.

***FRAGMENT OF AN EMPIRE, A (O)** 7000
AMKINO. (R) January 25, 1930. With Feodor
Nikitin and L. Semonova.

***FRAMED (Mel-AT)** 6130
RADIO PICTURES. (R) March 16, 1930. With
Evelyn Brent and R. Toomey.

***FREE AND EASY (C-AT)** 5240 8443
METRO-GOLDWYN-MAYER. (R) March 22,
1930. (NP) April 26, 1930. Sound on disc and
film. With Buster Keaton, Anita Page, Trixie
Franzosa, Robert Montgomery, Marion Schilling,
Gwen Lee.
THEME: Story of a girl who seeks fame in
Hollywood, with a manager who is continually
getting into trouble.

FREE LOVE (CO-AT) 6356
UNIVERSAL. (R) January 5, 1931. (NP) No-
vember 29, 1930. With Conrad Nagel, Genevieve
Tobin, Zasu Pitts, Monroe Owsley, Slim Sum-
merville, George Irving, Dorothy Christy.
THEME: Matrimonial drama spiced with
comedy.

***FROM HEADQUARTERS (O-TME)** 6323
WARNER BROS. (R) June 6, 1929. With
Monte Blue, Edmund Breese, Ethylene Clair,
Guinn Williams, Lionel Belmore, Henry B.
Walthall, Gladys Brockwell, Eddie Gribbon, Pat
Hargan, John Kelly, Otto Lederer, William
Irving, Pat Somerset.

FRONT PAGE, THE (O-AT) 6175
UNITED ARTISTS. (R) April 4, 1931. (NP)
March 28, 1931. Produced by Howard Hughes,
and starring Adolphe Menjou.
THEME: Newspaper drama.

***FROZEN JUSTICE (O-AT)** 6129 7583 7368
FOX. (R) October 13, 1929. With Lenore Uric,
Obert Frazier, Louis Wolheim, Ullie Haupt,
Laska Winter, Tom Patricola, Alice Lake, Ger-
trude Astor, Adele Windsor, Warren Heymer,
Neyneen Farrell, Arthur Stone.
THEME: Story of the Frozen North, an un-
scrupulous trader and an Eskimo.

***FROZEN RIVER (O-TME)** 5482
WARNER BROS. (R) May 25, 1929. With Rin-
tin-Tin, Davey Lee, Lew Harvey, Nina Quartaro,
Duane Thompson, Joseph Swickard, Frank
Campbell.

FURIES (O-AT) 6606
FIRST NATIONAL. (R) March 16, 1930.
Sound on disc. With H. B. Warner, Lois Wil-
son, Jane Winton, Furell Pratt, Natalie Moor-
head.

G

***GAMBLERS, THE (O-AT)** 4844 6611
WARNER BROS. (R) June 29, 1929. (TOS)
August 24, 1924. With Lois Wilson, H. B. War-
ner, Jason Robards, George Fawcett, Johnny
Arthur, Frank Campeau, Pauline Garon, Charles
Sellen.
THEME: A story of Wall Street, from the
Charles Klein stage play.

GAMBLING DAUGHTERS (O-AT) 6326
UNIVERSAL. With Conrad Nagel, Sidnev
Fox, Bette Davis, Slim Summerville, Bert Roach,
David Durand, Charles Winnager, Humphrey
Rogart, Emma Dunn, Sam Rlum, Charles
Gibby, Will Walling, Grace Cunnard, Mary
Alden, Cornelius Keefe, Willie Best.
THEME: An epic of small town life. The
compelling story of two sisters in love with
the same man.

GANG BUSTER, THE (C-AT) 6326
PARAMOUNT. (R) January 17, 1931. (OP)
December 13, 1930. With Jack Okie, Jean
Arthur, William Boyd, William Morris, Tom
Kennedy, Wynne Gibson, Francis McDonald,
Albert Conti, Harry Stubbs, Eric Adams.
THEME: Jack Okie, insurance salesman in
the big town, saves the life of a lawyer, and
eventually marries the latter's pretty daughter.

***GAY NINETIES, THE (CO-AT)** 5959 5587
METRO-GOLDWYN-MAYER. Sound on disc
and film. With Marion Davies, Lawrence Gray,
Walter Catlett, J. L. Bartlett.
THEME: A story dealing with the loves of
the famous Florodora Sextette of 40 years ago.

***GENERAL CRACK (O-AT)** 9809
WARNER BROS. (R) January 25, 1930. With
John Barrymore.

***GENTLEMAN'S FATE, A (O-AT)** 8428
METRO-GOLDWYN-MAYER. (R) March 7,
1931. (NP) January 31, 1931. Sound on film
and disc. With John Gilbert, Louis Wolheim,
Leila Hyams, Anita Page.
THEME: Rich young man is suddenly faced
with the information that his father is a
liquor racketeer, with dramatic consequences.

***GERALDINE (CO Synchronized)** 5959 5587
PATHE. (R) January 20, 1929. With Eddie
Quillan, Marion Nixon, Albert Gran, Gaston
Glass.
THEME: A young man, assigned to an old
mission by the father of the girl, finds that he
loves the girl and after unpleasant experiences,
wins her.

***GHOST TALKS, THE (MY-PT, ME)** 6482
FOX. (R) March 30, 1929. Sound on film.

With Helen Twelvetrees, Charles Eaton, Carmel Myers, Earle Foxe, Stepin Fetchit.
 THEME: Correspondence school detective solves mystery and marries girl.

*GIRL FROM HAVANA (D-AT).....6545 6060 5986
 FOX. (R) September 22, 1929. With Paul Page, Lola Lane, Natalie Moorhead, Kenneth Thompson, Warner Hymer, Joseph Girard, Adele Windsor.
 THEME: Girl solves jewelry murder mystery, and finally married the son of the murdered man, who was also looking for the crooks.

GIRL FROM WDDLWORTH'S (D-AT).....6171
 FIRST NATIONAL. (R) October 27, 1929. With Alice White, Charles Delaney, Wheeler Oakman, Ben Hall, Rita Flynn, Gladdon James, Bert Moorehead, Patricia Caron, William Omond, Milla Davenport.
 THEME: Pat is separated from her first love, Bill Harrigan, and goes into a night club as an entertainer. After a bit of trouble Bill succeeds in winning Pat back.

*GIRL IN THE GLASS CASE (D-TME).....6705 7159
 FIRST NATIONAL. (R) June 22, 1929. With Loretta Young, Carroll Nye, Matthew Betz, Lucien Littlefield, Ralph Lewis, George Stone, Julia Swayne Gordon, Major Coleman, Charles Selton, Robert Haines.
 THEME: Story of a college boy who saves a poor girl from the insults of town bums and after several meetings he marries her.

*GIRL IN THE SHOW, THE (CD-AT).....5163 7574
 METRO-GOLDWYN-MAYER. (R) August 31, 1929. (NP) August 31, 1929. Sound on film and disc. With Bessie Love and Charles King.
 THEME: A girl who gets jealous because she is taken from the star role and marries the manager to get revenge on him.

GIRL OF THE GOLDEN WEST (W-AT).....7276
 FIRST NATIONAL. (R) October 12, 1930. (NP) November 1, 1930. Sound on disc. With Ann Harding, James Rennie, Harry Bannister, George Cooper, Arthur Stone, Johnny Walker, J. Farrell MacDonald, E. H. Calvert and Arthur Housman.
 THEME: A western girl plays cards for the life of her lover—and wins.

*GIRL OF THE PORT (Mel-AT).....6174
 RADIO PICTURES. (R) February 2, 1930. With Sally O'Neil, M. Lewis.

*GIRL DVERBOARD (D-TME).....7531 7391
 UNIVERSAL. (R) June 28, 1929. With Mary Philbin, Fred MacKay, Otis Harlan, Edmund Bross, Francis McDonald.
 THEME: In which a girl is rescued from drowning, marrying the man who saves her.

*GIRL SAID NO, THE (CD-AT).....5722 8382
 METRO-GOLDWYN-MAYER. (R) March 15, 1930. (NP) April 12, 1930. Sound on disc. With William Haines, Lella Hyams, Phyllis Crane, Willard Mack.
 THEME: Misadventures of a young college graduate seeking to establish himself in the business world, and to win the girl of his choice.

*GIRL WITH THE BAND BDX, THE.....6000
 AMKINO. (R) September, 1929. With Anna Stenn.

GIRLS DEMAND EXCITEMENT (R-AT).....6063
 FOX. (R) February 8, 1931. (NP) February 14, 1931. With Virginia Cherrill, John Wayne, Marguerite Churchill, Helen Jerome Eddy, Ralph Welles, George Irving, William Janney, Eddie Nugent, Winter Hall, Terrance Ray, Marion Byron, Emerson Treacy, Martha Sleeper, Addie McPhail, Jerry Mandy, Ray Cooke.
 THEME: If he won his point and banished the co-eds from Bradbury it meant that SHE had to go too, so he lost the struggle and won his girl.

*GLDRIFYING THE AMERICAN GIRL (MC).....6780 7727
 PARAMOUNT. (R) December 7, 1929. With Mary Eaton, Edward Crandall, Olive Shea, Dan Healy, Kaye Renard, Sarah Edwards. In revue scenes, Eddie Cantor, Helen Morgan, Rudy Vallee.
 THEME: A girl's ambitions carry her to the pinnacle in Broadway shows.

*GDDLESS GIRL, THE (D-AT).....9019 9328
 PATHE. (R) March 31, 1929. With Lina Basquette, Marie Prevost, George Duryea, Noah Beery, Eddie Quillan, Mary Jane Irving, Julia Faye, Viola Louie, Emily Barrye, Clarence Burton, Dick Alexander, Kate Price, Hedwig Reicher.
 THEMES: Inmates of a reformatory win their freedom through their heroism during a fire.

GDD'S GIFT TO WDMEN (C-AT).....6708
 WARNER BROS. (R) April 18, 1931. (NP) March 14, 1931. With Frank Fay, Laura La Plante, Arthur Edmund Carewe, Charles Wininger, Tyrrell Davis, Louise Brooks, Joan Blondell, Billy House, Yola D'Avril, Margaret Livingston, Charles Judis, The "G" Sisters, Nena Quartaro, Hazel Howell, Ethylene Claire.
 THEME: Frank Fay, who has many feminine admirers, finally falls in love with a young American girl. In order to win her he has to prove to her father that he will sacrifice anything, which he does.

GGING WILD (C-AT, S).....6486
 FIRST NATIONAL. (R) December 21, 1930. (NP) August 23, 1930. With Joe E. Brown, Lawrence Gray, Ona Munson, Walter Pidgeon, Laura Lee, Frank McHugh, May Roley, Anders Randolph, Arthur Hoyt, Johnny Arthur, Fred Kelsey, Harvey Clark.
 THEME: Based on "The Aviator," with original situations, gags and dialog.

*GDD DIGGERS OF BRDADWAY (MC).....9009
 WARNER BROS. (R) October 5, 1929. (NP) November 23, 1929. With Nick Lucas, Ann Pennington, Winnie Lightner, Conway Tearle, Nancy Welford.

GOLDEN CALF, THE (MC).....6552
 FOX. (R) March 16, 1930. Sound on disc and film. With Jack Muhlhall, Sue Carol, Walter Catlett, El Brendel, Marjorie White, Richard Keene, Paul Page, Ilka Chase.
 THEME: An artist's secretary, secretly in love with her employer, reverts from her puritanical ways to become a dashing model and by so doing becomes the artist's favorite.

GOLDEN DAWN (MC).....7447
 WARNER BROS. (R) June 14, 1930. (OP) June 21, 1930. With Walter Woolf, Vivienne Segal, Noah Beery, Alice Gentle, Lupino Lane, Marion Byron, Lee Moran, Nigel de Bruiler, Otto Matieson, Dick Henderson, Nina Quartaro, Sojin, Julianne Johnston, Nick de Ruix, Edward Martindel. All technicolor.
 THEME: A light story with an African background.

GDD INTENTIONS (Mel-AT).....6340
 FOX. (R) June 29, 1930. (NP) August 2, 1930. With Edmund Lowe, Marguerite Churchill, Regis Toomey, Eddie Gribbon, Owen Davis, Jr., Earle Fox, Robert McWade, Henry Kolker, Pat Somerset, J. Carroll Naisch, George Caine, Hale Hamilton.
 THEME: A gangster falls in love with his victim and sacrifices himself.

GDD NEWS (MC).....8100
 METRO-GOLDWYN-MAYER. (R) August 23, 1930. (NP) September 20, 1930. Sound on disc and film. With Mary Lawlor, Stanley Smith, Bessie Love, Gus Shy, Cliff Edwards, Delmer Daves.
 THEME: A fast musical comedy adapted from the stage hit of the same name.

GDRILLA, THE (MyC-AT).....5911
 FIRST NATIONAL. (R) November 2, 1930. (NP) August 23, 1930. With Lila Lee, Joe Frisco, Harry Gribbon, Walter Pidgeon, Purnell Pratt, Edwin Maxwell, Roscoe Karns, William H. Philbrick, Landers Stevens.

GRAND PARADE, THE (D-AT, S).....7650 7450
 RKO PATHE. (R) February 2, 1930. (NP) February 8, 1930. With Helen Twelvetrees, Fred Scott, Richard Carle, Marie Astaire, Russell Powell, Bud Jamison, Jimmy Adams.
 THEME: A minstrel, who has surrendered to drink, stages a comeback after his marriage and is the hit of the show.

*GREAT DIVIDE THE (Mel-AT).....6722
 FIRST NATIONAL. (TOS) November 16, 1929. (NP) March 1, 1930. With Dorothy Mackaill, Ian Keith, Lucien Littlefield, Ben Hendricks, Myrna Loy, Frank Tang, Creighton Hale, George Fawcett, Jean Laverty, Claude Gillingwater, Roy Stewart, James Ford.
 THEME: A boy steals a girl to make her love him. His plot proves successful after three days.

*GREAT GABBO (D-AT).....9950
 SONO ART-WORLD WIDE. (R) October, 1929. Sound on disc and film. (NP) December 21, 1929. With Erich von Stroheim, Betty Compson, Margi Kan.
 THEME: The rise and fall of a great ventriloquist.

GREAT MEADW, THE (D-AT).....7243
 METRO-GOLDWYN-MAYER. (R) January 24, 1931. (NP) December 6, 1930. With John Mack Brown, Eleanor Boardman, Gavin Gordon, Lucille LaVerne, Lillian Leighton.
 THEME: Heroic exploits, adventure and romance among the early Kentucky pioneers to the era of Daniel Boone.

*GREAT POWER, THE (D-PT).....8 reels
 SYNDICATE. With Minna Gombel.

*GREEN GDDSS, THE (Mel-AT).....6653
 WARNER BROS. (R) March 8, 1930. (NP) February 22, 1930. With George Arliss, Alice Joyce, H. B. Warner, Ralph Forbes, David Tuarle, Betty Boyd, Reginald Sheffield, Nigel de Bruiler, Ivan Simpson.
 THEME: A suave and graceful Indian rajah plots a charming and profitable three English travelers in a plane crash—death for one, tortures for the second, and life in his castle with him for the third—a woman. From William Archer's stage play.

*GREENE MURDER CASE, THE (My-AT).....6388
 PARAMOUNT. (R) August 31, 1929. With William Powell, Florence Eldridge, Ulrich Haupt, Jean Arthur, Eugene Pallette, E. H. Calvert, Gertrude Norman, Lowell Drew, Morzan Farley, Brandon Hurst, Augusta Burmester, Marcia Harris, Mildred Golden, Mrs. Wilfred Buckland, Helena Phillips, Shep Camp, Charles E. Evans.
 THEME: Several members of a family are killed and—Well, Philo Vance ferrets out the murderer.

*GRIT WINS (W-ME).....4596
 UNIVERSAL. (R) February 27, 1930. With Ted Wells, Kathleen Collins, Al Ferguson, Buck Connors, Nelson McDowell, Edwin Moulton.
 THEME: Oil is discovered, and things begin to happen.

GRUMPY (C-AT).....6647
 PARAMOUNT. (R) August 23, 1930. (OP) July 12, 1930. With Cyril Maude, Phillips Holmes, Francis Dade, Paul Lukas, Halliwell Hobbes, Paul Cavanagh, Doris Luray, Olaf Hyton, Robert Bolter, Colin Kenny.
 THEME: The story of a stolen jewel and the successful efforts of a retired London criminal lawyer in apprehending the thief.

*GUILTY? (D-AT).....6371
 COLUMBIA. (R) March 3, 1930. Sound on disc and film. With Virginia Vall, John Holland, John St. Polis, Lydia Knott, Erville Allen, Richard Carlyle, Clarence Muse, Eddie Clifton, Robert T. Haines, Frank Fanning, Ed Cerril, Gertrude Howard.
 THEME: A drama of social contrasts and adapted from "Black Sheep."

GUN SMOKE (D-AT).....5815
 PARAMOUNT. (R) April 11, 1931. (NP) March 14, 1931. With Richard Arlen, Mary Brian, Eugene Pallette, Wm. Boyd, Louise Fazenda.

*HALF WAY TO HEAVEN (D-AT).....6254
 PARAMOUNT. (R) December 14, 1929. With Charles (Buddy) Rogers, Jean Arthur, Paul Lucas, Helen Ware, Oscar Angel, Edna West, Irvin Bacon, Al Hill, Lucille Williams, Richard French, Freddy Anderson, Nestor Alber, Ford West, Guy Oliver.
 THEME: A circus story in which a conniving aerialist loses not only his job, but the girl he is trying to win.

*HALLELUJAH (D-AT, S).....6570 9555
 METRO-GOLDWYN-MAYER. (R) November 30, 1929. (NP) January 18, 1930. Sound on disc. With Mae McKimney, William Fountaine, Daniel L. Haynes, Harry Gray, Fannie Bell De Knight, Everett McGarrity, Victoria Spivey, Milton Dickerson.
 THEME: A singer, accused of murder, turns evangelist and preaches against the type of girl he once loved.

HAPPY DAYS (MC).....7650 7514
 FOX. (R) March 2, 1930. (NP) February 22, 1930. Grandeur (wide film) version, 7514 feet. With Charles Farrell, Janet Gaynor, Will Rogers, El Brendel, Victor McLaglen, Edmund Lowe, J. Harold Murray, Jack Smith, David Rollins, Ann Pennington, George Jessel, Sharon Lynn, William Collier, James Corbett.

*HARD TO GET (CD-AT).....5981 7324
 FIRST NATIONAL. (R) September 28, 1929. With Dorothy Mackaill, Jimmie Finlayson, Fazienda, Jack Oakie, Edmund Burns, Clarissa Selwynne, Charles Delaney.
 THEME: A girl meets two boys, one's rich, the other poor. The poor proves to be her man.

HARMONY AT HOME (CD-AT).....6550 6395
 FOX. (R) February 19, 1930. With Marguerite Churchill, Charles Eaton, Charlotte Henry, William Collier, Sr., Rex Bell, Eddie Lee, Dot Farley, Elizabeth Patterson, Clare Kummer, Edna Burke, Elliott Lester, Charles J. McGuirk.
 THEME: Father's promotion makes family want to put on the ritz, which they do for a while, but finally decide that the old way of living is best.

*HARVEST OF HATE (W-ME).....4719
 UNIVERSAL. (R) August 4, 1929. With Jack Perrin, Helen Foster, Tom London, Rex.

HE KNEW WOMEN (Mel-AT).....6342
 RADIO PICTURES. (R) May 18, 1930. (NP) April 26, 1930. With Lowell Sherman, Alice Joyce.

HEADIN' NDRTH (W-AT).....5346
 TIFFANY. (R) November 10, 1930. (OP) November 1930. With Boh Steele, Barbara Linder, Perry Murdock, Walter Shumay, Eddie Dunn, S. S. Simons, Jim Welsh, Jack Henderson, Fred Burns, Gordon DeMain, Harry Allen, Gunnis Davis.
 THEME: Two cowboys imitate actors in order to get a card shark who is also a swindler.

HEADS UP (MC).....6785
 PARAMOUNT. (R) October 11, 1930. (OP) September 27, 1930. With Charles Rogers, Helen Kane, Margaret Breen, Victor Moore, Gene Gowing, Helen Garrington, Billy Taylor, Harry Shannon, G. Anthony Hughes, John Hamilton.

*HEARTS IN DIXIE (D-AT).....6444 7463
 FOX. (R) March 10, 1929. Sound on film. (TOS) May 25, 1929. With Stepin Fetchit, Clarence Muse, Eugene Jackson, Dorothy Morrison, Bernice Pilot, Clifford Ingram, Mildred Washington, Zach Williams, Gertrude Howard, Vivian Smith, Robert Brooks, A. C. H. Billedrew, Richard Carlisle.
 THEME: Story of the negro, trials, tribulations and ambitions.

*HEARTS IN EXILE (D-AT).....7877
 WARNER BROS. (R) August 14, 1929. (NP) December 7, 1929. With Dolores Costello, Grant Withers, James Kirkwood.
 THEME: Exiled to Siberia, the picture portraying the march through the snowy wastes, the life of political exiles, the domestic side of existence in the frozen north.

HELL BOUND (D-AT).....
 TIFFANY. (R) March 7, 1931. (NP) February 7, 1931. With Leo Carrillo, Lola Lane, Lloyd Hughes, Gertrude Astor, Richard Tucker.
 THEME: A gangster falls in love with a girl he saves and then sacrifices his life for her.

HELL HARBOR (D-AT).....8354
 UNITED ARTISTS. (R) March 22, 1930. (NP) March 15, 1930. Sound on film. With Lupe Velez, Jean Hersholt, John Holland, A. St. John.

HELLD SISTER (CD-AT).....6500
 SONO ART-WORLD WIDE. (R) January, 1930. Sound on disc and film. With Lloyd Hughes, Olive Borden, George Fawcett.

HELL'S ANGELS (D-AT).....10390
 UNITED ARTISTS. (R) November 15, 1930. (NP) May 21, 1930. With Ben Lyon, James Hall, Jean Harlow, Jane Winton, John Darrow.
 THEME: The airman and his part in the world war.

*HELL'S HERDES (D-AT).....5836 6289 6148
 UNIVERSAL. (R) January 5, 1930. With Charles Bickford, Raymond Hatton, Fred Kohler, Fritz Ridgeway.
 THEME: Three bandits and a baby girl.

HELL'S ISLAND (D-AT).....7462
 COLUMBIA. (R) July 16, 1930. With Jack Holt, Ralph Graves, Dorothy Sebastian, Richard Cramer, Harry Allen, Lionel Belmore, Otto Lang, Carl Stockdale.

HER MAN (D-AT).....7421
 RKO PATHE. (R) September 21, 1930. (NP) September 13-October 4, 1930. Helen Twelvetrees, Marjorie Rambeau, Ricardo Cortez, Phyllis Holmes, James Gleason.
 THEME: She was his girl and he forced her to bow to his will until love for another blossomed within her heart, to purify and transform her nature.

*HER OWN DESIRE (D-AT).....5850
 METRO-GOLDWYN-MAYER. (R) December 27, 1929. (TOS) January 4, 1930. With Norma Shearer, Robert Montgomery, Lewis Stone, Belle Bennett, Ernest Torrence.

*HER PRIVATE AFFAIR (D-AT) 5662 6543 6440
 PATHE. (R) October 5, 1929. (NP) Novem-

H

HALF SHOT AT SUNRISE (C-AT).....7059
 RADIO PICTURES. (R) October 4, 1930. (NP) September 27-October 18, 1930. With Bert Wheeler, Robert Woolsey, Dorothy Lee, Edna May Oliver, Hugh Trevor, E. H. Calvert, Alan Roscoe, Roberts Robinson, Leni Stengel, George MacFarlane, Eddie DeLange, John Rutherford.

ber 9, 1929-January 18, 1930. With Ann Harding, Harry Bannister, Kay Hammond, William Orlandom, Lawford Davidson, Elmer Ballard, Frank Reicher.
THEME: A story of blackmail and murder, and the part they play in bringing together again a judge and his estranged wife.

***HER PRIVATE LIFE (D-AT)**..... 6488
 FIRST NATIONAL (R) August 25, 1929. With Billie Dove, Walter Pidgeon, Holmes Herbert, Montagu Love, Roland West, Thelma Todd, Mary Forbes, Brandon Hurst, ZaSu Pitts.
THEME: Lady Helen attempts to kill herself when she catches the man she loves cheating in a card game. He explains later that he did it to shield his sister.

HER UNBORN CHILD (D-AT)..... 8000
 WINDSOR (R) December 26, 1929. With Adele Romson, Paul Clare, Pauline Drake, Doris Hankin, Frances Underwood.
THEME: A boy and a girl in love, forgetting everything else.

HER WEDDING NIGHT (CD-AT)..... 6924
 PARAMOUNT (R) October 18, 1930. (NP) October 11, 1930. With Clara Bow, Ralph Forbes, Charles Ruggles, Skeets Gallagher, Geneva Mitchell, Rosita Moreno, Natalie Kingston, Wilson Bengie, Lillian Elliott.

***HER WAY OF LOVE (D)**..... 6000
 AMKINO (R) August, 1929. With E. Cesarskaya.

***HIDE OUT (C-AT)**..... 5759 5297
 UNIVERSAL (R) March 30, 1930. (OP) April 19, 1930. With James Murray, Kathryn Crawford, Carl Stockdale, Lee Moran, Edward Hearn, Robert Elliott.

***HIGH ROAD, THE (CD-AT)**.....
 METRO-GOLDWYN-MAYER. With Ruth Chatterton, Ralph Forbes, Basil Rathbone, Moon Carroll, Cyril Chadwick, Nance O'Neill.

HIGH SOCIETY BLUES (CD-AT, S)..... 9238
 FOX (R) March 23, 1930. (NP) April 26, 1930. Sound on disc and film. With Janet Gaynor, Charles Farrell, William Collier, Sr., Hedda Hopper, Lucien Littlefield, Louise Fazenda, Joyce Compton, Brandon Hurst.
THEME: A musical romance in which the love of a boy and girl reconciles their families, one a family of aristocrats and the other a family of new-rich.

***HIGH TREASON (D-AT)**..... 8263
 TIFFANY (R) June 15, 1930. (OP) June 7, 1930. Sound on disc and film. With Benita Hume, Basil Gill, Jameson Thomas, Humbertson Wright.
THEME: Spectacular forecast of love and life in 1940.

***HIGH VOLTAGE (D-AT)**..... 5662 5837 5743
 PATHE (R) June 16, 1929. With William Boyd, Owen Moore, Carol Lombard, Diane Ellis, Billy Bevan, Phillips Smalley.
THEME: Events transpiring while stranded in a mountain blizzard win freedom for a man and a woman who have found themselves in the arms of the law.

***HIS FIRST COMMAND (D-AT)**..... 5577 5995 5850
 RKO PATHE (R) January 19, 1930. With William Boyd, Dorothy Sebastian, Gavin Gordon, Helen Parrish, Alphonz Ethier, Howard Hickman, Paul Hursi, Jules Cowles, Rose Tapley, Mabel Van Buren, Charles Moore.

***HIS GLORIOUS NIGHT (D-AT)**..... 5353 7173
 METRO-GOLDWYN-MAYER (R) September 28, 1929. (NP) October 26, 1929. Sound on film and disc. With John Gilbert, Katherine Dale Owen, Nance O'Neill, Gustav von Seyffertitz, Hedda Hopper, Tyrell Davis, Gerard Barry, Madeline Seymour, Richard Carle, Eva Dennison.
THEME: A princess, who dismisses her lover because he is of peasant birth, only to learn afterwards that he is a respected military officer of means.

***HIS LUCKY DAY (CD-TME)**..... 5603 6713
 UNIVERSAL (R) June 30, 1929. With Itegrald Denny, LoRayne Duval, Otis Harlan, Eddie Phillips, Cissie Fitzgerald, Harvey Clark, Tom O'Brien.
THEME: A young real estate agent who finally sells two mansions.

HIT THE DECK (MC)..... 9327
 RADIO PICTURES (R) February 2, 1930. With Polly Walker, Jack Oakie.

***HOLD EVERYTHING (MC)**..... 7513
 WARNER BROS. (R) May 1, 1930. (NP) March 29, 1930. May 3, 1930. With Winnie Lightner and Joe E. Brown, Sally O'Neill, Dorothy Revier, George Carpentier, Bert Roach, Edmund Brees.
THEME: All-Technicolor production from the musical comedy of the same name, with additional music by Henderson and Brown.

***HOLD YOUR MAN (C-AT)**..... 5023 5921 5794
 UNIVERSAL (R) September 15, 1929. With Laura La Plante, Scott Kolk, Eugene Borden, Mildred Van Dorn.
THEME: After several misunderstandings, he finds he is still in love with his wife.

***HOLE IN THE WALL, THE (My-AT)**..... 5850
 PARAMOUNT (R) April 27, 1929. With Claudette Colbert, Edward G. Robinson, David Newell, Nelly Savage, Donald Meek, Alan Brooks, Louise Closser Hale, Katherine Emmet, Marcia Kagno, Barry Macollum, George McQuarrie, Helen Crane.
THEME: A girl supposedly a member of a kidnapping band aids the police in capturing the gang and in returning a stolen child to his home.

HOLIDAY (CD-AT)..... 8449
 RKO PATHE (R) July 13, 1930. (NP) June 14, 1930. With Ann Harding, Mary Astor, Edward Everett Horton, Robert Ames, Hedda Hopper, Monroe Owsley, Wm. Holden, and others.
THEME: A boy, who would rather enjoy life in his youth than settle down to provide for old age, breaks his engagement to a girl who doesn't agree with him, and goes away with her sister who does.

***HOLLYWOOD REVUE, THE (R)**..... 11699
 METRO-GOLDWYN-MAYER (R) November,

1929. (NP) November 16, 1929. Sound on disc. With Bessie Love, Charles King, Marion Davies, Norma Shearer, William Haines, Joan Crawford, John Gilbert, Marie Dressler, Polly Moran, Brox Sisters, Anita Page, Buster Keaton.
THEME: A series of acts with singing, dancing, comedy, done by the above stars.

***HOMECOMING (D-ME)**..... 8156 8156
 PARAMOUNT (R) February 16, 1929. With Lars Hansen, Dita Parlo, Gustav Froelich.
THEME: The story of a man who returns home only to find his wife in love with his best friend.

HONEY (CD-AT)..... 6701
 PARAMOUNT (R) March 29, 1930. (NP) April 5, 1930. With Nancy Carroll, Lillian Roth, Mitz, Richard (Skeets) Gallagher, Stanley Smith, Harry Green, Jobyna Howland, Zasu Pitts, Charles Sellon.

***HONKY TONK (CD-AT)**..... 6412
 WARNER BROS. (R) August 3, 1929. (TOS) August 31, 1929. With Sophie Tucker, Lila Lee, Audrey Ferris, George Duryea, Mahton Hamilton, John T. Murray.

HONOR AMONG LOVERS (D-AT)..... 6775
 PARAMOUNT (R) March 21, 1931. (NP) March 7, 1931. With Claudette Colbert, Fredric March, Charles Ruggles, Monroe Owsley, Ginger Rogers.

***HOOFBEATS OF VENGEANCE (W)**..... 4525
 UNIVERSAL (R) June 16, 1929. With Jack Perrin, Helen Foster, Al Ferguson, Starlight, Rex.
THEME: Northwest Mounted Police and a horse who locates a band of smugglers.

HODK, LINE AND SINKER (C-AT, M)..... 6753
 RADIO PICTURES (R) December 26, 1930. (NP) December 6, 1930. With Bert Wheeler and Robert Woolsey.

***HOT CURVES (C-AT)**..... 7893
 TIFFANY (R) June 1, 1930. (OP) July 12, 1930. With Benny Rubin, Rex Lease, Alice Day, Pert Kelton, Paul Hurst, John Ince, Mary Carr.
THEME: World series baseball and a love affair.

***HOT FOR PARIS (CD-AT, S)**..... 5613 6639 6697
 FOX (R) December 22, 1929. (NP) January 11, 1929. With Victor McLaglen, Fifi Dorsay, El Brendel, Polly Moran, Lennox Pawle, August Tollaie, George Fawcett, Charles Judels, Eddie Dillon, Rosita Marstini, Agostino Borgato, Yola D'Avril, Anita Murray, Dave Valles.
THEME: Sailor wins a lottery and when they try to find him to give him his prize money he leads them a merry chase, thinking they want to jail him.

HOT HEIRESS, THE (CD-AT)..... 7309
 FIRST NATIONAL (R) March 28, 1931. (NP) January 24, 1931. Sound on disc. With Ben Lyon, Gus Munson, Tom Dugan, Walter Pidgeon, Thelma Todd, Holmes Herbert, Inez Courtney and Elsie Bartlett.
THEME: An heiress sets out to get her man and the interesting methods she uses form the basis of this story.

***HOT STUFF (CD-TME)**..... 6774
 FIRST NATIONAL (R) May 5, 1929. With Alice White, Louise Fazenda, William Bakewell, Doris Dawson, Ben Hall, Charles Sellon, Buddy Messinger, Andy Devine, Larry Banthim.
THEME: A boy and a girl in college, and both trying to make one another jealous. They admit their love in the end.

***HOTTENTOT, THE (CD-AT)**..... 7241
 WARNER BROS. (R) August 10, 1929. With Edward Everett Horton.

***HOUSE OF HORROR (MYC-M)**..... 5919
 FIRST NATIONAL (R) April 28, 1929. With Louise Fazenda, Chester Conklin, James Ford, Thelma Todd, William V. Mong, Emile Chaudard, William Orlandom, Dale Fuller, Teman Holtz.
THEME: Two country bicks visit their uncle who owns an antique shop in which many mysteries occur.

HOUSE OF SECRETS (D-AT)..... 6100
 CHESTERFIELD. With Marcia Manning, Joseph Striker, Elmer Grandin, Herbert Warren, Francis M. Cerd, Richard Stevenson, Harry H. Southard, Edward Ringham.

***HUNGARIAN RHAPSODY (D-AT, S)**..... 6137 6165
 PARAMOUNT. Produced by UFA. Distributed by Paramount-Publix. Sound on disc. With Willy Fritsch, Lil Dagover, Dita Parlo, Fritz Greiner, Gisella Bathory, Erich Kaiser-Tietz, Leopold Kramer.
THEME: The vicissitudes of a romance between a peasant girl and a count, who is a gay young officer of the Honved Hussars.

***HUNTED MEN (W)**..... 4853
 SYNDICATE (R) May 15, 1930. With Bob Steele.

HUNTING TIGERS IN INDIA (Trav-PT, M)..... 7400
 TALKING PICTURE EPICS (R) January 1, 1930. Sound on disc and film.
THEME: Commander G. M. Dyott and animals and natives of India in an authentic adventure film.

***HURRICANE (O-AT)**..... 5842 5735
 COLUMBIA (R) September 30, 1929. With Hobart Bosworth, Johnny Mack Brown, Lella Hyams, Allan Roscoe, Tom O'Brien, Lella McIntyre, Joe Bordeaux and Eddie Chandler.
THEME: Story of a father who offers his daughter to a pirate to get revenge on his former wife. But daring rescue follows when it is revealed that she is his own daughter.

ILLICIT (CD-AT)..... 7344
 WARNER BROS. (R) February 14, 1931. (NP) October 25, 1930. With Barbara Stanwyck, James Henne, Charles Butterworth, Italo-Cortez, Joan Blondell.
THEME: The story of a girl who debates whether to marry a man to please him, or to continue their jointly shared apartment without the benefit of clergy to please herself.

***IMMORTAL VAGABOND (D-AT, S)**.....
 UFA. Sound on disc and film. With Liane Haid, Gustav Froelich, H. A. S-hlettow, Karl Gerhardt.
THEME: A young composer, absenting himself from his home village in order to arrange for the production of his new opera, loses the girl of his heart to another man. Unveiling of a monument to his memory brings the two together again, the girl now widowed, and they wander forth the immortal vagabonds.

IN GAY MADRID (CD-AT)..... 7654
 METRO-GOLDWYN-MAYER (R) May 17, 1930. (NP) June 14, 1930. With Ramon Novarro, Dorothy Jordan, Beryl Mercer, L. Howell.
THEME: Adventures of Spanish college students and their loves.

***IN OLD ARIZONA (W-AT)**..... 8724
 FOX (R) January 20, 1929. Sound on film. (TOS) March 23, 1929. With Warner Baxter, Edmund Lowe, Dorothy Burgess.
THEME: Bandit plunders rich to give to poor. When he finds the girl he loves untrue, he takes unique revenge.

***IN OLD CALIFORNIA (O-AT)**..... 5400
 AUDIBLE PICTURES. With Henry B. Walthall, Helen Ferguson, George Duryea, Itay Hallor, Orrol Humphrey, Larry Steers, Richard Carlyle, Harry Allen, Lew Stern, Paul Ellis, Charlotte Monte, Gertrude Gorre.
THEME: A story of stolen love and a youth's heroic rescue of a girl from a runaway coach, with the Mexican border as the background.

***IN OLD SIBERIA (D)**..... 6500
 AMKINO (R) July, 1929. With A. Zhilinsky and Taskin.

IN THE HEADLINES (D-AT)..... 6427
 WARNER BROS. (R) August 31, 1929. (NP) October 12, 1929. With Grant Withers, Marion Nixon, Clyde Cook, Spec O'Donnell, Edmund Brees.
THEME: The newspaper reporter, his girl friend, and the boss solve a murder, and have a great time accomplishing it.

***IN THE NEXT ROOM (My-AT)**..... 7498
 FIRST NATIONAL (R) January 26, 1930. (NP) April 19, 1930. With Jack Mulhall, Alice Day, Robert O'Connor, John St. Polis, Claude Allister, Aggie Herring, DeWitt Jennings, Webster Campbell, Lucien Preval.
THEME: Jack, a young reporter, helps solve the mysteries in the house of his sweetheart, Alice.

INDISCREET UNBRED ARTISTS (NP) March 14, 1931. With Gloria Swanson.

***INNOCENTS OF PARIS (D-AT, S)**..... 7816 6148
 PARAMOUNT (R) May 25, 1929. With Maurice Chevalier, Sylvia Beecher, Russell Simpson, George Fawcett, Mrs. George Fawcett, John Miljan, Margaret Livingston, David Durand, Johnny Morris.
THEME: A junk man, turned dealer in antiques, becomes the savior of a youth whose relatives forsake him.

INSIDE THE LINES (D-AT)..... 6652
 RADIO PICTURES (R) July 20, 1930. (OP) July 12, 1930. With Betty Compton, Ralph Forbes, Montagu Love, Mischka Auer, Ivan Simpson, Betty Carter, Evan Cosens, Reginald Sarlan.
THEME: A story of the spy system during the late war.

INSPIRATION (O-AT)..... 6897
 METRO-GOLDWYN-MAYER (R) January 31, 1931. (OP) December 27, 1930. With Greta Garbo, Robert Montgomery, Lewis Stone, Margjorie Rameau, Gwen Lee, Joan March.
THEME: Conflicting love affairs of a beautiful French model who exercises a magnetic effect upon men.

***INVADERS, THE (W)**..... 5 reels
 SYNDICATE (R) December, 1929. With Bob Steele.

IRON MAN (D-AT).....
 UNIVERSAL (R) April 30, 1930. (OP) March 28, 1930. With Lew Ayres, Jean Harlow, Robert Armstrong, John Miljan, Mike Donlin, Eddie Dillon, Tom Kennedy, Ned Sparks, Sammy Blum, Morrie Cohan, Mildred Van Dorn.
THEME: Flashing drama of the prize ring, and of a youth's romantic ride to fame and fortune.

***IS EVERYBODY HAPPY? (D-AT, M)**..... 7371
 WARNER BROS. (NP) December 21, 1929. Ted Lewis and his band. Also Ann Pennington and her dances.

***IT CAN BE DONE (CD-PT, ME)**..... 6090 6560
 UNIVERSAL (R) March 24, 1929. With Glenn Tron, Sue Carol, Richard Carlyle, Jack Egan, Tom O'Brien.
THEME: Jerry, clerk in a publishing concern, impersonates his boss, sells the manuscript written by the girl's father, and all is well.

IT PAYS TO ADVERTISE (C-AT)..... 5764
 PARAMOUNT (R) February 28, 1931. (NP) February 14, 1931. With Norman Foster, Skeets Gallagher, Carole Lombard, Eugene Pallette.

IT'S A WISE CHILD (C-AT).....
 METRO-GOLDWYN-MAYER (R) March 21, 1931. (NP) February 28, 1931. Sound on disc and film. With Marion Davies, Lester Vail, Kent Douglas, Clara Blandick.
THEME: Embarrassing and amusing complications centering about a question of parentage.

JAWS OF HELL
 SONO ART-WORLD WIDE (R) December, 1930. Sound on film. With Cyril Maclagan, Benita Hume, Betty Bolton.

- JAZZ CINDERELLA, THE (D-AT)**.....6387
 CHESTERFIELD. (R) September 1, 1930. (NP) December 6, 1930. With Myrna Loy, Nancy Welford, Jason Robards.
- ***JIMMY HIGGINS (D)**.....
 AMKINO.
- ***JOURNEY'S END (D-AT)**.....11455
 TIFFANY. (R) April 15, 1930. (NP) April 19, 1930. With Colin Clive, Iva MacLaren, Anthony Bushell, David Manners, Billy Bevan, Charles Gerard, Robert A'Dair, Thomas Whitley, Jack Pitsman, Warner Klinger.
 THEME: R. C. Sheriff's world famed play of the war.
- ***JOY STREET (CD-ME)**.....8754 5748
 FOX. (R) April 7, 1929. Sound on film. With Lois Moran, Nick Stuart, Rex Bell, Jose Crespo, Dorothy Ward, Ada Williams, Maria Alba, Sally Phillips, Florence Allen, Mabel Vall, John Bremond.
 THEME: Story of the escapades of wealthy youths.
- JUNE MOON C-AT**.....6630
 PARAMOUNT. (R) March 21, 1931. (NP) February 28, 1931. With Jack Oakie, Fraucee Dee, Wynne Gibson.
- JUNO AND THE PAYCOCK (D-AT)**.....3663
 BRITISH INTERNATIONAL. (R) June 29, 1930. Sound on film. Sara Allgood and John Longden, featured.
- JUST FOR A SONG**.....
 SONO ART-WORLD WIDE. (R) February 15, 1931. Sound on film. With Lynn Davies, Constance Carpenter, and Hoy Royston.
- JUST IMAGINE (CD-AT, M, S)**.....10200
 FOX. (R) November 23, 1930. (NP) October 18-November 29, 1930. With El Brendel, Maureen O'Sullivan, John Garrick, Marjorie White, Frank Albertson, Hobart Bosworth, Kenneth Thomson, Mischa Auer, Sidney De Gray, Wilfred Lucas, Ivan Linow, Joyzelle Joseph W. Girard.
 THEME: An imaginative, tuneful romance of youth and love in 1930.
- JUST LIKE HEAVEN**.....5558
 TIFFANY. (R) October 22, 1930. (OP) October 11, 1930. With Anita Louise, Darrin Newell, Yola D'Avril, Gaston Glass, Mathilde Comont, Albert Roccardo, Torbin Meyers, Thomas Jefferson.
 THEME: A woman hater succumbs to the charm of a young dancer and with her help wins a grand contest.
- K**
- KEPT HUSBANDS (D-AT)**.....6832
 RADIO PICTURES. (R) February 22, 1931. (NP) January 24, 1931. With Dorothy Mackaill, Joel McCrea.
 THEME: Modern Marriage Drama.
- ***KETTLE CREEK (W-AT)**.....
 UNIVERSAL. (R) June 22, 1930. With Ken Maynard, Kathryn Crawford.
- ***KIBITZER (CD-AT)**.....5569 7273
 PARAMOUNT. (R) January 11, 1930. Sound on disc. With Harry Green, Mary Brian, Neil Hamilton, David Newell.
 THEME: A humorous series of experiences resulting from stock market transactions and love.
- KIKI**.....8000
 UNITED ARTISTS. (R) March 14, 1931. (NP) February 21, 1931. With Mary Pickford, Reginald Denny.
- ***KING OF JAZZ (MC)**.....9100
 UNIVERSAL. (R) August 17, 1930. (OP) April 5, 1930. With Paul Whiteman, John Boles, Jeanette Loff, Laura La Plante, Glenn Tryon, Merna Kennedy, Kathryn Crawford, Otis Harlan, Slim Summerville, Stanley Smith, George Sidney, Charlie Murray, Billy Kent, Grace Hayes, Sisters G. Rhythm Boys, Brox Sisters, George Chiles, Jaques Cartier, Wynn Holcomb, Al Norman, Frank Leslie, Jeanie Lang, Charles Irwin, Paul Howard, Walter Brennan, Marian Statler, Don Rose, Tommy Atkins Sextet, Nell O'Day, Wilbur Hall, John Fulton, Russell Markert Dancers, Hollywood Beauties.
- ***KING OF KINGS (D-Synchronized)**.....10196 13500
 PATHE. (R) September 30, 1929. With H. B. Warner, Jacqueline Logan, Dorothy Cummings, Ernest Torrence, Joseph Schildkraut, Robert Edison, Sidney D'Albrook, Rudolph Schildkraut, Sam DeGrasse, Victor Varconi, William Boyd, Matt Moore, Julia Faye, Kenneth Thomson, Alan Brooks.
- KISMET (D-AT)**.....8253
 FIRST NATIONAL. (R) January 18, 1931. (NP) November 8, 1930. Sound on disc. With Otis Skinner, Loretta Young, David Manners, Sidney Blackmer, Mary Duncan, Ford Sterling, Montana Love and Theodore von Eltz.
 THEME: The adventures of Hajji, a rascally beggar, whose beautiful daughter marries the Caliph of Bagdad.
- ***KISS THE (D-ME)**.....7200
 METRO-GOLDWYN-MAYER. (R) November 16, 1929. (NP) December 21, 1929. Sound on disc. With Greta Garbo, Conrad Nagel, Anders Randolf, Holmes Herbert, Lew Ayres, George Davis.
 THEME: A wife who shoots her husband to save a man she loves. She is acquitted by the jury, but finally admits that she did the killing.
- KISS ME AGAIN (D-AT)**.....6775
 FIRST NATIONAL. (R) February 21, 1931. (NP) January 10, 1931. With Bernice Claire, Walter Pidgeon, Edward Everett Horton, Claude Gillingwater, Frank McHugh, Judith Voseli, June Collyer, Albert Gran, "G" Sisters.
 THEME: A French mannequin becomes an opera singer but loses her sweetheart, but she inadvertently gets him back at a banquet in her honor.
- L**
- LADIES IN LOVE (CD-AT)**.....6217
 CHESTERFIELD. (R) May 15, 1930. (OP) May 3, 1930. With Alice Day, Johnny Walker.
 THEME: A radio love story.
- LADIES LOVE BRUTES (D-AT)**.....7171
 PARAMOUNT. (R) April 26, 1930. (NP) April 19, 1930. With George Bancroft, Frederic March, Mary Astor, Stanley Fields.
- LADIES MUST PLAY (CD-AT)**.....5978
 COLUMBIA. (R) August 1, 1930. (OP) August 16, 1930. With Dorothy Sebastian, Neil Hamilton, Natshe Moorhead, John Holland, Harry Stubbs, Shirley Palmer and Pauline Neff.
- ***LADIES OF LEISURE (D-AT)**.....9118
 COLUMBIA. (R) April 5, 1930. (NP) April 19, 1930. Sound on disc and film. With Barbara Stanwyck, Lowell Sherman, Ralph Graves, Marie Prevost, Nance O'Neil, George Fawcett, Johnnie Walker, Juliette Compton.
 THEME: A drama of New York's gay social whirl. Adapted from the David Belasco stage play by Milton Herbert Gropper.
- LADY OF THE LAKE, THE (E)**.....4749
 FITZPATRICK. (R) November 1, 1930. (NP) October 18, 1930. With Percy Marmont, Benita Hume, Lawson Bott, James Carewe, Haddon Mason, Hedda Bartlett, Leo Dryden, Sara Francis, James Douglas.
 THEME: The story of Scott's "Lady of the Lake."
- LADY OF SCANDAL, THE (CD-AT)**.....6858
 METRO-GOLDWYN-MAYER. (R) May 24, 1930. (NP) June 21, 1930. With Ruth Chatterton, Bob Forbes, Basil Rathbone, Mouni Carroll, Cyril Chadwick, Nance O'Neil.
 THEME: Complications attending the romance between an aristocratic young Britisher and an actress.
- LADY REFUSES, THE (D-AT)**.....6449
 RADIO PICTURES. (R) March 8, 1931. With Betty Compton, Gilbert Emery, John Darrow, Ivan Lebedeff, Margaret Livingston.
- LADY SURRENDERS, A (CD-AT)**.....8485
 UNIVERSAL. (R) October 6, 1930. (NP) September 27, 1930. With Conrad Nagel, Rose Hobart, Genevieve Tobin, Basil Rathbone, Edgar Norton, Carmel Myers, Franklin Pangborn, Vivian Oakland, Grace Cunard.
 THEME: The story of a man who unwittingly becomes a bigamist when his wife, who had advised him from Paris that she was divorcing him, resorts to the woman's prerogative and changes her mind.
- LADY TO LOVE, A (D-AT)**.....8142
 METRO-GOLDWYN-MAYER. (R) March 8, 1930. With Vilma Banky, Edward G. Robertson, Robert Ames, Richard Carle, Lloyd Ingraham, Anderson Lawler, Henry Armetta, George Davis.
 THEME: A lovely woman has been tricked into marriage. Her beauty and the overwrought typically Neapolitan expostulations of her husband provide the key to the entertainment.
- LADY WHO DARED, THE (D-AT)**.....5076
 FIRST NATIONAL. Sound on disc. With Billie Dove, Sidnee Blackmer, Conway Tearle, Judith Vesselli, Cosmo Kyrie Bellew, Ivan Simpson, and Mathilde Comont.
 THEME: A beautiful woman is the victim of blackmailers, but through some clever ideas, manages to turn the tables on them.
- LADY'S MORALS, A (D-AT)**.....7856
 METRO-GOLDWYN-MAYER. (R) November 8, 1930. (NP) November 15, 1930. With Grace Moore, Reginald Denny, Judith Vosselli, Gus Shy, Bodil Rosing, Wallace Beery, George Marion.
 THEME: The colorful career of Jenny Lind, famous "Swedish Nightingale," whose American tour was promoted by P. T. Barnum.
- LAND OF MISSING MEN, THE (W-AT)**.....5179
 TIFFANY. (R) October 15, 1930. (OP) October 4, 1930. With Bob Steele, Al St. John, Edward Dunn, Caryl Lincoln, Al Jennings, Fern Emmett, Emilio Fernandez, Noah Hendricks, C. R. Dufau, S. S. Simons.
 THEME: The hero poses as an outlaw in order to capture the leader of outlaws who turns out to be the sheriff.
- ***LARIAT KID, THE (W)**.....5247
 UNIVERSAL. (R) June 23, 1929. With Hoot Gibson, Ann Christy, Cap Anderson, Mary Foy, Francis Ford, Walter Brennan, Andy Waldron, Bus Osborne, Joe Bennett, Jim Corey.
 THEME: A determined hero, a mountain cabin, a girl and kidnapers.
- LASH, THE (D-AT)**.....7169
 FIRST NATIONAL. (R) December 28, 1930. (OP) Reviewed October 4, 1930, under title of "Adios." Sound on disc. With Richard Barthelme, Mary Astor, Marion Nixon, James Rennie, Robert Edison, Fred Kohler, Barbara Bedford, Arthur Stone, Erville Alderson and Mathilde Comont.
 THEME: The Spanish colony in California in the days of the Gold Rush is forced to bid "adios" to its country through being forced out.
- ***LAST COMPANY, THE (D-AT)**.....
 UFA. Sound on disc and film. With Conrad Veidt, Karin Evans, Erwin Kallser, Else Heller, Maria Petersen, Heinrich Gretzer, Paul Henckels, Ferdinand Aser, Martin Herzberg, Werner Schott, Dr. Ph. Manning, W. Hiller, Ferdinand Hart, Alex Granach, Gustav Pfitzer, Alb. Karchow, Horst von Harbou.
 THEME: A tragedy of the Napoleonic wars of 1813. Captain of gallant thirteen surviving men makes him his fort. miller's daughter falls in love with him and refuses to quit the mill. Outnumbered by the enemy, thirteen, the captain and the girl are killed.
- LAST OF THE DUANES (Mel-AT)**.....5500
 FOX. (R) August 31, 1930. (NP) September 27, 1930. With George O'Brien, Lucile Browne, Lloyd Ingraham, Myrna Loy, Walter McGrail, James Bradbury, Jr., Blanche Frederici, Frank Campeau, James Mason, Willard Robertson, Nat Pendleton.
 THEME: The romance of a heroic young outlaw and the beautiful girl he daringly rescues from the leader of a dangerous band of cattle thieves.
- ***LAST OF MRS. CHEYNEY, THE (D-AT)**.....8651
 METRO-GOLDWYN-MAYER. (R) July 6, 1929. With Norma Shearer, Basil Rathbone, George Berard, Herbert Brunston, Hedda Hopper, Moon Carol, Madeline Seymour, Cyril Chadwick, George K. Arthur, Finch Smiles, Maude Turner.
 THEME: Mrs. Cheyney marries the man who catches her robbing.
- LAST OF THE LDNE WOLF (D-AT)**.....6485
 (R) August 26, 1930. (OP) September 13, 1930. With Bert Lytell, Patsy Ruth Miller, Lucien Prival, Otto Matiesen, Alfred Hickman, Maryland Morne, Haley Sullivan, James Liddy, Pietro Sosso, Henry Daniel.
 THEME: Romance of royalty and a master crook.
- LAST PARADE, THE (D-AT)**.....7236
 COLUMBIA. (R) January 27, 1931. (NP) February 14, 1931. With Jack Holt, Tom Moore, Gertrance Cummings, Gaylord Handlon, Robert Ellis, Earle D. Bunn, Vivi, Jess De Voska, Ed Le Saint, Edmund Breece, Clarence Muse, Gino Corrado, Robert Graham.
 THEME: A story of war's aftermath by Casey Robinson.
- ***LAST PERFORMANCE (D-AT)**.....5790 5628 5999
 UNIVERSAL. (R) October 13, 1929. With Conrad Veidt, Mary Philbin, Leslie Fenton, Fred McKeay, Anders Randolph, Sam deGrasse, George Irving, Wm. H. Turner, Eddie Boland.
 THEME: A magician sacrifices the love he held for his assistant, and finally sacrifices his life.
- ***LAST ROUNDUP, THE (W)**.....5 reels
 SYNDICATE. (R) November, 1929. With Bob Custer.
- LAUGHING LADY, THE (D-AT)**.....7105
 PARAMOUNT. (R) December 28, 1929. With Ruth Chatterton, Clive Brook.
- LAUGHTER (CD-AT)**.....7134
 PARAMOUNT. (R) October 25, 1930. (NP) Oct. 25-Nov. 22, 1930. With Nancy Carroll, Frederic March, Frank Morgan, Diane Ellis, Glen Archer, Leonard Caroy.
- ***LAW OF THE PLAINS (W)**.....5 reels
 SYNDICATE. (R) November, 1929. With Tom Tyler.
- LEATHERNECKING (MC)**.....7255
 RADIO PICTURES. (R) September 22, 1930. (NP) September 20, 1930. With Irene Dunne, Ken Murray, Louise Fazenda, Ned Sparks, Lilyan Tashman, Eddie Foy, Jr., Bennie Rubin, Rita LeRoy, Fred Santley, Barou Von Brinken, Carl Gerrard.
 THEME: Adaptation of the stage musical, "Present Arms." A story of the United States marines stationed in Honolulu.
- LET US BE GAY (CD-AT)**.....7121
 METRO-GOLDWYN-MAYER. (NP) August 9, 1930. (OP) May 3, 1930. With Norma Shearer, Marie Dressler, Tyrrell Davis, Raymond Hackett.
 THEME: Adaptation of the stage play in which a divorced couple are unexpectedly brought together at a Westchester house party.
- LET'S GO NATIVE (C-AT, S)**.....6787
 PARAMOUNT. (R) August 16, 1930. (NP) September 6, 1930. With Jack Oakie, Jeanette MacDonald, James Hall, Skeets Gallagher, William Austin, Kay Francis, David Newell, Charles Sellon, Eugene Pallette.
- ***LETTER, THE (D-AT)**.....5778 5490
 PARAMOUNT. (R) April 13, 1929. (TOS) May 18, 1929. With Jeanne Eagels, O. P. Heggie, Reginald Owen, Herbert Marshall, Irene Brown, Lady Tsen Mei, Tamaki Yoshiwara.
 THEME: Written words in the form of a letter raise havoc in the lives of certain members of the British colony in Singapore.
- LIFE OF THE PARTY, THE (C-AT)**.....7152
 WARNER BROS. (R) October 25, 1930. Technicolor. With Winnie Lightner, Irene Delroy, Jack Whiting, Charles Butterworth, Charles Judels.
 THEME: Two girls decide to go in for professional gold digging.
- ***LIGHT FINGERS (D-AT)**.....5578 5700
 COLUMBIA. (R) July 29, 1929. With Ian Keith, Dorothy Revier, Carroll Nye, Ralph Theodore, Rom Ricketts.
 THEME: A story of a girl, who discovers a thief, but saves him from the police to win his love.
- ***LIGHT OF WESTERN STARS, THE (W-AT)**.....5035 6213
 PARAMOUNT. (R) April 19, 1930. (NP) May 3, 1930. With Richard Arlen, Mary Brian, Harry Green, Fred Kohler, Regis Toomey, William LeMaire, George Chandler, Sid Saylor, Guy Oliver, Gus Saville.
 THEME: A Zane Grey story of the West.
- LIGHTNING (CD-AT)**.....8500
 FOX. (R) December 7, 1930. (NP) December 6, 1930. With Will Rogers, Louise Dresser, Joel McCrea, Helen Cohan, Jason Robards, Frank Campeau, J. M. Kerrigan, Luke Cosgrave, Ruth Warren, Sharon Lynn, Walter Percival, Jovee Compton, Gondee Montgomery, Rex Bell, Roxanne Curtis, Phil Tiedt, Charlotte Walker, Blanche LeClaire, Bruce Warren, Moon Carroll, Bess Flowers, Gwendolyn Faye, Ewe Dennison, Betty Alden, Lucille Young, Natica Nast, Betty Sinclair, Thomas Jefferson.
 THEME: The screen adaptation of the famous stage play, with Will Rogers as Lightning' Bill.
- ***LILIES OF THE FIELD (D-AT)**.....5996
 FIRST NATIONAL. (R) January 5, 1930. (NP) March 1, 1930. With Corinne Griffith, John Loder, Freeman Wood, Patsy Paige, Eve Southern, Rita LeRoy, Jean Barry, Betty Boyd, Mary Roley, Virginia Bruce.
 THEME: Mildred's husband divorces her and takes their child. Mildred makes a living by working in a cafe. Her child dies and she marries Ted.
- LILDM (D-AT)**.....8472
 FOX. (R) October 5, 1930. (NP) August 30, 1930. With Charles Farrell, Rose Hobart, Estelle Taylor, H. B. Warner, Lee Tracy, James Marcus, Walter Abel, Mildred

Van Dorn, Guinn Williams, Lillian Elliott, Bert Roach, Dawn O'Day.
THEME: A story of a circus barker who finds his material means of expression inadequate to release the spiritual love harbored in his heart.

***LITTLE ACCIDENT (C-AT)**.....7289 7897
 UNIVERSAL. (R) September 1, 1930. (OP) July 12, 1930. With Douglas Fairbanks, Jr., Anita Page, Roscoe Karns, Zasu Pitts, Sally Blane, Slim Summerville, Henry Armetta, Joan Marsh, Albert Gran.
THEME: The story of a reconciliation between estranged husband and wife following the birth of a child.

LITTLE CAESAR (D-AT).....7300
 FIRST NATIONAL. (R) January 25, 1931. (NP) January 17, 1931. Sound on disc. With Edward G. Robinson, Douglas Fairbanks, Jr., Glenda Farrell, William Collier, Jr., Sidney Blackmar, Ralph Ince, Armand Kaliz and Ben Hendricks, Jr.
THEME: Through sheer will and determination, Caesar manages to work his way to the kingship of gangland.

***LITTLE JOHNNY JONES (D-AT)**.....6621
 FIRST NATIONAL. (R) November 17, 1929. (NP) February 13, 1930. With Eddie Buzzell, Alice Day, Edna Murphy, Robert Edeson, Wheeler Oakman, Donald Reed.
THEME: Johnny rides his sweetheart's horse and loses. They think he framed to lose and the Rider's club suspends him. He comes back and wins the biggest race of the year.

LOCKED DOOR, THE (D-AT).....6844
 UNITED ARTISTS. (R) November 16, 1929. With Barbara Stanwyck, Rod LaRocque, William Boyd, Betty Bronson.

***LONE HORSEMAN, THE (W)**.....5 reels
 SYNDICATE. (R) December, 1929. With Tom Tyler.

LONE RIDER, THE (W-AT).....9118
 COLUMBIA. (R) June 9, 1930. (OP) July 12, 1930. With Buck Jones, Vera Reynolds, Harry Woods, George Pearce.
THEME: The first of the "Buck Jones Specials."

***LONE STAR RANGER (W-AT)**.....5948 5736
 FOX. (R) January 5, 1930. With George O'Brien, Sue Carol, Walter McGrail, Warren Hymer, Russell Simpson, Lee Shumway, Roy Stewart, Colin Chase, Richard Alexander, Joel Franz, Joel Rickson, Oliver Eckhardt, Caroline Rankin, Elizabeth Patterson.
THEME: Bold, bad bandits brought to time by a fast shootin', he-man, upholder of the law.

LDNELY WIVES (CD-AT).....8120
 RKO PATHE. (R) February 22, 1931. (NP) January 24, 1931. Edward Everett Horton, Esther Ralston, Laura LaPlante, Patsy Ruth Miller, Spencer Charters, Maude Eburne, Gergette Rhodes.
THEME: Lawyer Smith, after hiring a vaudeville performer to impersonate him at home finds that he has stepped out with the actor's wife and that his own wife has been home with the actor.

***LDNESDME (CD-PT, ME)**.....6142 6461
 UNIVERSAL. (R) January 20, 1930. With Glenn Tryon, Barbara Kent.
THEME: A fellow and girl who are just working along without life meaning very much to them, and then—they fall in love.

LDNESDME TRAIL, THE (W-AT).....5786
 SYNDICATE. (R) September 15, 1930. (OP) September 13, 1930. With Charles Delaney, Virginia Brown Faire.

***LDNG, LDNG TRAIL, THE (W-AT)**.....5286 5495 5331
 UNIVERSAL. (R) October 27, 1929. With Hoot Gibson, Sally Eilers, Kathryn McGuire, James Mason, Walter Brennan, Archie Ricks.
THEME: A waster makes good and finally marries his employer's daughter.

***LDOPPING THE LOOP (D-ME)**.....6676 6769
 PARAMOUNT. (R) March 16, 1929. With Werner Kraus, Jenny Jugo, Warwick Ward, Gina Manes.
THEME: A story concerning clowns and acrobats and a fickle attitude toward love, and then the deep realization of true love.

***LOOSE ANKLES (CD-AT)**.....6190
 FIRST NATIONAL. (R) February 2, 1931. With Loretta Young, Douglas Fairbanks, Jr., Louise Fazenda, Ethel Wales, Otto Harlan, Daphne Pollard, Inez Courtney, Norman Douglas, Eddie Nugent, Raymond Keane.
THEME: Story of a girl who is heirloathed a million dollars providing she marries the man her aunt consents to. And what a time she has getting her man.

LOOSE ENDS (CD-AT).....7168
 BRITISH INTERNATIONAL. (R) October 17, 1930. (NP) October 25, 1930. With Edna Best, Owen Nares and Adrienne Allen, featured.

***LORD BYRDN DF BRADWAY (CD-AT)**.....7069
 METRO-GOLDWYN-MAYER. (R) February 23, 1930. (NP) March 15, 1930. Sound on film and disc. With Ethelred Terry, Charles Kaley, Bonnie Rubin, Cliff Edwards, Marion Schilling.

LDST GODS (Trav-PT, M).....4900
 TALKING PICTURE EPICS. Sound on film. (NP) July 12, 1930.
THEME: Count Khun De Prorok and natives in a romance of archeology in the Carthaginian district.

***LDST ZEPPELIN, THE (D-AT)**.....6882
 TIFFANY. (R) December 20, 1929. Sound on disc and film. (TOS) February 13, 1930. With Conway Tearle, Virginia Valli, Ricardo Cortez.
THEME: A Zeppelin lost in the antarctic, and a man's sacrifice.

LDTTYR BRIDE, THE (MC).....7472
 UNITED ARTISTS. (R) October 25, 1930. (NP) December 6, 1930. With Jeanette MacDonald, John Garrick, Joe E. Brown, Joseph M. Brannan, Robert Chisholm, Zasu Pitts, Carroll Nye.

LDVE AMONG THE MILLIDNAIRES (CD-AT, S).....6910
 PARAMOUNT. (R) July 19, 1930. (OP) July 12, 1930. With Clara Bow, Stanley Smith, Stuart Erwin, Skeets Gallagher, Mitzi Green, Charles Sellon, Theodore Von Eltz, Claude King, Barbara Bennett.

***LOVE AND THE DEVIL (D-TME)**.....6431
 FIRST NATIONAL. (R) March 24, 1929. With Milton Sills, Maria Corda, Ben Bard, Nellie Bly Baker, Amber Norman.
THEME: A story of a man who marries the sweetheart of his dead friend only to get into trouble trying to keep admirers from seeing her.

LOVE AT FIRST SIGHT (MC).....6160
 CHESTERFIELD. (R) February 15, 1930. Sound on film and disc. With Suzanne Keener, Norman Foster, Doris Rankin, Lester Cole, Abe Reynolds, Hooper Atchley, Burt Matthews, Dorothea Adams.
THEME: The story of a song writer, the girl he loves, a selfish and designing mother and a cabaret owner.

***LOVE COMES ALDNG (Mel-At)**.....7038
 RADIO PICTURES. (R) January 5, 1930. With Bebe Daniels, Lloyd Hughes.

***LOVE COTTAGE, THE (MC)**.....
 UNITED ARTISTS. An Irving Berlin production.

***LOVE DDOCTOR, THE (CD-AT)**.....5503 5378
 PARAMOUNT. (R) October 5, 1929. (NP) October 19, 1929. Sound on disc. With Richard Dix, June Collyer, Morgan Earley, Miriam Segar, Winfred Harris, Lawford Davidson, Gale Henry.
THEME: Doctor Summer determines that love shall not interfere with his career, but Grace and Virginia are in love with him.

***LOVE IN THE CAUCASUS (D)**.....7837
 AMKINO. (R) November 30, 1929. With K. Karalashvili and Andronedashvili.

***LOVE, LIVE AND LAUGH (D-A)**.....8390 8217
 FOX. (R) November 3, 1929. With George Jessel, Lila Lee, David Rollins, Henry Kolker, Kenneth MacKenna, John Reinhardt, Dick Winslow Johnson, Henry Armetta, Marcia Manon, Jerry Mandy.
THEME: Italian goes to Italy, acts in the war, returns home disabled and finds his wife, who thought him dead, married to another.

***LOVE PARADE, THE (D-AT)**.....7094 10022
 PARAMOUNT. (R) January 18, 1930. Sound on disc. With Maurice Chevalier, Jeanette MacDonald, Lupino Lane, Lillian Roth, Edgar Norton, Lionel Belmore, Albert Roccardi, Carleton Stockdale, Eugene Palette, Russell Powell, Margaret Fealy, Virginia Bruce.
THEME: Almost a fairy story of a prince charming and a lovely queen.

***LOVE RACKET, THE (D-AT)**.....6118
 FIRST NATIONAL. (R) December 2, 1929. With Dorothy Mackail, Sidney Blackmer, Edmund Burns, Myrtle Stedman, Alice Day, Edith Yorke, Martha Mattox, Edward Davis, Webster Campbell, Clarence Burton, Tom Mahoney, Jack Curtis.
THEME: A story of a girl who reveals her past wrongs in order to save an innocent girl from a man she killed. But her lover asks her to marry him anyway.

LDVE TRADER, THE (D-AT).....4772
 TIFFANY. (R) September 25, 1930. (OP) October 18, 1930. With Leatrice Joy, Roland Drew, Henry B. Walthall, Barbara Bedford, Chester Conklin, Noah Beery, Clarence Burton, William Welsh.
THEME: A conventional woman falls in love with the tropics and a native lover.

***LDVE WALTZ (CD)**.....
 TFA. Sound on disc and film. With Lillian Harvey, John Batten, George Alexander, Lillian Mowrer, Gertrude de Lalsky, Ludwig Phil, Hans Junkerman, Victor Schwannecke, Karl Ettlinger.
THEME: The story of the son of a wealthy American automobile manufacturer who, tiring of home life becomes valet to a duke, and marries the duke's sweetheart, a princess.

***LDVIN' THE LADIES (C-AT)**.....6130
 RADIO PICTURES. (R) April 6, 1930. (NP) April 26, 1930. With Richard Dix, Lila Wilson.

***LUCKY BOY (CD-PT)**.....8708
 TIFFANY. (R) February 4, 1929. Sound on film. With George Jessel, Margaret Quinhy, Gwen Lee, Richard Tucker, Gayne Whitman, Mary Moran, Rosa Rosanova, William Strauss.
THEME: Comedy drama of a boy's struggles to become a star.

LUCKY IN LDVE (AT, S).....6987 6670
 RKO PATHE. (R) August 17, 1929. With Morton Downey, Betty Lawford, Colin Keith-Johnson, Halliwell Hobbs, J. M. Kerrigan, Richard Tabor, Edward O'Connor, Mary Murray, Mackenzie Ward, Louis Sorin, Sonia Karlov, Tyrell Davis, Elizabeth Murray.
THEME: A musical romance. A young American singer of Irish descent wins the hand of the daughter of an impoverished earl, who is on the verge of losing his castle.

***LUCKY LARKIN (W-ME)**.....5779 5897 5975
 UNIVERSAL. (R) March 2, 1930. With Ken Maynard, Nora Lane, Tarzan the horse, James Farley, Harry Todd, Charles Clary.

***LUCKY STAR (D-PT, ME)**.....8824 8940 8644
 FOX. (R) August 18, 1929. (NP) September 28, 1929. With Charles Farrell, Janet Gaynor, Hedwiga Reicher, Guinn (Big Boy) Williams, Paul Fix, Florida Grey, Howie Sarno.
THEME: Hero and coward in the war. Hero wounded. Girl falls in love with him, but mother wants her to marry coward. Hero gets well and everything is lovely.

LUMMDX (D-AT).....7532
 UNITED ARTISTS. (R) January 18, 1930. With Winifred Westover, Dorothy Janis, Lydia Titus, Ida Darling, Ben Lyon, Mena Bonifas, Cosmo Kyrle Bellaw, Anita Bellaw, Robert Morgan, Cha Leveser, William Collier, Jr., Edna Murphy, Trob N. Meyer, Fan Bourke.

Myrtle Stedman, Danny O'Shea, William Bakewell, Sidney Franklin.
THEME: From Fannie Hurst's story of a hired girl who manages to combat her sordid surroundings by a series of self-sacrificing deeds, all of which are misconstrued.

M

MADAME SATAN (CD-AT).....10320
 METRO-GOLDWYN-MAYER. (R) September 20, 1930. (NP) October 4, 1930. Sound on disc and film. With Roland Young, Reginald Denny, Kay Johnson, Lillian Roth, Elsa Peterson.
THEME: Spectacular adventure story with musical background and several sequences on board the Zeppelin.

***MADONNA OF AVENUE A (D-AT)**.....5294 6161
 WARNER BROS. (R) June 22, 1929. With Dolores Costello, Grant Withers, Louise Dresser, Douglass Gerard, Otto Hoffman, Lee Moran.

MADONNA OF THE STREETS (D-AT).....6932
 COLUMBIA. (R) November 25, 1930. (NP) December 6, 1930. With Evelyn Brent, Robert Ames, Ivan Linow, Josephine Dunn, J. Edwards Davis, Zack Williams, Ed Brady and Richard Tucker.
THEME: The film is adapted from the story, "The Ragged Messenger," by W. B. Maxwell.

***MAMBA (D-AT)**.....7014
 TIFFANY. (R) March 10, 1930. (NP) March 22, 1930. Sound on disc. All Technicolor. With Jean Hersholt, Eleanor Boardman, Ralph Forbes.
THEME: The revolt of South African natives against a bestial plantation owner.

***MAMMY (CD-AT)**.....7570
 WARNER BROS. (R) May 31, 1930. (NP) April 5, 1930. With Al Jolson, Louise Dresser, Lois Moran, Lowell Sherman, Hobart Bosworth, Tully Marshall, Mitchell Lewis.
THEME: Tale of a minstrel troupe and its end man, from the story by Irving Berlin. Songs also by Berlin.

***MAN AND THE MOMENT (D-PT, ME)**.....7086
 FIRST NATIONAL. (R) June 23, 1929. (NP) August 3, 1929. With Billie Dove, Rod LaRocque, Gwen Lee, Robert Schable, Charles Sellon, George Bunny.
THEME: A boy and a girl marry. They quarrel. He steals her and takes her on his yacht where he teaches her to love him.

***MAN FRDM BLANKLEY'S, THE (F-AT)**.....6167
 WARNER BROS. (R) December 15, 1929. (OP) April 12, 1930. With John Barrymore, Loretta Young, Albert Gran, Emily Fitzroy, Dale Fuller, Angela Mawby, Arthur Hoyt.
THEME: Drawing room farce based on the play by F. Anstey.

***MAN FROM NEVADA, THE (W)**.....5 reels
 SYNDICATE. (R) November, 1929. With Tom Tyler.

***MAN FROM NOWHERE, THE (W)**.....5 reels
 SYNDICATE. (R) April, 1930. With Bob Steele.

***MAN FROM THE RESTAURANT, THE**.....6000
 AMKINO. (R) January 4, 1930. With M. Checkov and V. Malinovskaya.

MAN FRDM WYOMING, A (CD-AT).....5989
 PARAMOUNT. (R) July 12, 1930. (OP) July 12, 1930. With Gary Cooper, June Collyer, Regis Morgan Farley, E. H. Calvert, William B. Davidson, Mary Foy, Ed Deering, Emil Chautard, Hall Barlow.

***MAN I LOVE, THE (D-AT)**.....6524 6669
 PARAMOUNT. (R) May 25, 1929. (TOS) May 25, 1929. With Richard Arlen, Mary Brian, Baclanora, Harry Green, Jack Oake, Pat O'Malley, Leslie Fenton, Charles Sullivan, William Vincent.
THEME: A prize-fight story.

MAN OF THE WORLD (D-AT).....6499
 PARAMOUNT. (R) March 28, 1931. (NP) March 7, 1931. With William Powell, Carole Lombard, Wynne Gibson, Guy Kibbe.

MAN TD MAN (CD-AT).....6281
 WARNER BROS. (R) December 6, 1930. (NP) October 4, 1930. Phillips Holmes, Lucille Powers, George Marlon, Grant Mitchell, Dwight Faye, Barbara Weeks, Russell Simpson, Paul Nicholson, Otis Harlan, Robert Emmett O'Connor, Charles Sellon, James Neil, Johnny Larkin.
THEME: The story of a sensitive boy and his stubborn refusal to accept his father, a prison barber, on the latter's pardon from the big house after 18 years.

MAN TROUBLE (D-AT).....7800
 FOX. (R) August 24, 1930. (OP) August 30, 1930. With Milton Sills, Dorothy Mackaill, Kenneth MacKenna, Sharon Lynn, Roscoe Karns, Oscar Apfel, James Braddock, Jr., Harvey Clark, Eddythe Chapman, Lew Harvey.
THEME: The unique position of a girl being in debt to a gangster because he had saved her life.

MAN WHO CAME BACK, THE (D-AT).....7786
 FOX. (R) January 11, 1931. (NP) January 3, 1931. With Janet Gaynor, Charles Farrell, Kenneth MacKenna, Mary Forbes, William Holden, Ulrich Haupt, William J. Worthington, Peter Gawthorn, Leslie Fenton, Charles Gerard.
THEME: Can a woman's love be so great that it lets her sink to the depths to prove her love and to rescue the man she loves from his weakness?

***MAN WITH THE CAMERA, THE (EX)**.....6000
 AMKINO. (R) September, 1929.

***MAN'S MAN, A (CD-ME)**.....6683
 METRO-GOLDWYN-MAYER. (R) May 25, 1929. (NP) June 22, 1929. With William Haines, Josephine Dunn, Sam Hardy, Mae Busch.
THEME: A soda jerker and his stacc-struck wife are fooled by movie picture director. But this enables them to start life anew.

- MANSLAUGHTER (O-AT)**.....7954
PARAMOUNT. (R) August 9, 1930. (OP) July 26, 1930. With Claudette Colbert, Frederic March, Emma Dunn, Natalie Moorehead, Richard Tucker, Hilda Vaughn, G. Pat Collins, Gaylord Pendleton, Stanley Fields, Arnold Lucky, Ivan Simpson, Irving Mitchell.
THEME: The story of a girl who has too much money, a fast roadster and a selfish viewpoint.
- MANY A SLIP (CD-AT)**.....
UNIVERSAL. (R) March 2, 1931. (NP) February 28, 1931. With Joan Bennett, Lew Ayres, Slim Summerville, Virginia Sale, J. C. Nugent, Ben Alexander, Roscoe Karns, Vivian Oakland.
THEME: Beautiful society miss loves too well, too soon and is frantic because the man in the case is not the marrying kind.
- MARCH OF TIME, THE (R)**.....
METRO-GOLDWYN-MAYER. Sound on disc and film. With Walter and Field, De Wolf Hopper, Louis Mann, Marie Dressler, Trixie Friganza, Fay Templeton, Josephine Sabel.
THEME: A revue in three sections dealing with the celebrities, dances and humor of the past, present and future.
- *MARIANNE (CD-AT)**.....6563 10124
METRO-GOLDWYN-MAYER. (R) July 20, 1929. (NP) October 10, 1929. Sound on disc and film. With Marion Davies, Oscar Shaw, Robert Castle, Scott Kolk, Emil Chautard, Mack Swain, Oscar Apfel, Robert Ames.
THEME: A French nurse in the army.
- *MARRIAGE PLAYGROUND, THE (CO-AT)**.....6610 7182
PARAMOUNT. (R) December 21, 1929. (NP) December 21, 1929. With Mary Brian, Frederic March, Lillian Tashman, Huntley Gordon, Kay Francis, William Austin, Seena Owen, Little Mitzi, Billy Seay, Philippe de Lacey, Anita Louise, Ruby Parsley, Donald Smith, Jocelyn Lee, Maude Turner Gordon, David Newell.
THEME: The theme deals with one of Cupid's vagaries.
- *MARRIED AT HOLLYWOOD (D-AT, S)**.....10064 9747
FOX. (R) October 27, 1929. (NP) January 18, 1930. Sound on disc and film. Part color. With Harold Murray, Norma Terris, Walter Catlett, Irene Palaska, Tom Patricola, Lennox Pawle, John Garrick.
THEME: Heir to throne wishes to marry American girl. Mother objects and puts things in his way but he finally has his wish, becoming player in picture in which she stars.
- *MASKED EMDTIONS (D-TME)**.....5389 5419
FOX. (R) May 19, 1929. Sound on film. With George O'Brien, Nora Lane, Farrell McDonald, David Sharpe, Edward Pell, Sr., Frank Hagney.
THEME: Oriental smugglers, and boy and girl in love.
- *MASQUERADE (CD-AT)**.....5674
FOX. (R) July 14, 1929. Sound on film. With Alan Birmingham, Leila Hyams, Clyde Cook, Farrell MacDonald, Arnold Lucy, George Pierce, Rita LeRoy, John Brendon, Jack Pierce, Pat Moriarity, Jack Carlisle, Frank Richardson.
THEME: Crook gang finally goes to jail, and man and girl find happiness after much trouble.
- MATRIMONIAL BED, THE (C-AT)**.....6242
WARNER BROS. (R) August 2, 1930. (NP) August 30, 1930. With Lillian Treshman, Florence Eldridge, James Gleason, Beryl Mercer, Frank Fay, Marion Byron, Vivian Oakland, Arthur Edmund Carewe, James Bradbury.
THEME: The story of an amnesia victim, and the comical situations developing.
- MAYBE IT'S LOVE (CD-AT)**.....6568
WARNER BROS. (R) October 4, 1930. (OP) October 25, 1930. With Joan Bennett, Joe E. Brown, James Hall, and All-American Football Team.
THEME: Girl to save her father's position as college president flirts with eleven gridiron stars, and brings them to a jerkwater college town, with sensational results.
- *MEDICINE MAN, THE (CD-AT)**.....6211
TIFFANY. (R) June 15, 1930. (OP) June 21, 1930. With Jack Benny, Betty Bronson, Eva Novak, Billy Butts, George Stone, Tom Lyons, Will Walling, E. A. Warren.
THEME: Elliott Lester's stage play. The conquest of a medicine show proprietor with small town belles.
- *MELODY LANE (D-AT)**.....6350
UNIVERSAL. (R) July 21, 1929. With Eddie Leonard, Josephine Dunn, Rose Coe, George Stone, Huntley Gordon.
THEME: A vaudeville team, man and wife, separate because the wife does not want the baby daughter to grow up in vaudeville atmosphere. They are reunited again finally.
- *MELODY MAN (D-AT)**.....6386
COLUMBIA. (R) January 25, 1929. (TOS) February 22, 1930. With John St. Polis, William Collier, Jr., Alice Day, Johnny Walker, Albert Conti, Tenen Holtz, Lee Kohlmar.
THEME: A story of a strict, but good father, who loves his classical music and hates jazz. But his daughter falls in love with a jazz player, who helps the old man and all ends well.
- *MELODY OF HEARTS (D-AT, S)**.....8061
UFA. (R) August 29, 1930. (OP) September 6, 1930. Footage of German version 8543. Sound on disc and film. With Willy Frischel, Rita Parlo, Georj Mall, Marea Simon, Annie Mewes, Laslo Dezsoffy, Jika Gruening, Juli Ligetti.
THEME: An attempt at suicide brings a renewed romance between an Hungarian soldier and his sweetheart, who had been forced to submit to improprieties by an avaricious landlady.
- MEN ARE LIKE THAT (CD-AT)**.....5467
PARAMOUNT. (R) March 22, 1930. With Hal Skelly, Doris Hill, Charles Sellon, Clara Blandick, Morgan Farley, Helen Chadwick, William B. Davidson, Eugene Palette, George Fawcett.
THEME: The sunny side of American family life, presented humorously and humanly.
- MEN CALL IT LOVE (C-D-AT)**.....6616
METRO-GOLDWYN-MAYER. (R) March 14, 1931. (NP) February 23, 1931. Sound on film and disc. With Leila Hyams, Adolphe Menjou, Mary Duncan, Norman Foster.
THEME: Martial complications among adventure-seeking young couples in a sophisticated circle.
- MEN OF THE NDRTH (Mel-AT)**.....
METRO-GOLDWYN-MAYER. (R) September 27, 1930. (NP) With Barbara Leonard, Gilbert Roland, A. Korff.
- MEN OF THE SKY (D-AT)**.....
FIRST NATIONAL. With Irene Delroy, Jack Whiting, Lotti Loder, Frank McHugh, John St. Polis, Edward Maxwell, Bramwell Fletcher, Armand Kaliz, Bert Sprotte, Otto Matiesen, Mareille, Fred Walton and Oscar Apfel.
THEME: Madeline and Jack, in love with each other, are separated but find each other in the French Secret Service.
- MEN DN CALL (Mel-AT)**.....6050
FOX. (R) January 25, 1931. (NP) March 7, 1931. With Edmund Lowe, Mae Clarke, William Harrigan, Warren Hymor, Joe Brown, Ruth Warren, Sharon Lynn, George Corcoran.
THEME: Two lovers quarrel, but the sea and the Coast Guard service bring everything around in the end.
- MEN WITHOUT LAW (W-AT)**.....6090
COLUMBIA. (R) October 15, 1930. (OP) November 29, 1930. With Buck Jones, Carmelita Geraghty, Tommy Carr, Harry Woods, Fred Burns, and Fred Kelsey.
- MEN WITHUT WDMEN (CD-AT)**.....7438 7246
FOX. (R) February 9, 1930. With Kenneth MacKenna, Frank Albertson, Paul Page, Walter McGrail, Warren Hymor, Farrell MacDonald, Stuart Erwin, George La Guere, Ben Hendricks, Jr., Charles Gerard, Pat Somerset.
THEME: Fourteen men trapped in a disabled submarine.
- *MEXICALI ROSE (D-AT)**.....5126 5738
COLUMBIA. (R) December 26, 1929. Sound on disc and film. With Barbara Stanwyck, Sam Hardy, William Janney, Louis Natheaux, Arthur Rankin, Harry Vejar, Louis King, Julia Beharano.
THEME: A drama of Old Mexico.
- *MIDNIGHT DADDIES (C-AT)**.....5644
SONO AIR-WORD W-IDE. (R) August, 1929. Sound on disc and film. With Harry Gribbon, Andy Clyde, Alma Bennett.
- MIDNIGHT MYSTERY (My-AT)**.....6463
RADIO PICTURES. (R) June 1, 1930. (OP) May 31, 1930. With Betty Compton, Alice Joyce, Lowell Sherman.
- MIGNION SPECIAL, THE (Mel-AT)**.....5187
CHESTERFIELD. (R) December 15, 1930. (OP) December 6, 1930. With Glenn Tryon, Merna Kennedy.
- *MIDSTREAM (D-PT)**.....7472
TIFFANY. (R) July 29, 1930. Sound on film. With Ricardo Cortez, Claire Windsor, Montagu Love, Helen Jerome Eddy, Larry Kent.
THEME: Society drama on the order of "Faust."
- *MIGHTY, THE (O-AT)**.....6097 6802
PARAMOUNT. (R) November 16, 1929. (NP) November 16, 1929; January 11, 1930. With George Bancroft, Esther Ralston, Warner Oland, Raymond Hatton, Dorothy Revier, Morgan Farley, O. P. Heggie, Charles Sellon, E. H. Calvert, John Cromwell.
THEME: A gunman returns from the war a hero, and remains a hero.
- MILLIE**.....7606
RADIO PICTURES. (R) February 8, 1931. (NP) January 17, 1931. With Helen Twelvetoe, Robert Ames, Lillian Tashman, John Halliday, James Hall.
- MILLIONAIRE, THE (CD-AT)**.....
WARNER BROS. (R) May 1, 1931. (NP) March 14, 1931. With George Arliss, Evalyn Knapp, Bramwell Fletcher, J. Farrell MacDonald, J. C. Nugent, David Manners, Florence Arliss, Noah Beery, Ivan Simpson, James Cagney, Sam Hardy, Charles Grapevine, Charles E. Evans, Tully Marshall, Ethel Griffies, Ben Hall.
THEME: The experiences that befall a wealthy business man who is ordered by his doctor and his friends to retire from business, and instead buys a small garage and poses as a poor man.
- MIN AND BILL (CD-AT)**.....5977
METRO-GOLDWYN-MAYER. (R) November 29, 1930. (NP) October 18, 1930. With Marie Dressler, Wallace Beery, Dorothy Jordan, Marjorie Rambeau, William Bakewell.
THEME: A dissolute, waterfront character, befriends and adopts a little child.
- MISBEHAVING LADIES (CD-AT)**.....6480
FIRST NATIONAL. (R) April 11, 1931. (NP) August 23, 1930. With Lila Lee, Ben Lyon, Lucien Littlefield, Emily Fitzroy.
THEME: It is the story of a fantastic kingdom, which is a reminder of the George Barr McCutcheon themes.
- *MISSISSIPPI GAMBLER (D-AT)**.....6825 5506 5384
UNIVERSAL. (R) November 5, 1929. (NP) November 16, 1929. With Joseph Schildkraut, Joan Bennett, Carmelita Geraghty, Alec B. Francis, Otis Harlan, Billy Welch, Charles Moore, Gertrude Howard.
THEME: River boats and a gambler who finds the girl of his dreams.
- MOBY DICK (D-AT)**.....7109
WARNER BROS. (R) September 13, 1930. (NP) August 23, 1930. With John Barrymore, Joan Bennett, Lloyd Hughes, May Boley, Walter Long, Tom O'Brien, Nigel de Bruier, Nobel Johnson, William Walling, Virginia Sale, Jack Curtis, John Ince.
THEME: It is the story of a man who, revengeful because of the loss of a leg in a whaling expedition, sets to capture Moby Dick, the great white whale responsible for his loss.
- *MODERN LOVE (CD-TME)**.....5730 6501
UNIVERSAL. (R) July 14, 1929. With Charley Chase, Jean Hersholt, Kathryn Crawford, Edward Martindel.
THEME: Husband, wife and overalls, a hurried trip to catch the boat on which his wife is sailing for France, and a taxi collision, which results in a reunion.
- *MOLLY AND ME (CD-PT)**.....8200
TIFFANY. (R) March 15, 1929. Sound on film. With Belle Bennett, Joe E. Brown, Alberta Vaughn, Charles Byers.
THEME: Comedy drama of backstage folk.
- MONSIEUR LE FDX (Mel-AT)**.....
METRO-GOLDWYN-MAYER. With Gilbert Roland, Barbara Leonard, Arnold Kars, Robert Elliott, George Davis, Nena Quartaro, Robert Graves, Jr.
THEME: A melodrama of the North Woods.
- *MONTANA MDDN (O)**.....7917
METRO-GOLDWYN-MAYER. (R) March 20, 1930. (NP) April 19, 1930. Sound on disc and film. With Joan Crawford, Johnny Mack Brown, Dorothy Sebastian, Benny Rubin, Cliff Edwards.
THEME: Story of a New York girl camping out in the West, who chooses between her Eastern and her Western suitors.
- MONTE CARLO (MC)**.....8077
PARAMOUNT. (R) October 4, 1930. (NP) September 6, 1930. With Jack Buchanan, Jeanette MacDonald, Zazu Pictts, Tyler Brooks, Claud Allister, Edgar Norton, John Roche, Albert Conti, Helen Garden, Donald Novis, David Percy, Erik Bey.
THEME: The story of a count who poses as a hairdresser to win the love of a countess.
- MOROCCO (D-AT)**.....8237
PARAMOUNT. (R) December 6, 1930. (NP) October 25, 1930. With Gary Cooper, Marlene Dietrich, Adolphe Menjou, Francis McDonald, Ulrich Haupt, Juliette Compton, Albert Conti, Eve Southern, Michael Visaroff, Paul Porcasi.
THEME: The romance of an officer of the French foreign legion.
- *MOST IMMORAL LADY, A (D-AT)**.....7145
FIRST NATIONAL. (R) September 22, 1929. With Leatrice Joy, Walter Pidgeon, Sidney Blackmer, Montague Love, Josephine Dunn, Robert Edeson, Donald Reed, Florence Oakley, Wilson Bengie.
THEME: Story of a girl who blackmails a rich banker and then falls in love with his son. The father forbids the boy to see the girl. Later the two meet in Paris and marry.
- *MOTHER'S BDY (AT-S)**.....7533 7423
PATHE. (R) May 12, 1929. With Morton Downey, Beryl Mercer, John T. Doyle, Brian Donley, Helen Chandler, Osgood Perkins, Lorin Baker, Barbara Bennett, Jennie Moskowitz, Jacob Frank, Louis Sorin, Robert Glecker, Tyrell Davis, Allan Vincent, Leslie Stove.
THEME: A musical romance. A youth accused of stealing his father's savings, becomes the protegee of a wealthy society woman and later the lead in a musical revue, events which lead to his vindication.
- MOTHERS CRY (Mel-AT)**.....6750
FIRST NATIONAL. (R) January 4, 1931. (OP) December 13, 1930. Sound on disc. With Dorothy Peterson, David Manners, Helen Chandler, Sidney Blackmer, Edward Woods, Evelyn Knapp, Pat O'Malley and Jean Barry.
THEME: A mother's love for her four children, who are all of extremely different characters—one a murderer, one an architect, one a home girl and the other girl a dreamer.
- *MOUNTAIN JUSTICE (W-AT)**.....5804 6797
UNIVERSAL. (R) May 30, 1930. (OP) March 22, 1930. With Ken Maynard, Kathryn Crawford, Otis Harlan, Paul Hurst, Les Bates.
THEME: Ranch owner's son, aided by heroine, avenges his father's death. Cowboy songs and humor prominent in picture.
- *MOUNTED STRANGER (W-AT)**.....5554 5905 5984
UNIVERSAL. (R) February 16, 1930. With Hoot Gibson, Louise Lorraine, Francis Ford, Malcolm White, James Corey.
THEME: Heroine is wounded in saving her lover from rival gang, but she finally recovers, and villain is slain.
- MOVIETONE FOLLIES OF 1930 (R)**.....7522
FOX. (R) May 4, 1930. (NP) June 28, 1930. Sound on film. With Et Brendel, Marjorie White, William Collier, Jr., Noel Francis, Frank Richardson, Miriam Secar.
THEME: Fascinating, fervent youth at play, with plentiful interludes of bright comedy and romance. Fun and fast-stepping action against the background of a Broadway show.
THEME: Two-man acrobat team has difference over same girl, but happiness comes to all in the end.
- *MURDER ON THE ROOF (D-AT)**.....5400
COLUMBIA. (R) January 19, 1930. (NP) February 8, 1930. With Dorothy Revier, David Newell, Raymond Hatton, Edward Doherty.
THEME: A story of a lawyer, who is framed by a crook, but whose daughter saves him by a clever plot.
- MURDER WILL OUT (My-AT)**.....6200
FIRST NATIONAL. (R) April 6, 1930. (OP) April 19, 1930. Sound on disc. With Jack Althall, Lila Lee, Noah Beery, Malcolm MacGregor, Alec B. Francis.
- *MY LADY'S PAST (D-PT)**.....8077
PATHE. (R) June 1, 1929. Sound on film. With Belle Bennett, Joe E. Brown, Alma Bennett, Russell Simpson.

***MY MAN (CD-AT)**.....6136 9274
 WARNER BROS. (R) December 15, 1929.
 With Fannie Brice, Guinn Williams, Andre de Segurula, Ann Broday, Richard Tucker, Billy Sealy, Edna Murphy, Arthur Hoyt.
 THEME: "Big Boy" is just a demonstrator but Fannie's big sister steals her from him anyway. When Fannie gets her big chance to sing in a show, "Big Boy" realizes his mistake as Fanny sings "My Man" to him.

MY PAST (CD-AT).....6693
 WARNER BROS. (R) March 14, 1931. (OP) December 20, 1930, under title "Ex-Mistress."
 With Bebe Daniels, Ben Lyon, Lewis Stone, Joan Blondell, Natalie Moorhead, Albert Gran, Virginia Sale, Daisy Belmore.
 THEME: A modern love story of two wealthy business men and a beautiful and talented star of the stage—a love triangle.

MYSTERIOUS DR. FU MANCHU, THE (MY-AT).....7267
 PARAMOUNT. (R) August 10, 1929. (NP) August 20, 1929. With Warner Oland, Jean Arthur, Neil Hamilton, O. P. Heggie, William Austin, Claude King, Charles Stevenson, Noble Johnson, Evelyn Selbie, Charles Blyden, Donald McKenzie, Lawford Davidson, Lask Winters, Charles Stevens, Chapel Dossel, Tully Marshall.
 THEME: A Chinese picture with most of the action taking place in London.

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NAUGHTY FLIRT, THE (CD-AT, S).....5187
 FIRST NATIONAL. (R) January 11, 1931.
 With Alice White, Paul Pace, Robert Agnew, Myrna Loy, Douglas Gilmore, George Irving.
 THEME: Alice White gets her man, but not before several interesting and exciting events take place to prevent this.

***NAVY BLUES (C-AT)**.....6195 6936
 METRO-GOLDWYN-MAYER. (R) December 20, 1929. (NP) January 18, 1930. Sound on film and disc. With William Haines, Anita Page, Karl Dane, J. C. Nugent, Edythe Chapman, Wade Boteler.
 THEME: A sailor's day leave on shore. He meets the girl and they're married.

NEAR THE RAINBOW'S END (W-AT).....5169
 TIFFANY. (R) June 10, 1930. (OP) July 5, 1930. With Bob Steele, Lafe McKee, Al Ferguson, Al Hewston, Louise Lorraine.
 THEME: The guilt of a murderer is determined and an innocent man is set free.

***NEATH WESTERN SKIES (W)**.....5 reels
 SYNDICATE. (R) January, 1930. With Tom Tyler.

***NEW BABYLDN, THE (D)**.....8000
 AMKINO. (R) November 30, 1929. With A. Sovolerski.

NEW MODN (D).....7016
 METRO-GOLDWYN-MAYER. (R) January 17, 1931. (OP) October 25, 1930. With Lawrence Tibbett, Grace Moore, Hale Hamilton.
 THEME: A tender love story set against the background of a Russian estate.

NEW YDRK NIGHTS (D-AT).....7447
 UNITED ARTISTS. (R) December 28, 1929. With Norma Talmadge, Gilbert Roland, John Wray, Lilyan Tashman.

***NIGHT RIDE (D-AT)**.....5278 5534 5429
 UNIVERSAL. (R) January 12, 1930. (NP) January 25, 1930. With Joseph Schildkraut, Barbara Kent, Edward G. Robinson, George Ovey, Hal Price, Ralph Welles, Harry Stubbs, DeWitt Jennings.
 THEME: A newspaper reporter taken for a ride by gangsters, but he escapes, and gets commended by his chief for his story.

NIGHT WDRK (C-AT).....7755
 RKO PATHE. (R) August 3, 1930. (OP) August 23, 1930. Eddie Quillan, Sally Starr, Frances Upton, John T. Murray, George Dur-yea, Ben Bard, Robert McWade, Douglas Scott, Addie McPhail, Kit Guard, Georgia Caine, George Billings, Charles Clary, Tom Dugan, Arthur Hoyt, Billie Bennett, Tempe Pigott, Ruth Lyons, Nora Lane, Babe Kane, Jack Mack, Arthur Lovejoy, Marian Ballou, Martha Matton, James Donlin, Harry Bowen, Ruth Hiatt, Vincent Barnett.
 THEME: A young man of moderate circumstances unwittingly agrees to support an orphan, but he doesn't mind when he meets the baby's nurse.

***NIX ON DAMES (D-AT, S)**.....6236 6071
 FOX. (R) November 24, 1929. With Mae Clarke, Robert Ames, William Harrigan, Maude Fulton, George MacFarlane, Camille Rovelte, Grace Wallace, Hugh McCormack, Benny Hall, Gilly Colvin, Frederick Graham, Louise Beaver.

***NO DEFENSE (D-AT)**.....4712 5558
 WARNER BROS. (R) April 6, 1929. With Monte Blue, May McAvoy, Lee Moran, Kathryn Carver, William Tooker, William Desmond, Bud Marshall.
 THEME: The foreman takes the blame when the son of the construction company chief really caused the cheap steel to be used in the bridge and it collapses. But the son confesses and the foreman wins his sister.

ND LIMIT (CD-AT).....6736
 PARAMOUNT. (R) January 24, 1931. With Clara Bow, Norman Foster, Harry Green, Stuart Erwin, Dixie Lee.
 THEME: Clara becomes accidental owner of a gambling house, is mixed up with a crook game, goes to jail and is saved by the man who loves her.

***NO, ND NANETTE (MC)**.....9100
 FIRST NATIONAL. (R) February 16, 1930. (NP) January 11, 1930. With Bernice Claire, Alexander Gray, Lucien Littlefield, Louise Fazenda, Lilyan Tashman, Mildred Harris.
 THEME: Two married men, with strict wives, secretly consent to back a show for a boy and girl who intend to marry. The wives hear of the work, but it ends happily.

***NOAH'S ARK (D-PT ME)**.....7752 9478
 WARNER BROS. With Dolores Costello,

George O'Brien, Noah Beery, Louise Fazenda, Guinn Williams, Paul McAllister, Anders Randolph, Nigel de Bruiler, Armand Kaliz, Myrna Loy, William Mong, Malcolm White.
 THEME: The Flood and the Ark, paralleled with the story of modern life heading into the World War.

***NOISY NEIGHBDRS (CD-Synchronized)**.....5735 5735
 PATHE. (R) January 27, 1929. With Eddie Quillan, Alberta Vaughn, Quillan Family, Theodore Roberts, Ray Hallor, Russell Simpson, Robert Perry, Mike Donlin, Billy Gilbert.
 THEME: A comedy drama, with the Quillan family performing their vaudeville stunts.

NOT DAMAGED (D-AT, M).....6866
 FOX. (R) May 25, 1930. (NP) June 14, 1930. Sound on film. With Lois Moran, Walter Byron, Robert Ames, Inez Courtney, George "Red" Corcoran, Rhoda Cross, Ernest Wood.
 THEME: A poor, hard working youth may not always have a heart of gold—and a wealthy young man-about-town may not always be a bouncer.

NOT EXACTLY GENTLEMEN (D-AT).....5530
 FOX. (R) February 22, 1931. With Victor McLaglen, Lew Cody, Fay Wray, Robert Warwick, Franklyn Farnum, David Worth, Eddie Gribbon, Carol Wines, Joyce Compton, Louise Huntington, James Farley.
 THEME: Three ruffians united in a common cause allow a young girl to upset their plans for their largest haul and are forced to hit the trail to escape the law brought by the land rush.

***NOT QUITE DECENT (D-TME)**.....4653 4965
 FOX. (R) March 24, 1929. Sound on film. (TOS) June 22, 1929. With June Collyer, Louise Dresser, Allan Lane, Oscar Apfel, Paul Nicholson, Marjorie Beebe, Ben Hewlett, Jack Kenny.
 THEME: Broadway again attracting small town folks.

***NOT SO DUMB (CD-AT)**.....6875
 METRO-GOLDWYN-MAYER. (R) January 17, 1930. (NP) February 13, 1930. Sound on film and disc. With Marion Davies, Elliot Nugent, Raymond Hackett, Franklin Panborn, Julia Faye, William Holden, Donald Ogden Stewart, Sally Starr, George Davis.
 THEME: A nice, but dumb girl, whose mouth gets her into endless trouble.

***NOTHING BUT THE TRUTH (CD-AT)**.....7256
 PARAMOUNT. (R) April 20, 1929. (TOS) April 27, 1929. With Richard Dix, Bertin Churchill, Lovis John Bartels, Ned Sparks, Wynne Churchill, Helen Kane, Dorothy Hall, Madeline Gray, Nancy Ryan.
 THEME: A sparkling comedy in which truth plays a most painful part.

NOTDRIDUS AFFAIR, A (CD-AT).....6218
 FIRST NATIONAL. (R) May 4, 1930. (NP) May 3, 1930. Sound on disc. With Billie Dove, Kenneth Thompson, Basil Rathbone, Kay Francis, Montagu Love, Philip Strange, Gino Corrado, Elinor Vandivere.
 THEME: She was the daughter of luxury, he a musical genius. Though she belonged to him, he belonged to the world. It is a story of how she saved him from himself—for herself.

NUMBERED MEN (D-PT).....6065
 FIRST NATIONAL. (R) August 3, 1930. (OP) June 7, 1930. With Conrad Nagel, Bernice Claire, Raymond Hackett, Ralph Ince, Tully Marshall, Maurice Black, William Holden, George Cooper, Frederick Howard, Blanche Frederic, Ivan Linow.
 THEME: A jailbreak at prison results in some unpleasant moments for some of the characters involved in the prisoner's lives.

O

***OFFICE SCANDAL (O-Synchro-nized)**.....6511 6511 6511
 PATHE. (R) March 3, 1929. (TOS) July 27, 1929. With Phyllis Haver, Leslie Fenton, Raymond Hatten, Margaret Livingston, Jimmy Adams, Jimmy Aldine.
 THEME: A "sob sister" on a newspaper, though losing an assignment to cover a big murder story is eventually responsible for its solution.

OFFICE WIFE, THE (D-AT).....5390
 WARNER BROS. (R) August 23, 1930. (OP) October 4, 1930. With Dorothy Mackaill and Lewis Stone, Joan Blondell, Brooks Benedict, Natalie Moorhead.
 THEME: The problem that confronts a man devoted to his private secretary and not realizing he is in love.

***OFFICER D'BRIEN (D-AT)**.....5440 6776 6740
 RKO PATHE. (R) February 15, 1930. (NP) March 8, 1930. With William Boyd, Ernest Torrence, Dorothy Sebastian, Clyde Cook, Russell Gleason, Paul Hurst, Arthur Houseman, Ralf Haroldie.

OH, FDR A MAN! (CD-AT).....7800
 FOX. (R) December 14, 1930. (OP) June 14, 1930. With Jeanette MacDonald, Reginald Denny, Marjorie White, Warren Hymer, Alison Skipworth, Albert Conti, Bela Lugosi, Andre Cheron, William Davidson.
 THEME: A glorious prima donna with fame and fortune in her grasp falls in love with an ecstatic burglar and discovers that he is necessary to her happiness and career.

OH SAILDR BEHAVE! (C-AT).....6223
 WARNER BROS. (R) August 16, 1930. (NP) December 6, 1930. With Olsen & Johnson, Irene Delroy, Charles King, Lowell Sherman, Lotti Loder, Viven Oakland.
 THEME: Escapades of two American sailors in Naples.

***OH, YEAH! (CD-AT)**.....5657 7001
 PATHE. (R) October 19, 1929. (NP) October 26, 1929. With Robert Armstrong, James Gleason, Zasu Pitts, Patricia Aron, Bud Fine, Frank Hagney, Harry Tyler, Paul Hurst.
 THEME: Two hoaxes, one accused of a theft

in a railroad town, writing a confession from the real thief, but find themselves in a hospital as a result of a wreck. This reunites them with their sweethearts.

OKLAHMA CYCLDNE, THE (W-AT).....5918
 TIFFANY. (R) August 8, 1930. (OP) August 30, 1930. With Bob Steele, Al St. John, Rita Roy, Charles King, Director Sarna, Slim Whitacker, Shorty Hendricks, Emilio Fernandez.
 THEME: A make-believe desperado joins a gang to discover the man who tried to murder his father.

***OKLAHMA KID, THE (W)**.....5 reels
 SYNDICATE. (R) January, 1930. With Bob Custer.

***OLD AND NEW (DD)**.....7500
 AMKINO. (R) May 2, 1930.

OLD ENGLISH (D-AT).....7928
 WARNER BROS. (R) September 27, 1930. (NP) August 30, 1930. With George Arliss, Leon Janney, Doris Lloyd, Betty Lawford, Ivan Simpson, Harrington Reynolds, Reginald Sheffield, Murray Kennel, Ethel Griffies, Henrietta Goodwin.
 THEME: A grand old sinner gets into difficulties and debt.

***O'MALLEY RIDES ALONE (W)**.....5 reels
 SYNDICATE. (R) March, 1930. With Bob Custer.

***ON WITH THE SHDW (MC)**.....8864
 WARNER BROS. (TOS) August 17, 1929. With Betty Compton, Sam Hardy, Molly O'Day, Joe E. Brown, Sally O'Neil, Louise Fazenda, William Bakewell, Purnell Pratt, Fairbanks Twins, Wheeler Oakman, Thomas Jefferson, Lee Moran, Harry Gribbon, Arthur Lake, Josephine Houston, Henry Kirk, Otto Hoffman, Ethel Walters, Harcourt Four, Angelus Babe.
 THEME: Two stories in one, and with Technicolor. A musical comedy production is the background for a backstage story.

ONE EMBARRASSING NIGHT (C-AT).....8611
 METRO-GOLDWYN-MAYER. (R) June 21, 1930. (OP) August 16, 1930. With Tom Walls, Ralph Lynn, Winifred Shottor.
 THEME: Embarrassing adventures of a young man off for a rest cure, and a runaway girl.

ONE HEAVENLY NIGHT (MC).....7342
 UNITED ARTISTS. (R) January 10, 1931. (NP) November 8, 1930. With Evelyn Laye, John Boles, Leon Errol.

***ONE HYSTERICAL NIGHT (C-AT)**.....5242 5283 5279
 UNIVERSAL. (R) October 3, 1929. With Reginald Denny, Nora Lane, E. J. Ratcliffe, Slim Summerville, Fritz Feld, Lloyd Whitlock, Leo White, Rolf Sedan.
 THEME: Jealous aunts tries to get \$2,000,000 inheritance away from nephew by making him appear insane, but the plot fails.

***ONE MAD KISS (D-AT, M)**.....5766
 FOX. (R) July 13, 1930. (NP) July 26, 1930. Sound on disc and film. With Don Mojica, Mona Maris, Antonio Moreno, Tom Patricola.
 THEME: Romance of a political outlaw leading a successful revolt against a tyrannical dictator and winning the love of a beautiful dancer in a Latin country.

DNE NIGHT AT SUSIE'S (CD-AT).....5769
 FIRST NATIONAL. (R) October 19, 1930. (NP) November 29, 1930. With Billie Dove, Douglas Fairbanks, Jr., Helen Ware, Tully Marshall, James Crane, Claude King.
 THEME: A young architect, son of a convict, is kept on the straight road but goes to jail anyway in defense of his sweetheart who has committed murder. But unknown circumstances bring about his release.

ONE RDMANTIC NIGHT (CD-AT).....6502
 UNITED ARTISTS. (R) April 12, 1930. (NP) April 5, 1930. Sound on film. With Lillian Gish, Conrad Nagel, Rod La Rocque, Marie Dressler, O. P. Heggie.
 THEME: This formerly was "The Swan."

***ONE WOMAN IDEA, THE (D-ME)**.....6106 6111
 FOX. (R) June 2, 1929. Sound on film. With Rod LaRocque, Marceline Day, Sharon Lynn, Sally Phipps, Shirley Dorman, Ivan Lebedoff, Douglas Gilmore, Gino Corrado, Joseph W. Girard, Arnold Lucy, Frances Rosay, Guy Trento, Daniel Hasson, Tom Tamarez, Coy Watson.
 THEME: Story of a Persian prince who is attracted to the unhappy wife of a cruel English lord. They visit Persia, and events transpire.

***ON THE LEVEL (CD-AT)**.....5813
 FOX. (R) Sound on disc and film. (NP) July 19, 1930. With Victor McLaglen, Lilyan Tashman, William Harrigan, Arthur Stone, Lolla McIntyre, Mary McAllister, Ben Hewlett, Harry Tenbrook, R. O. Pennell.
 THEME: The story of a steel worker who becomes infatuated by a beautiful woman and thereby involved in a real estate racket.

ON YDR BACK (D-AT).....6600
 FOX. (R) September 14, 1930. (OP) July 26, 1930. With Irene Rich, Raymond Hackett, H. B. Warner, Marion Shilling, Wheeler Oakman, Ilka Chase, Charlotte Henry, Iose Dione, Arthur Hoyt.
 THEME: The story of mother love for her only son and her desire to see that he receives all the advantages of life.

ONCE A GENTLEMAN (C-AT).....6275
 SONO ART-WORLD WIDE. (R) September 1, 1930. (OP) June 21, 1930. Everett Horton, Lois Wilson.

ONCE A SINNER (D-AT).....6275
 FOX. (R) January 25, 1931. (NP) January 24, 1931. With Dorothy Mackaill, Joel McCrea, John Halliday, C. Henry Gordon, Ilka Chase, Clara Blandick, Myra Hampton, George Brent, Sally Blane, Ninette Faro, Theodore Lode.
 THEME: Dorothy Mackaill gives up her life of ease and indolence and the friendship of John Halliday, who made all this possible, to go to the country and marry a young inventor.

DAILY SAPS WORK (C-AT) 6644
PARAMOUNT. (R) December 6, 1930. (NP) November 29, 1930. With Leon Errol, Richard Arlen, Mary Brian, Stuart Erwin, Anderson Lawler, Charlie Grapevine, George Irving, Neta Cecil, Charles Giblyn, Fred Kelsey, G. Pat Collins, George Chandler, Jack Richardson, Clarence Burton, Clifford Dempsey.

DAILY THE BRAVE (D-AT) 6024
PARAMOUNT. (R) March 8, 1930. With Gary Cooper, Mary Brian, Phillips Holmes, James Neill, Moran Farley, Guy Oliver, Virginia Bruce, William Le Maire, Freeman S. Wood, John H. Elliott.
 THEME: A young Union cavalry man who, disappointed in his love, volunteers to go as a spy into the Confederate lines.

OTHER MEN'S WOMEN (D-AT) 6403
WARNER BROS. (R) January 17, 1931. (NP) October 4, 1930. With Grant Withers, Regis Toomer, Mary Astor, James Cagney, J. Farrell MacDonald, Joan Blondell, Lillian Worth, Walter Long, Fred Kohler.
 THEME: A powerful domestic drama with the climax a suicide leap from a train during a flood.

OTHER TOMDRROW (D-AT) 5890
FIRST NATIONAL. (R) January 19, 1930. With Billie Dove, Grant Withers, Kenneth Thomson, Frank Sheridan, Otto Hoffman, William Grainger, Scott Seaton.
 THEME: Story of a girl who marries another man when her sweetheart quarrels with her. But in the end she goes to her former lover and admits her love.

DUR BLUSHING BRIDES (CD-AT) 9138
METRO-GOLDWYN-MAYER. (R) July 19, 1930. (OP) July 19, 1930. Sound on disc and film. With Joan Crawford, Anita Page, Dorothy Sebastian, Robert Montgomery, Raymond Hackett, John Miljan, Hedda Hopper, Marjha Sleeper.
 THEME: Conflicting romances of three girls who have been working together as models in an exclusive dress shop.

DUR MODERN MAIDENS (D-PT) 6978
METRO-GOLDWYN-MAYER. (R) August 24, 1929. (NP) November 9, 1929. Sound on disc. With Joan Crawford, Rod LaRocque, Douglas Fairbanks, Jr., Anita Page, Edward Nugent, Josephine Dunn, Albert Gran.
 THEME: A girl falls in the wrong path with a boy who doesn't love her.

OUTSIDE THE LAW (D-AT) 7276 7116
UNIVERSAL. (R) September 18, 1930. (NP) September 6, 1930. With Mary Nolan, Edward G. Robinson, Owen Moore, Edwin Searis, John George, Delmar Watson, DeWitt Jennings, Rockcliffe Fellows, Fran Burke, Sydney Bracey.
 THEME: The story revolves around the robbery of a metropolitan bank by a crafty cracksmen and the complications arising after his refusal to split with the leader of the underworld.

OUTWARD BOUND (D-AT) 7568
WARNER BROS. (R) November 29, 1930. (NP) September 27, 1930. With Leslie Howard, Douglas Fairbanks, Jr., Helen Chandler, Beryl Mercer, Alec B. Francis, Allison Shipworth, Lionel Worts, Montagu Love, Dudley Digges.
 THEME: The story of a group of persons on a boat bound for no one knows where. Because of the unusual circumstances one of the men investigates and discovers all are dead and found for "the other world."

OVERLAND BOUND (D-AT) 5200
SYNDICATE. (R) April 15, 1930. (OP) March 29, 1930. With Leo Maloney, Jack Perrin, Ailene Ray, Wally Wales.

P

PAGAN, THE (D-ME) 7150 7359
METRO-GOLDWYN-MAYER. (R) April 27, 1929. With Ramon Navarro, Renee Adoree, Dorothy Janis, Donald Crisp.
 THEME: A young trader and orphan girl fall in love only to have the girl's guardian try to separate them. Their affair goes through.

PAID (Mel-AT) 7946
METRO-GOLDWYN-MAYER. (R) December 29, 1930. (OP) November 15, 1930. With Joan Crawford, Robert Armstrong, Marie Prevost, Kent Douglass, William Bakewell, Polly Moran.
 THEME: Beautiful girl goes to prison for a crime she did not commit and seeks revenge.

PAINTED ANGEL (D-AT) 6470
FIRST NATIONAL. (R) December 1, 1929. With Billie Dove, Edmund Lowe, George MacFarlane, J. Farrell Macdonald, Cissy Fitzgerald, Nellie Bly Baker, Will Stanton, Norma Esby, Douglas Gerard, Shep Camp, Peter Higgins, Red Stanley.

PAINTED DESERT, THE (WD-AT) 7540
R K O-PATHE. (R) January 13, 1931. (NP) January 15, 1931. With William Boyd, Helen Twelvetrees, William Farnum, J. Farrell Macdonald, Clark Gable.
 THEME: Two pioneers become enemies after a quarrel over an infant boy found in the desert. This boy, grown to manhood, and the daughter of one of the pioneers bring about a reconciliation of the two after a series of dramatic happenings.

PAINTED FACES (CD-AT) 6836
TIFFANY. (R) November 29, 1929. Sound on disc and film. With Joe E. Brown, Helen Foster, Barton Hepburn, Dorothy Gulliver, Lester Cole, Richard Tucker.
 THEME: A story of the love of a circus clown for his ward.

PARADE OF THE WEST (WC-AT) 5582 6906 6785
UNIVERSAL. (R) January 1, 1931. With

Ken Maynard, Gladys McConnell, Otis Harlan, Jackie Hanton, Frank Rice.
 THEME: A wild west show, a horse named Man Killer, a villain, a hero and a girl.

PARDON MY GUN (WC-AT, M) 5650
R K O-PATHE. (R) June 29, 1930. (OP) July 5, 1930. With Sally Starr, George Dur-yea, Mona Ray, Lee Moran, Robert Edson, Hank MacFarlane, Tom MacFarlane, Harry Woods, Stompie, Lew Meehan, Ethan Laidlaw, Harry Watson, Ida May Chadwick, Al "Bubber Leas" Norman, Abe Lyman's Band.
 THEME: The intense rivalry between two ranches brings treachery into the annual-roping contest which is won by the hard riding hero who is rewarded by romance. Featuring music by Abe Lyman's Band.

PARIS BOUND (D-AT) 6684 6783 6684
R K O-PATHE. (R) August 3, 1929. (NP) August 19, 1929. With Ann Harding, Fredric March, George Irvins, Leslie Fenton, Hallam Cooley, Juliette Crosby, Charlotte Walker, Carmelita Geraghty, Ilka Chase.
 THEME: A husband and wife, their marriage resented by former sweethearts, become estranged, only to learn that their love is too great to permit of divorce.

PARLOR BEDROOM AND BATH (C-AT) 6563
METRO-GOLDWYN-MAYER. (R) February 28, 1931. (NP) January 31, 1931. With Buster Keaton, Sally Eilers, Reginald Denny.
 THEME: Trying to impress his bride-to-be, a sham Lothario encounters embarrassing complications in a hotel assignment.

PARAMOUNT ON PARADE (R) 9125
PARAMOUNT. (NP) May 10, 1930. (OP) April 5, 1930. With Richard Arlen, Jean Arthur, William Austin, George Bancroft, Clara Bow, Evelyn Brent, Mary Brian, Clive Brook, Virginia Bruce, Nancy Carroll, Ruth Chatterton, Maurice Chevalier, Gary Cooper, Leon Errol, Stuart Erwin, Kay Francis, Skeets Gallagher, Harry Green, Mitzie Green, James Hall, Phillips Holmes, Helen Kane, Dennis King, Abe Lyman and Band, Fredric March, Nino Martini, Mitzie Mayfair, David Newell, Jack Oakie, Warner Oland, William Powell, Charles Rosers.
 THEME: This picture is described as a talking, singing and dancing festival of the stars.

PART TIME WIFE (NC-AT) 6500
FOX. (R) December 28, 1930. (OP) December 6, 1930. With Edmund Lowe, Lela Hyams, Tommy Clifford, Walter McGrail, Louis Payne, Sam Lufkin, Bodil Rosing, George Corcoran.
 THEME: A smart romance of a married couple saved from separation and divorce by the intervention of a small boy.

PARTING OF THE TRAILS (W) 5 reels
SYNDICATE. (R) December, 1929. (OP) March 29, 1930. With Bob Custer.

PARTY GIRL (D-AT) 7401
TIFFANY. (R) January 1, 1930. Sound on disc and film. (NP) January 11, 1930. With Douglas Fairbanks, Jr., Jeanette Loff, Judith Barrie, John St. Polis, Lucien Prival, Marie Prevost.
 THEME: An expose of the "partygirl" racket.

PARTY HUSBAND (CD-AT)
FIRST NATIONAL. With Dorothy Mackaill, James Rennie, Mary Doran, Dorothy Peterson, Paul Porcasi, Helen Ware, Don Cooke, Gilbert Emery, Juliette Campion, Joe Donahue.
 THEME: Laura and Jay get married with the idea that it is an experiment. After a series of misunderstandings, they are leagured on marriage and decide to start over.

PASSION FLOWER, THE 7171
METRO-GOLDWYN-MAYER. (R) December 6, 1930. (NP) October 25, 1930. With Kay Johnson, Kay Francis, Charles Bickford, Lewis Stone, Zasu Pitts, Bobby Dakes.
 THEME: Two wealthy women struggle for the affections of a handsome chauffeur.

PAY OFF, THE (Mel-AT) 6377
RADIO PICTURES. (R) October 15, 1930. (NP) October 4, 1930. With Lowell Sherman, Marian Nixon.

PEACOCK ALLEY (D-AT) 6050
TIFFANY. (R) January 10, 1930. Sound on film. With Mae Murray, George Barrand, Jason Robards, Richard Tucker.
 THEME: A society drama.

PEACOCK FAN, THE (D) 5300
CHESTERFIELD. (R) March 15, 1929. With Lucien Prival, Dorothy Devan, Tom O'Brien, Rosemary Theby, Carlton King, Gladden James, David Findlay, James Wilcox, Fred Malatesta, Alice True, Spencer Bell, John Fowler.
 THEME: A mystery fan that means death to anyone who carries it.

PERFECT ALIBI, THE (D-AT) 6829
RADIO PICTURES. (A) April 1, 1931. With Warwick Ward, Dorothy Boyd, Robert Lorraine, Audrey Carter, Frank Lawton, Tom Reynolds.

PERSONALITY (CD-AT) 6304
COLUMBIA. (R) February 14, 1930. Sound on disc and film. With Sally Starr, Johnny Arthur, Blanche Frederici, Frank Hammond, Buck Blakely, Lee Kohlmar, John T. Murray, Vivian Oakland, George Pearce.
 THEME: A comedy of married life.

PHANTOM OF THE DESERT (W-AT) 6 reels
SYNDICATE. (R) November 1, 1930. (NP) February 14, 1931. With Jack Perrin.

PHANTOM OF THE OPERA (My-PT) 8479
UNIVERSAL. (R) February 21, 1929. (NP) February 13, 1929. With Lon Chaney, Mary Philbin, Norman Kerry, Arthur E. Green, Virginia Pearson, Spitz Edwards, Gibson Gowland, Bernard Siegel, Cesare Gravine, Edith York.
 THEME: Mystery concerning a beautiful singer at L'Opera in Paris.

PHANTOM RIDER, THE (W) 5 reels
SYNDICATE. (R) December, 1929. With Tom Tyler.

PICCADILLY (D-ME) 8300
SONO ART-WORLD WIDE. (R) July, 1929. (TOS) August 24, 1929. With Gilda Gray, Anna May Wong, Jameson Thomas.

PIONEERS OF THE WEST (W) 5 reels
SYNDICATE. (R) February, 1930. With Tom Tyler.

PLAYBOY OF PARIS (MC) 6512
PARAMOUNT. (R) October 15, 1930. (NP) September 13, 1930. With Maurice Chevalier, Frances Dee, O. P. Heggie, Stuart Erwin, Eugene Pallette, Cecil Cunningham, Frank Elliott, Dorothy Christy, William B. Davidson, Erin La B. Ssioniere, Charles Giblyn, Fred Lee, Edmund Breeze, Guy Oliver.

PLAYING ARROUND (D-AT) 5972
FIRST NATIONAL. (NP) April 5, 1930. With Alice White, Chester Morris, William Bakewell, Richard Carlyle, Marion Byron, Maurice Black, Lionel Belmore, Shep Camp, Ann Brody, Nelle V. Nichols.

PLEASURE CRAZED (D-AT) 5460
FOX. (R) July, 1929. Sound on film. With Marguerite Churchill, Kenneth McKenna, Dorothy Burgess, Campbell Gullan, Douglas Gilmore, Henry Kolker, Frederick Graham, Rex Bell, Charlotte Merriman.
 THEME: Husband and wife lease home from crooks. Wife attempts to poison husband, but the girl in the crook gang with whom he has fallen in love saves him.

PLUNGING HORSES (W) 4344
UNIVERSAL. (R) April 14, 1929. With Jack Perrin, Barbara Worth, J. P. McGowan, David Dunbar, Rex.
 THEME: A wild horse gets trapped. A man and girl plan different ways of freeing him, and in doing so get trapped themselves by love.

POINTED HEELS (D-AT) 5589
PARAMOUNT. (R) December 21, 1929. With William Powell, Fay Wray, Helen Kane, Richard "Skeets" Gallagher, Phillips Holmes, Adrienne Dore, Eugene Pallette.
 THEME: A story of the stage.

POINTS WEST (W) 5491
UNIVERSAL. With Hoot Gibson, Alberta Vaughn, Frank Campan, Jack Raymond, Martha Franklin, Milt Brown, Jim Carey.
 THEME: A son's revenge for the death of his father, a rancher, by an ex-convict.

PRDI 3668
UFA. (R) June 7, 1930.

PRINCE OF DIAMONDS (AT) 6418
COLUMBIA. (R) March 26, 1930. Sound on disc and film. With Aileen Rangle, Len Keith, Fritz Ridgeway, Tyrrell Davis, Claude Kins, Tom Ricketts, E. Allen Warren, Gilbert Emery, Frederick Sullivan, Symbel Grove, Colonel McDonnell, Jorzelle.
 THEME: A romance of adventure.

PRINCE OF HEARTS, THE (D) 5 reels
SYNDICATE.
 THEME: A society drama.

PRINCESS AND THE PLUMBER, THE (CD-AT) 6480
FOX. (R) December 21, 1930. (OP) October 13, 1930. With Charles Farrell, Maureen O'Sullivan, H. B. Wynn, Joseph Cawthorne, Bert Roach, Lucien Prival, Murray Kinell, Louise Closser Hale, Arnold Lucy.
 THEME: The son of a plumber installs a plumbing system in the castle of a prince, falls in love with his daughter, and slips away with her, thus outwitting the prince who had other plans for his eligible daughter.

PRISONERS (D-TME) 7800
FIRST NATIONAL. (R) Mar 19, 1929. With Corinne Griffith, James Ford, Ian Keith, Bala Lascari, Juliane Johnson, Ann Schaeffer, Baron Hesse, Otto Matieson, Harry Northup.
 THEME: A judge, who sentences a girl to jail for stealing and then finds that he loves her and decides to wait for her.

PRODIGAL, THE (D-AT) 7481
METRO-GOLDWYN-MAYER. (R) February 21, 1931. (NP) January 17, 1931 under the title of "The Southerner." With Lawrence Tibbett, Esther Ralston, Stepin Fetchit, Roland Young, Hedda Hopper.
 THEME: A wanderer returns to his Southern home and falls in love with his brother's wife whom he had never seen.

PROTECTION (Mel-ME) 5511 5536
FOX. (R) Mar 12, 1929. Sound on film. With Dorothy Burgess, Robert Elliott, Paul Page, Ben Hewitt, Roy Stewart, Dorothy Ward, William H. Tooker, Joe Brown, Arthur Hoyt.
 THEME: An efficient newspaper seeks to break up a bootlegging ring, despite the protection which it has.

PUTTIN' ON THE RITZ (MC) 7883
UNITED ARTISTS. (R) March 1, 1930. Sound on film. (NP) February 22, 1930. With Harry Richman, Joan Bennett, James Gleason, Lilyan Tashman.
 THEME: The story of a musical comedy and night club star who, with success, deserts his former companions and teammates, only to return to them when bad booze blinds him.

Q

QUEEN HIGH (MC) 7905
PARAMOUNT. (R) August 23, 1930. (NP) August 16, 1930. With Charles Ruggles, Frank Morgan, Stanley Smith, Gliner Rogers, Helen Carrington, Theresa Maxwell Conover, Betty Garde, Nina Olivette, Budy Cameron, Tom Brown.
 THEME: The eternal bickering of two partners in the feminine career business over which one is responsible for their success.

RACKETEER, THE (D-AT) 6035 6118 6119
R K O-PATHE. (R) November 9, 1929. With Robert Armstrong, Carol Lombard, Roland

R

- Draw, Jeanette Loff, Paul Hurst, John Loder.
THEME: The killing of a gangster by police brings love into the life of a young violinist who had been befriended by the gangster.
- RAFFLES (D-AT)**..... 6599
UNITED ARTISTS. (R) July 26, 1930. (NP) July 26, 1930. With Ronald Colman, Kay Francis, Bramwell Fletcher, Francis Dade, David Torrence, Allison Skipworth, Frederick Kerr, John Rogers, Wilson Benne. Running time, 1 hour, 20 minutes.
THEME: The experiences of Raffles, the Amateur Crackman, who falls in love, and gives up the life of crime only to return to it to save a friend from prison.
- RAIN DR SHINE (C-AT)**..... 8228
COLUMBIA. (R) August 15, 1930. (NP) August 16, 1930. With Joe Cook, Louise Fazenda, Joan Peers, William Collier, Jr., Tom Howard, David Chasen, Alan Roscoe, Adolph Milar, Clarence Muse, Ed Martindale, Nora Lane, Tyrrell Davis.
THEME: A story of the circus, with Joe Cook the whole show.
- *RAINBOW MAN, THE (D-AT)**..... 8500
PARAMOUNT. (R) May 18, 1929. (TOS) June 22, 1929. With Eddie Dowling, Marian Nixon, Frankie Darro, Sam Hardy, Lloyd Ingram, George Hayes.
THEME: In which Rainbow Ryan proves himself worthy of a girl's love, and the love of a boy, to whom he plays father.
- RANGD (D-AT)**..... 5906
PARAMOUNT. (R) March 7, 1931. (NP) January 24, 1931.
- REACHING FOR THE MOON (MC)**..... 8239
UNITED ARTISTS. (R) February 21, 1931. (OP) December 20, 1930. With Douglas Fairbanks and Bebe Daniels.
- *RECAPTURED LOVE (D-AT)**..... 5993
WARNER BROS. (R) June 14, 1930. (OP) June 7, 1930. With Belle Bennett, John Halliday, Junior Durkin.
THEME: Drama of modern marriage with a novel triangle twist.
- *RED HOT RHYTHM (MC)**..... 5783 6981 6981
IRKO PATHE. (R) November 23, 1929. With Alan Hale, Walter O'Keefe, Kathryn Crawford, Josephine Dunn, Anita Garvin, Ilka Chase.
- REDEMPTION (D-AT)**..... 6819 6019
METRO-GOLDWYN-MAYER. (R) April 5, 1930. (NP) April 12, 1930. Sound on disc and film. With John Gilbert, Eleanor Boardman, Renee Adore, Conrad Nagel.
THEME: A debauchee atones for his wayward life by a noble sacrifice.
- REDUCING (C-AT)**..... 7023
METRO-GOLDWYN-MAYER. (R) January 3, 1931. (OP) December 13, 1930. With Mario Dressler, Polly Moran, William Collier, Jr., William Bakewell, Anita Pazo, Sally Eilers.
THEME: Two sisters who run a beauty establishment go in heavily for reducing treatments and a series of hilarious adventures ensue.
- RENDIT CONTROL (CD-AT)**..... 5958
METRO-GOLDWYN-MAYER. (R) November 15, 1930. (NP) October 11, 1930. With William Haines, Mary Moran, J. Miljan, Edward Nugent, Cliff Edwards, Charles King, J. C. Nugent, Patricia Garon, Polly Moran.
THEME: A clever crook sends out signals for a robbery over a radio station, and is finally unmasked.
- RENEGADES (D-AT)**..... 8400
FOX. (R) October 26, 1930. (NP) Aug. 30, Nov. 15, 1930. With Warner Baxter, Myrna Loy, Noah Berry, Gregory Gage, George Cooper, C. Henry Gordon, Colin Chase, Bela Lugosi.
THEME: Banded together because they revolted against discipline, these four legionnaires fight their comrades for the right to rule themselves.
- REND (D-AT)**..... 7000
SONO ART-WORLD WIDE. (R) September 1, 1930. (NP) November 18, 1930. Sound on disc and film. With Ruth Roland, Kenneth Thompson, Montagu Love, Sam Hardy.
THEME: A story of America's divorce haven, and adapted from Cornelius Vanderbilt, Jr.'s novel of the same title.
- RESURRECTION (D-AT)**.....
UNIVERSAL. (R) February 2, 1931. (NP) January 10, 1931. With John Boles, Lupe Velez, Wm. Kelchley, Nancy O'Neil, Rose Topley, Michael Mark, Sylvia Nadina.
THEME: Immortal story of love, deception, remorse and regeneration.
- RETURN OF DR. FU MANCHU, THE (M-AT)**..... 6587
PARAMOUNT. (R) May 17, 1930. (NP) May 10, 1930. With Warner Oland, Nell Hamilton, Jean Arthur, O. P. Heggie, William Austin, Evelyn Hall, David Dunbar, Tetsu Komai, Toyo Ita, Amrose Barker.
THEME: More and stranger adventure of the insidious one.
- *RETURN OF SHERLOCK HOLMES, THE (D-AT)**..... 6378 7012
PARAMOUNT. (R) October 26, 1929. (NP) November 16, 1929. Sound on disc. With Clive Brook, H. Reeves Smith, Betty Lawford, Charles Hay, Phillips Holmes, Donald Crisp, Harry T. Morey, Hubert Druce, Arthur Mack.
THEME: In which Sherlock Holmes in some of his clever disguises apprehends the villain.
- *RICH PEOPLE (CD-AT)**..... 6306 7122 7074
IRKO PATHE. (R) January 5, 1930. (NP) October 19, 1929. With Constance Bennett, Regis Toomey, Robert Ames, Mahlon Hamilton, Ilka Chase, John Loder, Polly Ann Young.
THEME: A story of a sailor's odd day.
- *RICHEST MAN IN THE WORLD, THE (D-AT)**..... 7716
METRO-GOLDWYN-MAYER. (R) June 28, 1930. (NP) June 21, 1930. Sound on disc and film. With Elvira Nugent, Louis Mann, Mary Moran, Lella Hyams, Robert Montgomery, Jeanne Wood, Francis X. Bushman, Jr.
THEME: A German emigrant sacrifices everything for his children and is saved by one of them when it appears certain he will lose his home and business.
- RIDER OF THE PLAINS, A (W)**..... 6 reels
SYNDICATE. (R) April 1, 1931. With Tom Tyler.
- *RIDERS OF THE NORTH (W)**..... 6 reels
SYNDICATE. (R) March 1, 1931. With Bob Custer.
- *RIDERS OF THE STORM (W)**..... 5 reels
SYNDICATE. (R) November, 1929. With Yakima Canutt.
- RIDIN' LAW (W-AT)**..... 5600
BIG 4. (R) May 24, 1930. (OP) July 5, 1930. Sound on film and disc. With Jack Perrin, Starlight, Yakima Canutt, Rene Borden, Jack Mower, Ben Corbet, Robert Walker, Fern Emmett, Pete Morrison, Olive Young.
- RIGHT OF WAY, THE (D-AT)**..... 6142
FIRST NATIONAL. (R) February 2, 1931. With Conrad Nagel, Loretta Young, Fred Kohler, William Janney, George Pearce, Emmett King, Harry Cording, Brandon Hurst, Hollivell Hobbes, Olive Tell, Yola D'Avril, Snitz Edwards.
THEME: A brilliant lawyer becomes a victim of amnesia as a result of a fight. How his life while in this state affects his real life forms the theme of the story.
- RIGHT TO LOVE, THE (D-AT)**..... 7120
PARAMOUNT. (R) December 27, 1930. (OP) December 6, 1930. With Ruth Chatterton, Paul Lukas, David Manners, George Baxter, Irving Pichel, Veda Buckland, Oscar Apfel.
THEME: Story of life in the farming country of the Middle West adapted from the novel of "Brook Evans" by Susan Glaspell.
- *RIVER, THE (D-PT. ME)**..... 6536 6808 6597
FOX. (R) October 8, 1929. (NP) November 23, 1929. With Charles Farrell, Mary Duncan, Ivan Linow, Margaret Mann, Alfredo Sabato.
THEME: The part the river plays in the lives of a man and a maid, including a whirlpool and a murder.
- *RIVER OF ROMANCE, THE (CD-AT)**..... 7208 7009
PARAMOUNT. (R) July 29, 1929. (NP) August 3, 1929. With Charles (Buddy) Rogers, Mary Brian, June Collyer, Ileney B. Walthall, Wallace Beery, Fred Kohler, Natalie Kingstone, Mrs. George Fawcett, Anderson Lawler, George Reed.
- RIVER'S END (D-AT)**..... 6774
WARNER BROS. (R) November 8, 1930. (NP) September 27, 1930. With Charles Bickford, Evelyn Knapp, J. Farrell MacDonald, Zasu Pitts, Walter McGrail, David Torrence, Junior Coughlin, Tom Santschl.
- *ROAD TO PARADISE (D-AT)**..... 6926
FIRST NATIONAL. (R) July 20, 1930. (OP) July 5, 1930. With Loretta Young, Jack Mulhall, George Barraud, Raymond Hatton, Kathryn Williams, Dot Farley, Winter Hall, Ben Hendricks, Jr., Georgette Rhodes, Purnell Pratt, Fred Kelsey.
THEME: Loretta Young, in a dual role, impersonates a society girl and robs her wall safe. She is caught but not prosecuted, and thereby hangs the tale.
- ROADHOUSE NIGHTS (CD-AT)**..... 7202 -
PARAMOUNT. (R) February 22, 1930. (NP) March 1, 1930. Sound-on-film. With Helen Morgan, Charles Buggles, Fred Kohler, Jimmy Durante, Fuller Mellich, Jr., Leon Donnelly, Tammany Young, Joe King, Lou Clayton, Eddie Jackson.
THEME: A story of a newspaper reporter breaking into a roadhouse for a story.
- *ROARING ADVENTURE (W)**..... 4344
UNIVERSAL. (R) October 6, 1929. With Jack Hoxie, Mary McAllister, Marin Sals, Francis Ford.
THEME: A rancher's son, who lives in the East, visits his father, and while there breaks up a gang of cattle thieves and finds the girl of his heart.
- *ROARING RANCH (W-AT)**..... 5242 6094 6094
UNIVERSAL. (R) April 27, 1930. (OP) May 24, 1930. With Hoot Gibson, Sally Eilers, Wheeler Oakman, Bobby Nelson, Frank Clark, Leo White.
THEME: Hero foils villain's attempt to rob him of rich oil lands, after they set fire to his ranch buildings.
- ROGUE OF THE RIO GRANDE**..... 5164
SONO ART-WORLD WIDE. (R) October 25, 1930. (OP) December 6, 1930. Sound on disc and film. With Myrna Loy, Raymond Hatton, Jose Bohr.
- ROGUE SDNG, THE (O)**..... 9723
METRO-GOLDWYN-MAYER. (R) May 10, 1930. (OP) February 1, 1930. Sound on disc and film. With Lawrence Tibbett, Catherine Dale Owen, F. Lake, Laurel and Hardy.
THEME: Story of a bandit chief who woos by means of his glorious voice.
- ROMANCE (D-AT)**..... 6977
METRO-GOLDWYN-MAYER. (R) July 26, 1930. (NP) August 30, 1930. With Greta Garbo, Gavin Gordon, Lewis Stone.
THEME: Adaptation of the stage play, dealing with the love of an actress for a clergyman.
- ROMANCE OF RIO GRANDE (D-AT, S)**..... 7757 8862 8652
FOX. (R) November 17, 1929. With Warner Baxter, Antonio Moreno, Mary Duncan, Mona Maris, Robert Edison, Agostino Boratto, Albert Roccardi, Mrs. Jimenez, Majel Coleman, Charles Byers, Merrill McCormick.
THEME: Collego bred son of a Mexican mother and American father is attacked by bandits. Taken to grandfather's ranch, where there is a clash between grandfather and nephew.
- ROSE OF RIO GRANDE**..... 6 reels
SYNDICATE. (R) May 1, 1930. With Tom Tyler.
- ROUGH ROMANCE (D-AT, S)**..... 4800
FOX. (R) January 18, 1930. (OP) June 21, 1930. With George O'Brien, Helen Chandler, Antonio Moreno, Noel Francis, Eddie Borden, Harry Cording, Roy Stewart, David Hartford, Frank Lanning.
THEME: The life and death struggle between two men of the great open spaces; one a stalwart young lumberjack, the other a menacing desperado—and the love-inspired bravery of a lonely woodland lass.
- *ROUGH WATERS (D-TME)**..... 4280
WARNER BROS. (R) June 7, 1930. (OP) July 26, 1930. With Rin-Tin-Tin, Jobyna Ralston, Lane Chandler, Walter Miller.
- ROYAL BED, THE (D-AT)**..... 6791
RADIO PICTURES. (R) January 15, 1931. (OP) December 13, 1930. With Lowell Sherman, Mary Astor.
- ROYAL FAMILY OF BROADWAY, THE (CD-AT)**..... 7325
PARAMOUNT. (R) January 31, 1931. (NP) January 3, 1931. With Ina Claire, Fredric March, Mary Brian, Henrietta Crossman, Charles Starrett, Arnold Koff, Frank Conroy, Royal G. Stout, Elsie Edmond, Murray Alper, Wesley Stark, Heerschel Mayall.
THEME: The story of a famous theatrical family, The Cavendishes, adapted from the highly successful Broadway stage play, "The Royal Family," by Edna Ferber and George S. Kaufman.
- *ROYAL ROMANCE, A (F-AT)**..... 6359
COLUMBIA. (R) March 17, 1930. Sound on disc and film. With William Collier, Jr., Pauline Starke, Clarence Muse, Ann Brody, Eugenie Besserer, Walter P. Lewis, Betty Boyd, Ulrich Haupt, Bert Sprotte, Dorothy De Borda.
THEME: A farce based on "Private Property."

S

- SACRED FLAME, THE (D-PT. ME)**..... 6015
WARNER BROS. (R) November 30, 1929. With Paulino Frederick.
THEME: She loves one of two brothers, and when he's crippled and urges her to go about with the other she comes to love him instead. The cripple's death casts suspicion upon them, but the mother explains she innocently was the cause.
- SAFETY IN NUMBERS (CD-AT, S)**..... 7074
PARAMOUNT. (R) June 21, 1930. (NP) May 3, 1930. With Charles Rogers, Josephine Dunn, Roscoe Karns, Virginia Bruce, Carol Lombard, Katherine Crawford.
THEME: Three beauties of the Broadway stage try to mother Buddy Rogers.
- *SAILOR'S HOLIDAY (CD-AT)**..... 5299 5354 5260
PATHE. (R) September 14, 1929. With Alan Hale, Sally Eilers, George Cooper, Paul Hurst, Fitch, David Butler, Rex Bell, John Brendon.
THEME: A story of a sailor's off day.
- *SALLY (D-AT)**..... 9277
FIRST NATIONAL. (R) January 12, 1930. With Marilyn Miller, Alexander Gray, Joe E. Brown, T. Roy Barnes, Pert Kelton, Ford Sterling, Maude Turner Gordon, Nora Lane, E. J. Radcliffe, Jack Duffy.
THEME: A former waitress makes good as a follies dancer and wins the man she loves.
- *SALUTE (D-AT)**..... 6438 7678 7721
FOX. (R) September 1, 1929. (NP) October 26, 1929. With George O'Brien, William Janey, Frank Albertson, Lumsden Hare, Stepiu Fitchit, David Butler, Rex Bell, John Brendon.
THEME: One brother at West Point, the other at Annapolis.
- SANTA FE TRAIL, THE (W-AT)**..... 5839
PARAMOUNT. (NP) August 30, 1930. (NP) October 25, 1930. With Richard Arlen, Rosita Moreno, Dugene Pallette, Mitzl Green, Junior Durkin, Hooper Atchley, Luis Alberni, Lee Slumway.
THEME: The story of a land poor Scnor, a mortgage grabbing cafe proprietor and a near massacre by Indians.
- *SAP, THE (CD-AT)**..... 7310
WARNER BROS. (R) November 9, 1929. With Edward Everett Horton, Patsy Ruth Miller, Franklin Panborn, Edna Murphy, Alan Hale, Russell Simpson, Louise Carver, Jerry Mandy.
THEME: When the struggling inventor finds that his brother-in-law has embezzled from the bank of which he is clerk, and that the cashier has done ditto, the inventor frames a fake hold up, gets his share, succeeds in speculation and buys out the bank.
- SAP FROM SYRACUSE, THE (C-AT, S)**..... 6108
PARAMOUNT. (R) July 26, 1930. (OP) August 2, 1930. With Jack Oakie, Ginger Rogers, Granville Bates, George Barbier, Sidney Higgs, Betty Starbuck, Verree Teasdale, J. Malcolm Dunn, Bernard Jukes, Walter Fener, Jack Daley.
THEME: It is a story of a sap, a group of practical jokers, a pair of crooks, a girl and a mine.
- *SARAH AND SON (D-AT)**..... 6868
PARAMOUNT. (R) March 2, 1930. (NP) March 2, 1930. With Ruth Chatterton, Frederic March, Fuller Mellich, Jr., Philip de Lacy.
THEME: A story of mother love.
- *SATURDAY NIGHT KID, THE (D-AT)**..... 6392 6015
PARAMOUNT. (R) October 26, 1929. (NP) November 2, 1929. Sound on disc. With Clara Bow, James Hall, Jean Arthur, Charles Selton, Ethel Wales, Frank Ross, Edna May Oliver, Heymen Meyer, Eddie Dunn, Leone Lane, Jean Harlow.
THEME: The ever present triangle in the lives of a boy and girl.
- *SATURDAY'S CHILDREN (D-TME)**..... 7950
FIRST NATIONAL. (R) April 14, 1929. (TOS) May 25, 1929. With Corinne Griffith, Grant Withers, Albert Conroy, Alma Tell, Lucien Littlefield, Charles Lane, Ann Schaeffer, Marela Harris.
THEME: A marriage. No money and they part. He returns. They quarrel. He returns again as a lover. Okay.
- *SCANDAL (D)**..... 7200
AMKINO. (R) October, 1929. With L. Filkovskaya.

*SCANDAL (D-TME).....6475 6675
 UNIVERSAL (R) May 4, 1929. (TOS) June 13, 1929. With Laura LaPlante, John Boles, Jane Winton, Huntley Gordon, Nancy Dover, Eddie Phillips, Julia Swayne Gordon.
 THEME: A society whirl, including polo and a murder.

SCANDAL SHEET (D-AT).....6689
 PARAMOUNT (R) January 31, 1931. (OP) December 20, 1930. With George Bancroft, Clive Brook, Kay Francis, Regis Toomey, Frances Dee.

SCARFACE (D-AT).....
 UNITED ARTISTS. Produced by Howard Hughes.

SCARLET PAGES (D-AT).....5937
 FIRST NATIONAL (R) September 28, 1930. (OP) August 9, 1930. Sound on disc. With Elsie Ferguson, Marian Nixon, Grant Withers, John Halliday, Charlotte Walker, Daisy Belmore, Neely Edwards, Helen Ferguson, DeWitt Jennings.
 THEME: A woman attorney, in defending a case, is confronted with a scarlet page from her past.

*SCARLET SEAS (D-TME).....6237
 FIRST NATIONAL (R) January 12, 1929. (TOS) February 2, 1929. Sound on disc. With Richard Barthelmess, Betty Compson, Loretto Young, James Bradbury, Sr., Jack Curtis, Knute Erickson.
 THEME: A story of the sea, and the hard fighting men who sail it.

SCOTLAND YARD (O-AT).....6750
 FOX (R) October 19, 1930. (NP) October 25-November 15, 1930. With Edmund Lowe (dual role), Joan Bennett, Donald Crisp, Georges Renevant, Lumsden Hare, David Torrence, Barbara Leonard, Halliwell Hobbes, Carroll Naisb, Arnold Lucy.
 THEME: Affection is revived in the heart of a beautiful young English noblewoman through the medium of plastic surgery when fate puts another man in her deceased husband's place.

SEA BAT, THE (Mel-AT).....6253
 METRO-GOLDWYN-MAYER (R) July 5, 1930. (OP) May 3, 1930. With Charles Bickford, John Miljan, Raquel Torres, Nils Asther.
 THEME: Dramatic love story against a tropical background.

SEA GOO, THE (CO-AT).....6534
 PARAMOUNT (R) September 13, 1930. (NP) August 23, 1930. With Richard Arlen, Fay Wray, Eugene Palette, Ivan Simpson, Robert Gleckler.
 THEME: A tale of rivalry to the death between an old-fashioned villain and a new-fashioned hero, both adventurers and both skipper of South Sea trading vessels.

SEA LEGS (C-AT).....5673
 PARAMOUNT (R) November 29, 1930. (NP) November 29, 1930. With Jack Oakie, Harry Green, Eugene Palette, Lillian Roth.
 THEME: This picture presents Jack Oakie in the garb of a Frenchman.

SEA WOLF, THE (O-AT).....8000
 FOX (R) September 21, 1930. (NP) October 11, 1930. With Milton Sills, Jane Keith, Raymond Hackett, Mitchell Harris, Nat Pendleton, John Rogers, Harold Kinney, Sam Allen, Harry Tenbrook.
 THEME: The experiences of a woman, a boy whom she is trying to save from going to the dogs and a cruel sea captain.

SEAS BENEATH (D-AT).....9100
 FOX (R) March 29, 1931. With George O'Brien, Marion Lessing, Warren Hymer, William Collier, Sr., Walter C. Kelly, Walter McGrail, Nat Pendleton, Maurice Murphy, Larry Kent, Gaylord Pendleton, Henry Victor, John Loder, Mona Maris, Ferdinand Schumann-Heink, Harry Tenbrook, Harry Weil, Terry Hay, Ben Hall, Hans Furberg, Francis Ford.
 THEME: Commander Boh Kingsley, U. S. N., is placed in command of a mystery ship with confidential orders to seek out and destroy a dangerous submarine which had become the scourge of the seas.

*SECOND CHOICE (O-AT).....6150
 WARNER BROS. (R) January 4, 1930. With Dolores Costello.

*SECONO FLOOR MYSTERY, THE (My-AT).....5268
 WARNER BROS. (R) April 26, 1930. (OP) May 10, 1930. With Grant Withers, Loretta Young, H. B. Warner, Claire McDowell, Sidney Tracy, Crauford Kent.
 THEME: Mystery drama based on the novel, "The Arony Column," by Earl Derr Biggers.

SECONO WIFE (Mel-AT).....6058
 RADIO PICTURES (R) February 9, 1930. With Conrad Nagel, Betty Compson.

*SECRET SIX, THE (D-AT).....
 METRO-GOLDWYN-MAYER (R) April 25, 1931. With Wallace Beery, Marjorie Rambeau, Jean Harlowe, John Miljan, Johnny Mack Brown, Charles Gable, De Witt Jennings.
 THEME: Exciting intrigue fostered by an unscrupulous ring of men in a moderate American city.

SEE AMERICA THIRST (C-AT).....6256
 UNIVERSAL (R) November 24, 1930. (NP) October 25, 1930. With Harry Langdon, Slim Summerville, Bessie Love, Tom Kennedy, Matthew Betz, Mitchell Lewis, Stanley Fields, Lloyd Whitlock, Dick Alexander, Lew Hearn, LeRoy Mason.
 THEME: Two hoboes fall heir to a cargo of wet goods that belongs to a gang of racketeers.

SEEO (O-AT).....
 UNIVERSAL (PR) April 18, 1931. With John Boles, Genevieve Tobin, Lois Wilson, Richard Tucker, Jed Prouty, ZaSu Pitts, Dickey Moore, Don & Terry Cox, Jack & Bill Willis, Arthur East, Luana Walters, Francis Dade.
 THEME: Story of love, passion and parenthood, centralized among the members of an amazing American family.

*SEEDS OF FREEDOM (O).....6900
 AMKINO (R) September, 1929. With L. M. Leondoff.

*SENOR AMERICANO (W-AT).....5412 6592 6450
 UNIVERSAL (R) November 10, 1929. With Ken Maynard, Kathryn Crawford, J. P. McGowan, Gino Corrado, Tarzan the horse, Frank Beale, Frank Yaconnelli.
 THEME: Young American wins the heart of a Spanish girl by saving her father from losing his ranch because of a crooked land dealer.

*SEVEN DAYS LEAVE (D-AT).....6507 7300
 PARAMOUNT (R) January 25, 1929. (NP) February 1, 1930. With Gary Cooper, Beryl Mercer, Dalsey Belmore, Nora Cecil, Temple Pigott, Arthur Hoyt, Arthur Metcalfe.

*SEVEN FACES (D-AT).....8219 7577
 FOX (R) December 1, 1929. With Paul Muni, Marguerite Churchill, Lester Lonergan, Eugenie Besserer, Gustav von Seyffertitz, Russell Gleason, Walter Rogers.

*SEVEN KEYS TO BALDPAE (My CO-AT).....6579
 RADIO PICTURES (R) January 12, 1930. With Richard Dix, M. Seegar.

SHADOW OF THE LAW (D-AT).....6392
 PARAMOUNT (R) June 14, 1930. (NP) June 28, 1930. With William Powell, Marion Schilling.
 THEME: William Powell tries to go straight after a spectacular jail break.

SHAOO RANCH (W-AT).....5766
 COLUMBIA (R) September 10, 1930. (OP) November 15, 1930. With Buck Jones, Marguerite De La Motte, Kate Price, Ben Wilson, Al Smith, Frank Rice, Ernie Adams, Slim Whitaker and Robert MacKenzie.
 THE second of the "Buck Jones Specials."

*SHAQY LAQY, THE (D-Synchronized).....6132
 PATHE (R) January 29, 1929. With Phyllis Haver, Robert Armstrong, Louis Wolheim, Russell Gleason.
 THEME: The story of a girl who innocently becomes involved in a New York murder case, and later in a smuggling plot.

*SHANGHAI LAQY (CO-AT).....5847 6043 5926
 UNIVERSAL (R) November 17, 1929. (NP) December 7, 1929. With Mary Nolan, James Murray, Wheeler Oakman, Anders Randolph, Yola D'Avril, Mona Maris, Jimmie Leong, Irma Lowe, Lydia Yeamans Titus.
 THEME: Two people, a man and a girl who have strayed from the straight and narrow find love in spite of odds, which reforms them.

*SHANNONS OF BROADWAY (C-AT).....6155
 UNIVERSAL (R) December 8, 1929. With James Gleason, Lucille Webster Gleason, Mary Philbin, James Brown, Harry Tyler, Helen Mehrmann, Slim Summerville, Tom Kennedy, Walter Brennan, Alice Allen, Robert T. Haines.
 THEME: A Broadway musical comedy team buys an hotel in a little New England town, and after many tribulations, sell it for \$25,000.

*SHE COULDN'T SAY NO (MC).....6413
 WARNER BROS. (R) February 15, 1930. (NP) February 22, 1930. With Winnie Lightner, Chester Morris, Johnny Arthur, Sally Eilers, Tully Marshall, Phyllis Havers.

*SHE GOT WHAT SHE WANTED (O-AT).....8203
 TIFANY (R) December 18, 1930. (OP) October 18, 1930. With Betty Compson, Lee Tracy, Alan Hale, Gaston Glass, Dorothy Christy, Fred Kelsey.
 THEME: The story of a woman who seeks the spirit of true love—and finds it.

SHE'S MY WEAKNESS (CO-AT).....6727
 RADIO PICTURES (R) August 1, 1930. (OP) June 28, 1930. With Sue Carol, Arthur Lake, Lucien Littlefield and William Collier, Sr.

SHEER LUCK (ME).....6 reels
 BIG 4 (R) January 26, 1931. (OP) July 5, 1930. Sound on disc. With Jobyna Balston, Nick Stuart, Bobby Brown, Reed Howes, Philo McCullough, John Ince, Margaret Landis.

*SHIP FROM SHANGHAI, THE (O-AT).....6225
 METRO-GOLDWYN-MAYER (R) July 21, 1930. (NP) May 3, 1930. Sound on film and disc. With Louis Wolheim, Conrad Nagel, Carmel Myers, Holmes Herberth, Zeffe Tilbury, Ivan Linow, Jack MacDonald.
 THEME: A half-crazed sailor piloting a ship on which are many interesting people.

*SHOW BOAT (O-AT).....10290 11772
 UNIVERSAL (R) With Laura La Plante, Joseph Schildkraut, Emily Fitzroy, Otis Harlan, Helen Moran, Jany LaVerne, Alma Ruhens, Jack McDonald, Neely Edwards.
 THEME: A story of the Mississippi.

*SHOW FOLKS (CO-ME).....6581 6581
 PATHE (R) October 21, 1929. With Eddie Quillan, Lina Basquette, Robert Armstrong, Carol Lombard, Bessie Barriscale, Crauford Kent.

*SHOW GIRL IN HOLLYWOOD (D-AT).....7213
 FIRST NATIONAL (R) April 20, 1930. (NP) May 10, 1930. Sound on disc. With Alice White, Jack Mulhall, Ford Sterling, Blanche Sweet, John Miljan, Virginia Sale, Spec O'Donnell, Lee Shumway, Herman Binx.
 THEME: The story of a girl who, when started, becomes unbearably temperamental. Shows the stupidities of her attitude by her sweetheart, she goes back to work and becomes a spectacular success.

SHOW OF SHOWS (MC).....11692
 WARNER BROS. (R) December 28, 1929. With 77 stars, including John Barrymore, Monte Blue, Ted Lewis, Richard Barthelmess, Sally Blane, Irene Bordoni, Dolores Costello, Frances Lee, Douglas Fairbanks, Jr., Frank Fay, Win-Lightner, Nick Lucas, Jack Mulhall, Rin-Tin-Tin, Ren Turpin, Grant Withers.

*SILENT ENEMY, THE (O).....7551 7551
 PARAMOUNT (R) August 2, 1930. (OP) May 17, 1930.
 THEME: The story of the enemy that has long confronted the red skinned natives of the Hudson Bay country.

SILVER HORDE (O-AT).....6735
 RADIO PICTURES (R) October 25, 1930.

(OP) September 27, 1930. With Evelyn Brent, Louis Wolheim, Jean Arthur, Raymond Hatton, Joel McRea.

*SIN FLOOD (D-AT).....
 FIRST NATIONAL (R) 1930. Sound on disc. With Douglas Fairbanks, Jr., Dorothy Revier, Noah Beery, Anders Randolf.

SIN TAKES A HOLIDAY (O-AT).....7304
 RKO PATHE (R) November 23, 1930. (NP) November 29-December 6, 1930. With Constance Bennett, Kenneth MacKenna, Basil Rathbone, Rita LaRoy, Louis Bartels.
 THEME: A young girl, secretary to a lawyer marries her employer in order to foil a designing woman. She blossoms into a society woman of great allure and thereby wins the love of her husband.

*SIN TOWN (W).....4554
 PATHE (R) January 20, 1929. With Elinor Fair, Ivan Lebedeff, Hugh Allan, Jack Oakie.
 THEME: The experiences of two buck privates after the war, in a village known as "Sin Town" which is dominated by a ruffian and his gang.

*SINGER OF SEVILLE, THE (D-AT).....9178
 METRO-GOLDWYN-MAYER. Sound on disc and film. With Ramon Novarro, Dorothy Jordan, Renee Adoree, Ernest Torrence, Nance O'Neill, Marie Dressler.
 THEME: The romantic career of a young Spanish student with an operatic voice.

SINGLE SIN, THE (O-AT).....
 TIFANY (R) February 25, 1931. (NP) February 21, 1931. With Bert Lytell, Kay Johnson, Paul Hurst, Matthew Betz, Robert Emmett O'Connell.
 THEME: The battle of a woman to reestablish herself after she has lost friends, position and prestige.

*SINGLE STANARO, THE (D-ME).....6569
 METRO-GOLDWYN-MAYER (R) July 21, 1930. With Greta Garbo, Nils Asther, John Mack Brown, Dorothy Sebastian, Lanc Chandler, Robert Castle, Malton Hamilton, Kathryn Williams, Zeffe Tilbury.
 THEME: A girl meets a sailor she loves. He is called away and she marries another man. The sailor returns, but against her wishes the girl sticks to her husband and baby.

SINNERS HOLIDAY (Mel-AT).....5536
 WARNER BROS. (R) October 11, 1930. (NP) October 25, 1930. With Grant Withers, Evalyn Knapp, James Cagney, Joan Blondell, Lucille La Verne, Noel Madison, Otto Hoffman, Warren Hymer, Fumell B. Pratt, Ray Gallagher, Hank Mann.
 THEME: A story set against the background of an amusement park and picturing the lives of concessionaires and centering about the machinations of an undercover beer racket.

SINS OF THE CHILDREN (O-AT).....7716
 METRO-GOLDWYN-MAYER (R) June 28, 1930. (NP) June 21, 1930. Sound on disc and film. With Elliott Nugent, Louis Mann, Mary Doran, Leila Hyams, Robert Montgomery, George Wood, Francis X. Bushman, Jr.
 THEME: A German emigrant sacrifices everything for his children and is saved by one of them when it appears certain he will lose his home and business.

SISTERS (O-AT).....6284
 COLUMBIA (R) June 15, 1930. (OP) June 28, 1930. With Sally O'Neil, Molly O'Day, Russell Gleason, James Robards, Morgan Wallace, John Fee, Carl Stockdale.

SIT TIGHT (C-AT).....7108
 WARNER BROS. (R) February 28, 1931. (OP) October 4, 1930. With Winnie Lightner, Joe E. Brown, Claudia Dell, Paul Gregory, Lotti Loder, Hobart Bosworth, Frank Gregory, Snitz Edwards.
 THEME: Winnie Lightner as an owner of a health institute and Joe E. Brown as a would-be-wrestler, and the experiences that befall them.

*SKIN DEEP (O-PT, ME).....5940
 WARNER BROTHERS. (TOS) October 5, 1929. With Monte Blue, Betty Compson, John Davidson, Tully Marshall.

*SKINNER STEPS OUT (AT).....6645 6652 6521
 UNIVERSAL (R) December 4, 1929. With Glenn Tryon, Merna Kennedy, E. J. Ratcliffe, Burr McIntosh, Lloyd Whitlock, Kathryn Terpan, Edna Marian.
 THEME: Skinner finally wins the position which he makes his wife believe he has.

SKIPPY (C-AT).....
 PARAMOUNT (R) April 25, 1931. With Jackie Cooper, Jackie Searl, Robert Cooran, Mitzl Green.

SKY HAWK (D-AT).....6966 7100 6927
 FOX (R) January 29, 1930. With John Garrick, Helen Chandler, Gilbert Emery, Lennox Pawle, Lumsden Hare, Billy Bevan, Daphne Pollard, Joyce Compton.
 THEME: Lone Pilot in combat with giant dirigible, proves his courage.

*SLIGHTLY SCARLET (O-AT).....5234 5234
 PARAMOUNT (R) February 22, 1930. (NP) March 8, 1930. Sound on film. With Evelyn Brent, Clive Brook, Paul Lukas, Eugene Palette, Helen Ware, Virginia Bruce, Henry Wadsworth, Claud Allister, Christiane Yves, Morgan Farley.
 THEME: A charming American girl and a debonaire Englishman flirt in Paris.

*SMILING TERROR (W).....4525
 UNIVERSAL (R) June 30, 1929. With Ted Wells, Derelys Perdue, Al Ferguson, Red Osborne.
 THEME: In which a gold mine is "salted" and sold for real, and the later discovery that there really is gold in it.

*SO LONG LETTY (O-AT).....5865
 WARNER BROS. (R) November 16, 1929. (NP) January 17, and February 8, 1930. With Charlotte Greenwood, Bert Roach, Grant Withers, Claude Gillingwater, Patsy Ruth Miller, Helen Foster, Marlon Byron.

*SMILING IRISH EYES (O-AT).....7932 8550
 FIRST NATIONAL (R) July 28, 1929. Sound

on disc. (NP) September 7, 1929. With Colleen Moore, James Hall, Claude Gillingwater, Robert Homans, Aggie Herring, Betty Francisco, Juliana Johnston, Robert O'Connor, John Beck, Edward Earl, Tom O'Brien, Oscar Apfel. **THEME:** The vicissitudes of a romance between an Irish colleen and a young violinist.

***SO THIS IS COLLEGE (C-AT).....6104 9143**
METRO-GOLDWYN-MAYER. (R) October 26, 1929. With Elliott Nugent, Robert Montgomery, Sally Starr.
THEME: Two college pals who get into a quarrel over a girl. But they succeed in winning the championship football game.

SO THIS IS LONDON (C-AT).....8298 8298
FOX. (R) June 8, 1930. (NP) May 31, 1930. Sound on disc and film. With Will Rogers, Irene Rich, Frank Albertson, Maureen O'Sullivan, Lumsden Hare, Martha Lee Sparks, Mary Forbes, Dorothy Christy, Ellen Woodstein.
THEME: A story of misunderstandings between Americans and Britons with many pierced shafts thrown in, but ending in a happy compromise and mutual understanding.

SOCIAL LION, THE (C-AT).....5496
PARAMOUNT. (R) June 7, 1930. (NP) June 21, 1930. With Jack Oakie, Mary Brian, Skeets Gallagher, Olive Borden.
THEME: Smart cracking Jack Oakie in a story of an amateur pugilist trying to go society.

SOLDIER'S PLAYTHING, A (CD-AT).....5166
WARNER BROS. (R) November 1, 1930. With Lott Loder, Harry Langdon, Ben Lyon, Jean Hersholt, Noah Beery, Fred Kohler, Otto Matison, Lee Moran, Marie Astaire, Frank Campeau.
THEME: When the business of making fun and love becomes entangled with army discipline—comedy and romance just after the armistice.

SOLOIERS AND WOMEN (D-AT).....6671
COLUMBIA. (R) April 1, 1930. With Allison Franke, Grant Withers, Helen Johnson, Walker McGrail, Emmett Corrigan, Blanche Friderick, Wade Boteler, Ray Largay, William Colvin, Sam Nelson.
THEME: A story of the U. S. Marines in Haiti.

SOM BRAS DE GLDRIA. SONO ART-WORLD WIDE. (R) February, 1930. Sound on disc and film. Spanish version of "Blaze o' Glory." With Jose Bohr.

***SON OF THE GODS (D-AT).....8344**
FIRST NATIONAL. (R) March 9, 1930. Sound on disc. With Richard Barthelmess, Constance Bennett, Dorothy Matthews, Barbara Leonard, Jimmy Eagles, Frank Albertson, Mildred Von Dorn, King Hoo Chang, Geneva Mitchell.
THEME: The heartbreaks of a young American who has been reared by a Chinese.

SDNG OF KENTUCKY, A (D-AT).....7519 7281
FOX. (R) November 10, 1929. With Lols Moran, Joe Wagstaff, Dorothy Burgess, Douglas Gilmore, Hedda Hopper, Edward Davis, Herman Bing, Bert Woodruff.
THEME: Back track romance centered around the Kentucky Derby.

***SDNG OF LOVE (D-AT).....7720**
COLUMBIA. (R) November 25, 1929. With Belle Walker, Ralph Graves, David Durand, Eunice Quedens, Arthur Houseman, Charles Wilson.

SONG O' MY HEART (D-AT, S).....7740
FOX. (R) September 7, 1929. (OP) March 15, 1930. With John McCormack, Alice Joyce, Maureen O'Sullivan, Jean Clifford, J. M. Kerrigan, John Garrick, Edwin Schneider, Farrell Macdonald, Elsie Elser, Emily Fitzroy, Abree de Sequeira, Edward Martindel.
THEME: A story laid in the Ireland of beauty, tradition and sentiment.

SONG OF SDNGS (MC).....11692
WARNER BROS. (R) December 28, 1929. With 77 stars, including John Barrymore, Monte Blue, Ted Lewis, Richard Barthelmess, Sally Lane, Irene Bordoin, Dolores Costello, Frances Lee, Douglas Fairbanks, Jr., Frank Fay, Winnie Lightner, Nick Lucas, Jack Mulhall, Rin-Tin-Tin, Ben Turpin, Grant Withers.

SONG OF THE CABALLERO.....6524
UNIVERSAL. (R) June 29, 1930. (OP) July 12, 1930. With Ken Maynard.

***SDNG OF THE FLAME (D-AT).....6503**
FIRST NATIONAL. (R) May 25, 1930. (NP) May 17, 1930. Sound on disc. With Bernice Claire, Alexander Gray, Noah Beery, Alice Gentle, Bert Roach, Inez Courtney, Shep Camp, Ivan Linow.
THEME: A story of a scheming revolutionist in Russia.

SONG OF THE WEST (D).....7185
WARNER BROS. (R) March 15, 1930. With John Boles, Vivienne Segal, Joe E. Brown, Edward Martindel, Harry Gribbon, Marie Wells, Sam Hardy, Marion Byron, Rudolph Cameron.
THEME: The story of a man, discharged from the army, who becomes an Indian scout, kills his enemy by accident, masquerades as a parson, marries a colonel's daughter, becomes a gambler, goes to the dogs after estrangement from his wife and finally stages a comeback and is reinstated in the army.

SONS O' GUNS (MC).....
UNITED ARTISTS. With Al Jolson.

***SDNS OF THE SADDLE (W-AT).....6872**
UNIVERSAL. (R) August 3, 1930. (OP) August 9, 1930. With Ken Maynard, Doris Hill, Joe Girard, Francis Ford, Harry Todd.

***SDPHMDRE, THE (C-AT).....5799 6653 6526**
PATHE. (R) October 24, 1929. (NP) August 24, 1929. With Eddie Quillan, Safly O'Neil, Stanley Smith, Jeannette Loff, Russell Gleason, Sarah Padden, Brooks Benedict, Spee O'Donnell.

***SDUTH SEA ROSE (D-AT).....6489 6353**
FOX. (R) December 8, 1929. With Lenore Ulric, Charles Bickford, Kenneth McKenna, Farrell MacDonald, Elizabeth Patterson, Tom Patricola, Ilka Chase, George MacFarlane,

Ben Hall, Daphne Pollard, Roscoe Ates, Charlotte Walker, Emil Chautard.

SOUP TO NUTS (C-AT).....6340
FOX. (R) September 28, 1930. (OP) October 25, 1930. With Ted Healy, Frances McCoy, Stanley Smith, Lucile Browne, Charles Waininger, Hallam Cooley, George Bickel, William H. Tooker.
THEME: A sentimental love story between two delightful youngsters played against a background of farce, wit and downright "nut" humor.

SOUTHERNER, THE (D-AT).....7481
METRO-GOLDWYN-MAYER. See "Prodigal, The."

***SPEAKEASY (CD-AT).....5775**
FOX. (R) March 21, 1930. Sound on film. (NP) April 27, 1929. With Paul Page, Lola Lane, Henry B. Walthall, Helen Ware, Warren Hymer, Stuart Erwin, Sharon Lynn, Erville Anderson, James Guilfoyle, Helen Lynch, Marjorie Beebe, Sailor Vincent, Joseph Cawthorn, Ivan Linow.
THEME: Amateur detective discovers foul murder to be suicide.

***SPEEDWAY (CD-ME).....6962**
METRO-GOLDWYN-MAYER. (R) September 7, 1929. Sound on disc. With William Haines, Anita Page, Ernest Torrence, John Miljan, Karl Dane.
THEME: A youth who wins the first victory for an old racing veteran. And also the girl.

***SPITE MARRIAGE (C-ME).....7047**
METRO-GOLDWYN-MAYER. (R) April 6, 1929. With Buster Keaton, Dorothy Sebastian, Edward Earle, Lella Hyams, William Reuther, John Byron.
THEME: A girl who marries a man she doesn't love just to spite another man. But she learns to love her husband.

SPOILERS (D-AT).....8128
PARAMOUNT. (R) September 20, 1930. (NP) September 13, 1930. With Gary Cooper, Kay Johnson, Betty Compton, William Boyd, Harry Green, James Kirkwood, Oscar Apfel.

SPRING IS HERE (MC).....6386
FIRST NATIONAL. (R) April 13, 1930. (OP) April 26, 1930. Sound on disc. With Lawrence Gray, Bernice Claire, Alexander Gray, Louise Fazenda, Ford Sterling, Inez Courtney.

SPURS.....5303
UNIVERSAL. (R) July 20, 1930. (NP) September 6, 1930. With Hoot Gibson and Helen Wright.
THEME: Conflict of two men for love of the same girl whose choice is not made until the storm reveals it to her.

***SQUALL, THE (D-AT).....7085 9456**
FIRST NATIONAL. (R) May 26, 1930. Sound on disc. (NP) June 29, 1929. With Myrna Loy, Alice Joyce, Richard Tucker, Carroll Nye, Loretta Young.
THEME: The story of a gypsy girl, who fascinated by a rich country gentleman, nearly ruins his home life.

SQUEALER, THE (D-AT).....6358
COLUMBIA. (R) August 20, 1930. (OP) September 13, 1930. With Jack Holt, Dorothy Revier, Davey Lee, Matt Moore, Zasu Pitts, Robert Ellis, Matthew Betz, Arthur Housman, Louis Natheaux, Eddie Kane and Eddie Sturgis.
THEME: Drama of New York's underworld.

***STAIRS OF SAND (D).....4900**
PARAMOUNT. (R) June 8, 1929. With Wallace Beery, Jan Arthur, Phillips R. Holmes, Fred Kohler, Chester Conklin, Guy Oliver, Lillian Worth, Frank Rice, Clarence Sherwood.
THEME: A bold handit who finally allows the hero and heroine to love each other without interfering.

STEPPING OUT (C-AT).....
METRO-GOLDWYN-MAYER. (R) April 18, 1931. (NP) March 21, 1931. Sound on film and disc. With Reginald Denny, Charlotte Greenwood, Lella Hyams, Merna Kennedy, Cliff Edwards, Lillian Rond, Richard Tucker.

STOLEN HEAVEN (D-AT).....6832
PARAMOUNT. (R) February 21, 1931. With Nancy Carroll, Phillips Holmes.

STORM, THE (D-AT).....7203
UNIVERSAL. (R) August 18, 1930. (NP) August 30, 1930. With Lane Velez, Paul Cavanaugh, William Boyd, Alphonz Ethier, Ernie S. Adams.
THEME: The story of two men and a girl narrowed by storms in a lonely cabin in the Northwest.

***STDRM DVER ASIA (D).....**
AMKINO. (NP) Sept. 13, 1930.

***STRANGERS MAY KISS (D-AT).....6930**
METRO-GOLDWYN-MAYER. (R) March 21, 1931. (NP) February 28, 1931. Sound on film and disc. With Norma Shearer, R. Montgomery, Nell Hamilton, M. Rameau, Irene Rich, Hedda Hopper, Hale Hamilton.
THEME: A woman's search for love takes her throughout the Continent and produces an unexpected climax.

***STREET OF CHANCE (D-AT).....5962 7023**
PARAMOUNT. (R) February 8, 1930. Sound on film. With William Powell, Jean Arthur, Kay Francis, Regis Toomey, Stanley Fields, Brooks Benedict, Betty Francis, John Risco, Joan Standing, Maurice Black, Irving Bacon.
THEME: The story of the all-absorbing power in a man's life—gambling.

STRICTLY DISHONORABLE (CO-AT).....
UNIVERSAL.

STRICTLY MODERN (CD-AT).....5632
FIRST NATIONAL. (R) March 2, 1930. Sound on disc. With Dorothy Mackall, Sidney Blackmer, Lulanne Johnston, Warner Richmond.

STRICTLY UNCONVENTIONAL (CD-AT).....4970
METRO-GOLDWYN-MAYER. (R) April 19, 1930. (OP) February 22, 1929. Under title "The Circle." Sound on disc and film. With Catherine Dale Owen, Allison Skisworth, Paul Cavanaugh, Lewis Stone, Ernest Torrence.
THEME: Adaptation of Somerset Maugham's brilliant comedy of English society folk.

***STUDIO MURDER CASE, THE (My-AT).....6500**
PARAMOUNT. (R) June 1, 1929. (TOS) June 22, 1929. With Neil Hamilton, Warner Oland, Fredric March, Florence Eldridge, Doris Hill, Eugene Palette, Chester Conklin, Lane Chandler, Gardiner James, Guy Oliver, E. H. Calvert, Donald MacKenzie.
THEME: Richard Hardell who has won a chance in a motion picture is found murdered on the stage set. The murderer is found out and the innocent girl acquitted.

***SUCH MEN ARE DANGEROUS (D-AT).....7400**
FOX. (R) March 10, 1930. (NP) March 15, 1930. With Warner Baxter, Catherine Dale Owen, Albert Conti, Hedda Hopper, Claude Allister, Bela Lugosi.
THEME: Ugly but wealthy man has his face remade by a plastic surgeon to win the love of the girl he loves.

SUNNY (D-AT, S).....7256
FIRST NATIONAL. (R) November 23, 1930. (NP) October 11, 1930. With Marilyn Miller, Lawrence Gray, Joe Donahue, O. P. Heggie, Inez Courtney, Barbara Bedford, Judith Vossell, Ben Hendricks, Jr., Mackenzie Ward and Clyde Cook.
THEME: An equestrienne flees from the circus to escape a forced marriage. Her adventures form the basis of the story.

***SUNNY SIDE UP (D-AT).....1131**
FOX. (R) December 29, 1929. Sound on film. With Janet Gaynor, Charles Farrell, Sharon Lynn, Frank Richardson, El Brendel, Marjorie White, Joe Brown, Mary Forbes, Alan Paul, Peter Gawthorne.
THEME: A wealthy young man, after wondering what it is all about, comes to the realization that he really loves the East Side girl.

SUNNY SKIES (CD-AT).....6944
TIFFANY. (R) May 1, 1930. (OP) May 24, 1930. With Benny Rubin, Marceline Day, Rex Lease, Marjorie Kane, Wesley Barry, Greta Grandstedt.
THEME: A college musical.

SUNRISE TRAIL, THE (W-AT).....5993
TIFFANY. (R) February 7, 1931. With Boh Steele, Blanche McHaffey.

SWANEE RIVER.....
SONO ART-WORLD WIDE. (R) March 15, 1931. (NP) January 31, 1931. Sound on film. With Thelma Todd and Grant Withers.

SWEET KITTY BELLAIRS (CD-AT).....5772
WARNER BROS. (R) August 9, 1930. (NP) September 13, 1930. With Claudia Dell and Perry Askam.
THEME: An over-flirtations girl of Merry Old England over-reaches herself by coquetry.

SWEET MAMA (CD-AT).....5012
FIRST NATIONAL. (R) July 6, 1930. (NP) July 19, 1930. With Alice White, David Manners, Rita Flynn, Kenneth Thompson, Lee Moran, Lee Shumway, Lou Harvey, Richard Cramer, Robert Elliott.
THEME: Alice White rescues her boy friend from the clutches of a gang of crooks.

SWEETHEARTS AND WIVES (D-AT).....7008
FIRST NATIONAL. (R) June 15, 1930. (NP) July 5, 1930. Sound on disc. With Billie Dove, Clive Brook, Sidney Blackmer, Lella Hyams, John Loder, Crawford Kent.

SWEETHEARTS ON PARADE (CD-AT).....6247
COLUMBIA. (R) August 15, 1930. (NP) October 25, 1930. With Alice White, Lloyd Hughes, Marie Prevost, Kenneth Thomson, Ray Cooke, Wilbur Mack, Ernest Wood, Max Asher.

***SWEETIE (CD-AT).....6303 8859**
PARAMOUNT. (R) November 2, 1929. (NP) December 7, 1929. With Nancy Carroll, Stanley Smith, Helen Kane, Joseph Depew, Jack Oakie, William Austin, Stuart Erwin, Wallace MacDonald, Aileen Manning.
THEME: A high school picture in which football plays a big part.

***SWELLHEAD (CD-AT).....6213**
TIFFANY. (R) March 24, 1930. (OP) April 20, 1930. With James Gleason, Johnnie Walker, Marion Schilling, Paul Hurst.
THEME: A swell headed prize fighter who forgets the friends of his poorer days after attaining the heights—and his awakening.

SWING HIGH (CD-AT, S).....8331
RKO PATHE. (R) May 18, 1930. (NP) May 24, 1930. With Helen Twelvetrees, Fred Scott, Chester Conklin, Ren Turpin, Dorothy Burgess, Nick Stuart, Robert Edison, Stepin Fetchit, Daphne Pollard, Sally Starr, John Sheehan, Mickey Bennett, George Fawcett, Bryant Washburn, Little Rilly and William Lonsan.
THEME: Life and love under the Big Top with all the glamour of the circus as a background.

SYMPHONY IN TWO FLATS.....
SONO ART-WORLD WIDE. (R) December 15, 1930. Sound on film. With Ivor Novello and Jacqueline Logan.

***SYNTHETIC SIN (D-ME).....6724 7035**
FIRST NATIONAL. (R) January 6, 1929. Sound on disc. With Colleen Moore, Antonio Moreno, Kathryn McGuire, Edythe Chapman, Montau Love, Gertrude Astor, Gertrude Howard, Ben Hendricks, Jr., Raymond Tucker.
THEME: A stark struck girl encounters gang life in New York, and after experiences which lead almost to a murder charge against her, she is freed to become the wife of her sweetheart, a playright.

T

TALDR MADE MAN, A (C-AT).....7318
METRO-GOLDWYN-MAYER. (R) April 4, 1931. (NP) March 7, 1931. Sound on film and disc. With William Haines, Dorothy Jordan, Ian Keith, Marjorie Rameau, Hedda Hopper, Hale Hamilton.

TAKE THE HEIR (C-ME).....5700
FOX. (R) January 1, 1930. With Edward Everett Horton, Doris Devore, Frank Elliott, Edythe Chapman, Otis Harlan, Kay Deslys, Margaret Campbell.

- TALK OF HOLLYWOOD (CO-AT)..... 6586
SONO ART-WORLD WIDE. (R) December, 1929. Sound on disc and film. With Nat Carr, Fay Marbe, Hope Sutherland.
- *TAMING OF THE SHREW (C-AT)..... 6116
UNITED ARTISTS. (R) October 26, 1929. With Mary Pickford and Douglas Fairbanks.
- TARNISHED LADY, THE (O-AT).....
PARAMOUNT. (R) May 2, 1931. With Talulah Bankhead, Clive Brook.
- *TEMPLE TOWER (Mel-AT)..... 5200 5200
FOX. (R) April 6, 1930. (OP) May 17, 1930. Sound on disc and film. With Kenneth MacKenna, Marceline Day, Henry B. Walthall, Cyril Chadwick, Peter Gawthorne, Ivan Linow, Frank Lanning.
THEME: The breaking up of a sinister hand of jewel thieves, led by an Apache, the Masked Stranger, by a dauntless young man and operators from Scotland Yard.
- TEMPTATION (D-AT)..... 6279
COLUMBIA. (R) June 5, 1930. (OP) June 28, 1930. With Lois Wilson, Lawrence Gray, Billy Bevan, Eileen Percy, Gertrude Bennett, Robert T. Haines, Jack Richardson.
- TEXAN, THE (O-AT)..... 7142
PARAMOUNT. (R) May 10, 1930. (NP) May 24, 1930. With Gary Cooper, Fay Wray, Emma Dunn.
THEME: Touching story of boy who cannot deceive another's mother.
- *TEXAS COWBOY, A (W)..... 5 reels
SYNDICATE. (R) February, 1930. With Bob Steele.
- *THEIR OWN DESIRE (O-AT)..... 5850
METRO-GOLDWYN-MAYER. (R) December 27, 1929. (NP) January 4, 1930. With Norma Shearer, Robert Montgomery, Lewis Stone, Belle Bennett, Ernest Torrence.
- *THEY HAD TO SEE PARIS (CO-AT)..... 8602
FOX. (R) September 8, 1929. (NP) December 7, 1929. Sound on disc and film. With Will Rogers, Irene Rich, Marguerite Churchill, Fifi Dorsay, Owen Davis, Ivan Lebedeff, Rex Bell, Christiane Ives, Edgar Kennedy, Marcelle Corday, Marcia Manon, Theodore Lodi, Boh Kerr, Andre Cheron, Gregory Gay.
THEME: Oil is discovered, and then the family has to go to Paris. The mother wants the daughter to marry a marquis, but they all see the folly involved and the worth of the old home town.
- THIRO ALARM, THE (Mel-AT)..... 5707
TIFFANY. (R) November 17, 1929. (OP) November 8, 1930. With James Hall, Jean Hersholt, Paul Hurst, Anita Louise, Hobart Bosworth, Mary Moran, Dot Farley, Nita Martan, Georgie Billings, Walter Perry, Aileen Manning.
THEME: A thrilling fire story that is clinaxed by an orphanage fire.
- *THIRTEENTH CHAIR (Mel-AT)..... 5543 6571
METRO-GOLDWYN-MAYER. (R) October 12, 1929. Sound on film and disc. With Conrad Nagel, Leila Hyams, Margaret Wycherly, Helen Millard, Holmes Herbert, Mary Forbes, Bela Lugosi, John Davidson, Charles Quartermaine, Moon Carol.
THEME: A murder trial in which the guilty person is found after a hard battle.
- *THIS MAO WOLFO (O-AT)..... 5446
METRO-GOLDWYN-MAYER. (R) May 3, 1930. Sound on disc and film. With Basil Rathbone, Kay Johnson, Louise Dresser.
THEME: A drama during the world war as seen from the German side.
- *THIS THING CALLED LOVE (CO-AT)..... 6687 6875 6697
RKO PATHE. (R) December 15, 1929. With Constance Bennett, Edmund Lowe, Roscoe Karns, ZaSu Pitts, Carmelita Geraghty, John Roche, Stuart Erwin, Ruth Taylor.
THEME: A girl who would not believe that marriages were made in heaven finds that after all real happiness is in the arms of her husband, rather than in the arms of other men.
- THOROUGHbred (AT)..... 5425
TIFFANY. (R) August 10, 1930. (OP) August 23, 1930. Garon-Barry.
- THOSE THREE FRENCH GIRLS (C-AT, S)..... 6760
METRO-GOLDWYN-MAYER. (R) October 10, 1930. (NP) Sept. 6, Oct. 24, 1930. With Fifi D'Orsay, Reginald Denny, Cliff Edwards, Yola D'Avril, Sandra Ravel, George Grossmith, Edward Brophy, Peter Cawthorne.
THEME: The escapades of three French girls and a useless scion of an English earl.
- *THOSE WHO DANCE (Mel-AT)..... 6870
WARNER BROS. (R) April 19, 1930. (OP) July 12, 1930. With Monte Blue, Lila Lee, Betty Compson, William Boyd, DeWitt Jennings, William Janney, Wilfred Lucas.
THEME: Underworld melodrama based on the story by George Kibbe Turner.
- THREE FACES EAST (D-AT)..... 6520
WARNER BROS. (R) July 26, 1930. (NP) September 13, 1930. With Constance Bennett and Erich von Stroheim.
THEME: The European spy system against the background of the World war.
- THREE LIVELY GHOSTS (CO-AT)..... 7488
UNITED ARTISTS. (R) September 15, 1929. With Robert Montgomery, Claud Allister, Charles McNaughton, Beryl Mercer, Joan Bennett.
- *THREE OUTCASTS (W)..... 5 reels
SYNDICATE. (R) September, 1929. With Yakima Canutt.
- *THREE SISTERS (O-AT)..... 6442
FOX. (R) April 6, 1930. (OP) April 26, 1930. Sound on film. With June Collyer, Tom Dresser, Louise Dresser, Kenneth McKenna, Joyce Compton, Addie McPhall, Clifford Saum, Paul Porcasi, John Sainpells, Sidney D'Grey.
THEME: Three sisters, two of whom marry and the third studies opera. War breaks out,
- trouble ensues, but after the armistice, everything is righted and happiness comes.
- *THROUGH DIFFERENT EYES (D-AT)..... 5166
FOX. (R) April 7, 1929. Sound on film. (TOS) June 8, 1929. With Warner Baxter, Mary Duncan, Edmund Lowe, Earle Fox, Donald Gallagher, Florence Lake.
THEME: Man held for murder is tried, but girl whom murdered man wronged finally confesses that she killed him.
- *THUNDBOLT (O-AT)..... 7311 6571
PARAMOUNT. (R) June 22, 1929. (TOS) August 3, 1929. With George Bancroft, Richard Arlen, Fay Wray, Tully Marshall, Eugenie Besserer, James Spottswood, Fred Kohler, Mike Donlin, S. S. R. S. Stewart, George Irving, Robert William Thorne, E. H. Calvert, King Tut.
THEME: An underworld gangster who swears revenge, and finally goes to his death with a great understanding.
- TIGER MURDER CASE, THE (My-AT)..... 5554
UP. (R) September 12, 1930.
THEME: German detectives solve a strange murder mystery in an unusual way.
- *TIGER ROSE (D-AT)..... 5509
WARNER BROS. (BP) June 22, 1929. With Lupe Velez, Monte Blue.
- TIME, PLACE AND THE GIRL, THE (O-AT)..... 6339
WARNER BROS. (BP) June 22, 1929. With Grant Withers, Betty Compson, James Kirkwood, Bert Roach.
- *TIP OFF, THE (W)..... 4109
UNIVERSAL. (R) June 2, 1929. With William Cody, George Hackathorne, Duane Thompson, L. J. O'Connor, Jack Singleton, Robert Bolder, Monte Montague, Walter Shumway.
THEME: A robber finally sacrifices himself for a pal who loves the girl he loves, after trying to double cross them both.
- *TO THE SOUTH SEAS (Trav-PT, M)..... 5400
TALKING PICTURE EPICS. (R) September 1, 1930. Sound on film.
THEME: Mr. and Mrs. Gifford Pinchoff and their son, Giffy, in an informal account of their cruise.
- *TOAST OF THE LEGION (D-AT).....
FIRST NATIONAL. (R) October 12, 1930. With Berenice Claire, Walter Pidgeon, Edward Everett Horton, Claude Gillingwater, Frank McHugh, Judith Vossli, June Collyer, Albert Gran, "G" Sisters.
THEME: A French mannequin becomes an opera singer and loses her sweetheart, but she inadvertently gets him back at a banquet in her honor.
- TOL'ABLE DAVIO (O-AT)..... 7350
COLUMBIA. (R) November 15, 1930. (NP) November 22, 1930. With Richard Cromwell, Noah Berry, Joan Peers, George Duryea, Henry B. Walthall, Edmund Hall, Barbara Bedford, Helen Ware, Harlan E. Knight, Peter Richmond, James Bradbury, Sr., Richard Carlyle.
THEME: A simple story of a mountaineer's feud between two families. All talking version of Joseph Hergesheimer's celebrated story.
- TOM SAWYER (CO-AT)..... 7646
PARAMOUNT. (R) November 15, 1930. (NP) October 18, 1930. With Jackie Coogan, Junior Durkin, Mitzie Green, Clara Blandick, Ethel Wales, Mary Jane Irving, Dick Winslow, Lucien Littlefield, Jackie Searle, James Darwell, Billy Maylor, Billie Butts, Charles Sellon.
THEME: Adaptation of Mark Twain's famous story of youth.
- *TONIGHT AT TWELVE (CO-AT) 5172 7051 6984
UNIVERSAL. (R) September 29, 1929. With Madge Bellamy, George Lewis, Robert Ellis, Margaret Livingston, Vera Reynolds, Norman Trevor, Hallam Cooley, Madeline Seymour, Don Douglas, Joseph Brown.
THEME: "Tonight at twelve" written on a letter, causes some dissension in the Keith family, but explanations straighten out the matter.
- TOO YOUNG TO MARRY (CO-AT)..... 6156
FIRST NATIONAL. (R) April 25, 1931. Sound on disc. With Loretta Young, Grant Withers, O. P. Heggie, J. Farrell Macdonald, Richard Tucker, Emma Dunn and Virginia Sale.
THEME: A domineering mother refuses to let her daughter marry, but during her absence the father puts one over on her.
- TOP SPEED (C-AT)..... 7200
FIRST NATIONAL. (R) August 24, 1930. (NP) September 6, 1930. With Joe E. Brown, Bernice Claire, Jack Whiting, Frank McHugh, Laura Lee, Rita Flynn, Edmund Breese, Wade Boteler, Cyril King, Edwin Maxwell, Billy Bletcher.
THEME: The story of two clerks from Wall Street who, on a vacation, decide to spend one night "in the money."
- TROAER HORN (Mel-AT)..... 11,252
METRO-GOLDWYN-MAYER. (NP) January 24, 1931. With Harry Carey, Duncan Renaldo, Edwina Booth.
THEME: An African adventurer witnesses strange tribal rites and the romance of a white girl adopted by a jungle tribe.
- *TRAIL OF '98, THE (O-ME)..... 8799
METRO-GOLDWYN-MAYER. (R) January 5, 1929. (NP) March 23, 1929. With Dolores del Rio, Harry Carey, Tully Marshall, Ralph Forbes, Tenen Holtz, Karl Dane, George Holtz, Russel Simpson, John Down, George Cooper, John Mack Brown.
THEME: The days of the Gold Rush and the boy who makes good to win his sweetheart.
- *TRAILING TROUBLE (W-AT)..... 5336 5354 5198
UNIVERSAL. (R) March 23, 1930. (OP) March 29, 1930. Hoot Gibson, Margaret Quimby, Pete Morrison, Olive Young, William McCall.
THEME: Adventures of a cowboy in a city, where he saves a Chinese girl from a gang of ruffians and returns to the ranch, where the plot against him is exposed.
- TRAILS OF DANGER (W-AT)..... 5400
BIG 4. (R) September 30, 1930. Sound on film and disc. With Wally Wales, Virginia Browne Faire, Jack Perrin, Bobby Dunn, Pete Morrison, Lew Meahan, Joe Rickson, Frank Ellis, Buck Conner.
- *TRANSPORT OF FIRE (D).....
AMKINO.
- TRENT'S LAST CASE (My-PT, ME)..... 5800 5894
FOX. (R) May 31, 1929. Sound on film. With Raymond Griffith, Raymond Hutton, Marceline Day, Donald Crisp, Lawrence Gray, Nicholas Soussanin, Anita Garvin, Ed Kennedy.
- *TRESPASSER, THE (D-AT)..... 8223
UNITED ARTISTS. (R) October 5, 1929. With Gloria Swanson, Robert Ames, Kay Hammond.
- *TRIAL MARRIAGE (D-TME)..... 6506 6639
COLUMBIA. (R) March 10, 1929. (TOS) April 20, 1929. With Norman Kerry, Sally Eilers, Jason Rohards, Thelma Todd, Charles Clary, Naomi Childers, Rosemary They, Gertrude Short.
THEME: A story of a girl who steals her sister's sweetheart and enters a trial marriage with him. The other sister in return married her sister's boy friend. After the excitement they all realize they're wrong and go back to their former love.
- *TRIAL OF MARY OUGAN, THE (O-AT)..... 10,000
METRO-GOLDWYN-MAYER. (R) June 8, 1929. (NP) July 13, 1929. Lewis Stone, Norma Shearer, H. B. Warner, Raymond Hackett, Lilyan Tashman, Olive Tell, Mary Doran, DeWitt Jennings, Winifred North, Landers Stevens, Charles Moore, Claud Allister.
THEME: A boy attorney saves his sister from jail by proving that she didn't kill, as accused.
- TRIGGER TRICKS (W-AT)..... 5123 5461
UNIVERSAL. (R) June 1, 1930. With Hoot Gibson, Sally Eilers, Walter Perry, Max Asher, Monte Montague.
- *TROOPERS THREE (D-AT)..... 7239
TIFFANY. (R) February 15, 1930. Sound on film. (NP) February 22, 1930. With Rex Lease, Dorothy Gulliver, Slim Summerville, Roscoe Karns.
THEME: A story of the U. S. Cavalry.
- TRUE TO THE NAVY (CO-AT, S)..... 6396
PARAMOUNT. (R) May 31, 1930. (NP) May 31, 1930. With Clara Bow, Harry Green, Frederic March, Sam Hardy.
THEME: The girls have a swell time trying to keep up with Clara Bow.
- TRUTH ABOUT YOUTH (O-AT)..... 6235
FIRST NATIONAL. (R) November 30, 1930. (OP) November 29, 1930. Sound on disc. With Loretta Young, David Manners, Conway Tearle, J. Farrell Macdonald, Myrtle Stedman, Myrna Loy, Ray Inallor and Yola d'Avril.
THEME: Dick's scandalous affair with a night club hostess wrecks the engagement of Phyllis Ericson, but everything turns out all right in the end.
- *TWIN BEDS (C-PT, ME)..... 5902 7266
FIRST NATIONAL. (R) July 14, 1929. Sound on disc. With Jack Mulhall, Patsy Ruth Miller, Armond Kaliz, Gertrude Astor, Knute Erickson, Edythe Chapman, Jocelyn Lee, Nita Martan, ZaSu Pitts, Eddie Gribbon, Ben Hendricks, Jr., Carl Lewines, Alice Lake, Bert Roach.
THEME: A drunk, entering the wrong apartment at night—the apartment of newlyweds—creates a situation which nearly ends in estrangement of bride and groom.
- *TWO-GUN MAN, THE (W-AT).....
TIFFANY. With Ken Maynard.
- *TWO O'CLOCK IN THE MORNING (My-AT)..... 7 reels
SYNDICATE. With Edith Roberts, Noah Beery, Margaret Livingston.
- *TWO WEEKS OFF (CO-ME)..... 6701 8080
FIRST NATIONAL. (R) May 12, 1929. Sound on disc. (NP) June 8, 1929. With Dorothy Mackail, Jack Mulhall, Gertrude Astor, Jimmy Finlayson, Kate Price, Jed Prouty, Eddie Gribbon, Dixie Gay, Gertrude Messinger.
THEME: A comedy situation created by mistaken identity in which a plumber is thought to be a famous film star.
- U
- UNDER MONTANA SKIES (CO-AT)..... 5273
TIFFANY. (R) September 10, 1930. (NP) October 25, 1930. With Kenneth Harlan, Dorothy Gulliver, Slim Summerville, Nita Martan, Harry Todd, Ethel Wales, Lufe McKee, Christian Frank.
THEME: The troubles of a theatrical troupe stranded in the land of cowboys and horse thieves.
- *UNDER A TEXAS MOON (F-AT, S)..... 7498
WARNER BROS. (R) April 1, 1930. (NP) April 6, 1930. With Frank Fay, Raquel Torres, Myrna Loy, Noah Beery, Fred Kohler, Armda, Tully Marshall.
THEME: Musical farce all in Technicolor, based on the story by Stewart Edward White.
- UNDER TEXAS SKIES (W-AT)..... 5119
SYNDICATE. (R) November 15, 1930. (NP) January 17, 1931. With Bob Custer, Bill Cody.
- UNDERTOW (D-AT)..... 6233 5132 5025
UNIVERSAL. (R) February 23, 1930. (NP) March 8, 1930. Mary Nolan, Robert Ellis, John Mack Brown.
THEME: The wife of a lighthouse keeper thinks she wants to run away when her husband becomes blind, but she realizes at the end that she was wrong.
- UNFAITHFUL (D-AT)..... 7059
PARAMOUNT. (R) March 14, 1931. (NP) February 28, 1931. With Ruth Chatterton, Paul Lukas, Juliette Compton.
- *UNHOLY THREE, THE (Mel-AT)..... 6300
METRO-GOLDWYN-MAYER. (R) July 12,

1930. (NP) July 19, 1930. With Lon Chaney, Lila Lee, Ivan Linow, Harry Earles, Elliott Nugent.
 THEME: Three crooks led by a ventriloquist.

***UNKNOW RIDER, THE (W)**..... 5449
 SYNDICATE. (R) September, 1929. With Fred Church.

UNMASKED (D-AT)..... 5449
 ARTCLASS. (R) Dec. 15, 1929. Sound on disc and film. With Robert Warwick, Sam Ash, Milton Krims, Lyons Wickland, Susan Corrow, William Corbett, Charles Stetley, Kate Roemer, Waldo Edwards, Roy Byron, Clyde Dellson, Helen Mitchell, Marie Burke.

***UNTAMED (D-AT)**..... 5348 7911
 METRO-GOLDWYN-MAYER. (R) November 23, 1929. (NP) December 14, 1929. With Joan Crawford, Robert Montgomery, Ernest Torrence, Holmes Herbert, John Miljan, Gwen Lee, Edward Nugent, Don Terry, Gertrude Astor, Milton Farney, Lloyd Ingram, Grace Cunard, Tom O'Brien, Wilson Benz.
 THEME: The escapades of a girl, reared in the South Seas, who is brought to New York by her guardian.

UP AND UP, THE (D-AT).....
 UNIVERSAL. With Mary Nolan.

UP FOR MURDER (O-AT).....
 UNIVERSAL. With Lew Ayres, Genevieve Tobin, Purnell B. Pratt, Dorothy Peterson, Kenneth Thompson, Freddie Burke, Frederick, Betty Jane Graham, Aileen Manning, Frank McHugh, Louise Beavers, Frederick Burt.
 THEME: Drama of poor boy's fight to the top in big business, and of his romance with a rival's mistress.

UP THE CONGD (Trav-PT)..... 5800
 SONO ART-WORLD WIDE. (R) December 15, 1929. With African natives.
 THEME: A novelty jungle picture.

UP THE RIVER (C-AT)..... 8200
 FOX. (R) October 12, 1930. (OP) October 11, 1930. With Spencer Tracy, Claire Luce, Warren Hymer, Humphrey Bogart, William Collier, Sr., George MacFarlane, Gaylord Penleton, Goodie Montgomery, Robert E. O'Connor, Joan "Cherie" Lawes, Noel Francis, Louise Mackintosh, Black & Blue, Moran Wallace, Edythe Chapman, Althea Henly, Keating Sisters, Wilbur Mack, Pat Somerset, Harvey Clark, Carol Wines, Sharon Lynn, Adele Windsor, Mildred Vincent, Johnnie Walker, Joe Brown, Richard Keene.
 THEME: St. Louis and Dannemora Dan are pals—as long as both are getting the benefits of their friendship. Jail, to them, is a vacation because of their ability to break out of, and into, any penitentiary at will.

***UTAH KID, THE (W-AT)**..... 4408
 TIFFANY. (R) October 27, 1930. (OP) November 22, 1930. With Rex Lease, Dorothy Sebastian, Tom Santschi, Mary Carr, Walter Miller, Lufe McKee, Boris Karloff, Bub Osborne.
 THEME: A hunted outlaw marries a girl to save her from his gang. He goes straight after a battle to save her and the sheriff, her fiancé.

V

Compton, Jean Arthur, Allison Shipworth, J. C. Nugent, Tully Marshall.
 THEME: Sparkling comedy drama of a young man whose mother wanted him to be a husband in name only, and whose wife wanted him to be her complete lover.

VIRTUOUS SIN, THE (D-AT)..... 7238
 PARAMOUNT. (R) November 1, 1930. (NP) November 1, 1930. With Walter Huston, Kay Francis, Kenneth McKenna, Jobyna Howland, Paul Cavanaugh, Eric Kalkbush, Oscar Apfel, Gordon McLeod, Youca Troubetzkay, Victor Potel.

***VOICE OF THE CITY, THE (D-AT)**..... 7427
 METRO-GOLDWYN-MAYER. (R) April 13, 1929. (NP) May 18, 1929. With Robert Ames, Willard Mack, Sylvia Field, James Farrell, John Miljan, Clark Marsball, Duane Thompson, Tom McGuire, Alice Moe, Beatrice Banyard.
 THEME: An accused murderer escapes jail, and in the incidents which follow the real criminal is discovered.

W

"W" PLAN, THE (D-AT)..... 8814
 RADIO PICTURES. Produced by British International. (R) March 15 1931. Sound on film. With Brian Aherne, Madeline Carroll and Gibb McLaughlin featured.

***WAGON MASTER, THE (W-ME)** 5697 6519 6335
 UNIVERSAL. (R) September 8, 1929. With Ken Maynard, Edith Roberts, Fred Dana, Tom Santschie, Jackie Hanlon, Bobbie Dunn, Al Ferguson.
 THEME: A story of a wagon express, and how it is saved from bandits; a pretty girl and the hero of the express outfit.

***WALL STREET (D-AT)**..... 6336
 COLUMBIA. (R) December 1, 1929. With Ralph Ince and Aileen Pringle.

WAR NURSE (D-AT)..... 7333
 METRO-GOLDWYN-MAYER. (R) November 22, 1930. (NP) November 1, 1930. With June Walker, Anita Page, Zasu Pitts, Robert Montgomery, R. Ames, Marie Prevost, Il. Ilopper, Edward Nugent, Helen Jerome Eddy, Ellen McCarthy, Martha Sleeper, L. Bushman, M. Navitch.
 THEME: Background of the war is experienced by a group of volunteer nurses at the front.

WAY FOR A SAILOR (CD-AT)..... 7967
 METRO-GOLDWYN-MAYER. (R) September 20, 1930. (OP) September 20, 1930. With John Gilbert, Lella Hrams, Jim Tully, Wallace Beery, Doris Lloyd, Polly Moran.
 THEME: Swashbuckling adventures of a romance-loving seaman in all parts of the world.

WAY OF ALL MEN, THE (D-AT)..... 6032
 FIRST NATIONAL. (R) September 7, 1930. (NP) September 27, 1930. With Douglas Fairbanks, Jr., Dorothy Revier, Anders Randolph, Robert Edeson, Ilmor Koller, Noah Beery, Wade Boteler, William Orlamond, Ivan Simpson, William Courtney, Julianne Johnson, Eddie Clayton.
 THEME: In the face of an impending flood, a handful of trapped men alter their characters and swear love for one another and extend forgiveness for past wrongs. The flood is averted and the old characters immediately appear and squabbling continues.

WAY OUT WEST (C-AT)..... 6407
 METRO-GOLDWYN-MAYER. (R) August 2, 1930. (NP) August 23, 1930. With William Haines, Katherine Molyan.
 THEME: A new type of Western comedy, with a romantic and adventurous background.

***WEARY RIVER (Mel-TME)**..... 7565 7978
 FIRST NATIONAL. (R) February 10, 1929. Sound on disc. (TOS) May 18, 1929. With Richard Barthelmess, Betty Compton, George Stone, William Holden, Louis Natheaux, Raymond Turner, Robert O'Connor.
 THEME: A bootlegger is framed by a rival gangster, and sent "up the river." His singing over the radio wins for him the love of the rival's sweetheart. On his release he is protected from gangland by the girl and the police, and becomes a radio star.

***WEDDING BELLS (O-AT)**..... 6621
 FIRST NATIONAL. (R) December 14, 1929. (NP) May 17, 1930. Sound on disc. With Il. B. Warner, Lois Wilson, Olive Borden, Hallam Cooley, James Ford, Kathleen Williams, Aileen Manning.
 THEME: The efforts of two girls, one a senseless flapper, the other a sane young woman, to win the love of a wealthy clubman.

***WELDCME DANGER (C-AT)**..... 10,796 9955
 PARAMOUNT. (R) October 10, 1929. (NP) January 18, 1930. Sound on disc. With Harold Lloyd, Barbara Kent, Noah Young, Charles Middleton, William Walling.

WEST OF CHEYENNE (W-AT)..... 6 reels
 SYNDICATE. (R) January 15, 1931. (NP) March 7, 1931. Sound on film and disc. With Tom Tyler and Josephine Hill.

***WESTERN HONDR (W)**..... 4849
 SYNDICATE. (R) March, 1930. (OP) May 17, 1930. With Bob Steele.

***WESTERN METHODS (W)**..... 5 reels
 SYNDICATE. (R) December, 1929. With Fred Church.

WESTWARD BOUND (W-AT)..... 6 reels
 SYNDICATE. (R) January 23, 1931. (NP) January 24, 1931. Sound on film and disc. 527 feet. With Buddy Roosevelt and Allene Ray. (R) December 1, 1930.

WHAT A MAN (CD-AT)..... 6800
 SONO ART-WORLD WIDE. (R) June 1, 1930. (OP) March 29, 1930. Sound on disc and film. With Reginald Denay, Miriam Seegar.

WHAT A WIDOW (CD-AT)..... 8128
 UNITED ARTISTS. (R) September 13, 1930.

(NP) October 11, 1930. Sound on film. With Gloria Swanson, Owen Moore, Lew Cody, Margaret Livingston.

***WHAT MEN WANT (D-AT)**..... 6041
 UNIVERSAL. (R) July 13, 1930. (OP) September 6, 1930. With Pauline Starke, Du-Lu Lyon, Hallam Cooley, Robert Ellis, Barbara Kent, Carmelita Geragby.
 THEME: Sister gives up the man she loves so that the younger sister may wed him.

***WHEEL OF LIFE (D-AT)**..... 5305 5153
 PARAMOUNT. (R) June 15, 1929. (TOS) July 6, 1929. With Richard Dix, Esther Ralston, O. P. Heggie, Arthur Hoyt, Myrtle Stedman, Larry Steers, Regis Toomey, Nigel de Brulier.
 THEME: A soldier saves a girl, unhappily married from drowning, and in the end marries her, after her husband is killed in battle.

***WHEN YOU GIVE YOUR HEART AWAY (CD-AT)**.....
 UFA. Sound on disc and film. With Lillian Harvey, Igo Sym, Harry Halm, Alexander Sascha, Karl Platen, Valeria Blanka, Rudolf Biebrach, Wolfgang Kuhnle, Fritz Schmuck.
 THEME: The story of a little orphan who, as a stowaway on a freighter, finds love and happiness in her marriage to the boat's captain.

***WHERE EAST IS EAST (D-PT, ME)**..... 6500
 METRO-GOLDWYN-MAYER. (R) May 4, 1929. (NP) June 15, 1929. With Lou Chaney, Lupe Velez, Estelle Taylor, Lloyd Hughes, Louis Stern, Mrs. Wong Wing.
 THEME: The story of a faithless mother and wife, and the efforts of her husband, a trapper of wild animals, to protect his daughter from a fate similar to his own.

***WHISPERS**
 UNITED ARTISTS. (R) December 20, 1930. With Chester Morris.

***WHITE DEVIL (O-PT, S)**
 UFA. Sound on disc and film. With Ivan Mosjulin, Lil Davover, Betty Amann, Fritz Albert, Georg Seroff, Harry Chakatsouny, Harry Ihardt, Alexander Mursky, Kenneth Ives, Iluso Doehlin, Alexel Bondireff, Lydia Potechina, Henry Bender, R. Biebrach, Bobby Burns.
 THEME: A story of a leader of a rebellious band in the Caucasian mountains, his conflict with the Czar of Russia and his troops, prompted by the desperado's marriage to the Czar's favorite dancing girl and the eventual mortal wounding of the leader.

WHITE HELL OF PITZ PALU (D-AT)..... 7519
 UNIVERSAL. (R) June 1, 1930. (NP) June 14, 1930. With Leni Diefenbali, B. Spring, Ernst Peterson.

***WHITE OUTLAW (WC-ME)**..... 4511
 UNIVERSAL. (R) May 25, 1930. Re-issue. Jack Hoxie, Marceline Day, William Welsh, Duke Lee, Floyd Shackleford, Charlie Brimley.
 THEME: A cowboy befriends a wild horse, and breaks up a gang of horse rustlers.

WHODPEE (MC)..... 8393
 UNITED ARTISTS. (R) September 27, 1930. (NP) September 20, 1930. With Eddie Cantor, Eleanor Hunt, Paul Gregory, John Rutherford, Ethel Shuts, Spencer Charters, Chief Campbell, Albert Hackett, Will H. Philbrick, Walter Law, Marilyn Moran.
 THEME: The story of a nervous eccentric hypochondriac who elopes with the daughter of a wealthy rancher.

WHY BRING THAT UP (CD-AT)..... 6124 7882
 PARAMOUNT. (R) October 12, 1929. Sound on disc. (NP) November 2, 1929. With Moran and Mack, Evelyn Brent, Larry Green, Bert Swor, Freeman S. Wood, Lawrence Leslie, Helene Lynch, Selmer Jackson, Jack Luden, Monte Collins, Jr., George Thompson, Eddie Kane, Charles Hall.

***WHY LEAVE HOME (MC)**..... 6388
 FOX. (R) August 25, 1929. With Walter Catlett, Sue Carol, David Hollins, Richard Keene, Dixie Lee, Nick Stuart, Jean Bary, Ilka Chase.

***WIDE OPEN (CD-AT)**..... 6311
 WARNER BROS.
 THEME: Comedy farce presenting complications in the life of a mild mannered bridegroom.

WIDOW FROM CHICAGO, THE (D-AT)..... 5773
 FIRST NATIONAL. (R) November 9, 1930. (NP) November 1, 1930. Sound on disc. With Nell Hamilton, Edward G. Robinson, Alice White, Frank McHugh, Brooks Benedict, Dorothy Matthews, Ann Cornwall and Betty Francis.
 THEME: A girl gets in with a gang of crooks to avenge the death of her brother.

WILD COMPANY (Mel-AT)..... 6666
 FOX. (R) July 19, 1930. (NP) July 26, 1930. With Frank Albertson, Il. B. Warner, Sharon Lynn, Joyce Compton, Claire McDowell, Frances McCoy, Richard Keene, Kenneth Thomson, Mildred Van Dorn, Bela Lugosi, Bobby Callahan, George Fawcett.
 THEME: A pleasure loving young man gets entangled with a gang of racketeers and a murder. His father's self-condemnation saves him and reunites him with his sweetheart.

WILD MEN OF KALIHARI (Trav-PT, M)..... 4600
 TALKING PICTURE EPICS. (R) November 21, 1930. (OP) November 29, 1930. Sound on film.
 THEME: Dr. C. Ernest Cadle and natives and animals of the Kalihari desert in an authentic adventure film.

***WILD DRCHDS (D-ME)**..... 9235
 METRO-GOLDWYN-MAYER. (R) February 23, 1929. (TOS) February 23, 1929. With Gretz Garbo, Lewis Stone, Nils Asther.
 THEME: A husband is prompted by the importunities of his estranged wife, kills a tiger, thus saving the life of his wife's lover. His heroism renews the love of his wife for him.

***WILD PARTY, THE (CD-AT)**..... 6036 7167
 PARAMOUNT. (R) April 25, 1929. (TOS) April 13, 1929. With Clara Bow, Fredrio

March, Marceline Day, Shirley O'Hara, Jack Lucien, Jack Oakie, Arthur Rankin, Lincoln Stedman, Joyce Compton, Ben Hendricks, Jr., Jack Redmond, Adrienne Dore, Jean Lorraine, Virginia Thomas, Kay Bryant, Alice Adair, Amo Ingram, Renee Whitney, Marguerite Cramer.

THEME: A story of an exclusive girl's school and a handsome professor.

*WINGED HORSEMAN, THE (W).....5544

UNIVERSAL. (R) June 23, 1929. With Hoot Gibson, Ruth Elder, Charles N. Schaeffer, Allan Forrest, Herbert Prior.

THEME: An unknown airplane persists in annoying a ranchman whose son finally comes from the East, and with a bit of pretty flying, puts a stop to the machinations of his father's enemy.

WINGS OF ADVENTURE (Mel-AT).....5050

TIFFANY. (R) August 1, 1930. (OP) August 9, 1930. With Rex Lease, Armida, Clyde Cook, Nick DeLuiz, Fred Malatesta, Nadja, Bo Boland.

THEME: Two American commercial aviators get twisted up in a revolution across the border.

*WISE GIRLS (CD-AT).....8818

METRO-GOLDWYN-MAYER. (R) September 25, 1929. Sound on disc and film. With Elliott Nugent, Norma Lee, Roland Young, J. C. Nugent, Clara Baldwin, Marion Schilling, Leora Spellman, James Donlan.

THEME: A family comedy revolving around two sisters desirous of marriage, a testy old father, and a young man, brave at heart, but not in spirit.

*WITH BYRD AT THE SOUTH POLE (Trav-PT, M).....7411

PARAMOUNT. (R) June 28, 1930. (NP) June 28, 1930.

THEME: The complete pictorial record of the famous Byrd expedition.

*WOLF OF WALL STREET, THE (D-AT).....6396 6810

PARAMOUNT. (R) February 9, 1929. (TOS) March 16, 1929. With George Bancroft, Bacalanova, Paul Lukas, Nancy Carroll, Lane Chandler, Brandon Hurst, Paul Guertman, Crauford Kent.

THEME: Wall street and the money madness that possessed the men who work in it, with the Stock Exchange as a background.

WOMAN HUNGRY (WD-AT).....6118

FIRST NATIONAL. (R) April 4, 1931. (OP) April 4, 1931. Sound on disc. With Lila Lee, Sidney Blackmer, Fred Kohler, Raymond Hatton, Kenneth Thompson, Olive Tell, J. Farrell Macdonald, Tom Dugan and David Newell.

THEME: A girl is forced to marry an outlaw as a protection against his two companions. After many trying situations, they find happiness.

*WOMAN RACKET, THE (D-AT).....6387

METRO-OLDWYN-MAYER. (R) January 24,

TEN BEST PICTURES OF 1930

The Film Daily Poll of Newspaper, Trade and Fan Magazine Critics

In Order of Total Votes Received

ALL QUIET ON THE WESTERN FRONT (Universal)

Abraham Lincoln (United Artists) Holiday (Pathé)

Journey's End (Tiffany)

Anna Christie (Metro-Goldwyn-Mayer)

The Big House (Metro-Goldwyn-Mayer)

With Byrd at the South Pole (Paramount)

The Divorcee (Metro-Goldwyn-Mayer)

Hell's Angels (United Artists)

Old English (Warner Bros.)

1930. Sound on disc and film. With Tom Moore, Blanche Sweet, Sally Starr, Bobby Agnew, John Miljan, Tenny Holtz, Lew Kelly, Tom London, Eugene Borden, John Byron, Nita Martan, Richard Travis.

THEME: A wife deserts her husband to return to the life of a cabaret entertainer. She becomes involved in criminal machinations, but through her husband, a detective, the case is solved and she returns to him.

*WOMAN TO WOMAN (D-AT).....6079 8065

TIFFANY. (R) November 5, 1929. Sound on disc and film. (NP) November 23, 1929. With Betty Compson, George Barraud, Juliette Compton.

WOMEN EVERYWHERE (Mel-AT, S).....7500

FOX. (R) June 1, 1930. (OP) June 14, 1930. With J. Harold Murray, Fifi Dorsay, Clyde Cook, George Grossmith, Walter McGrail, Rose Dione, Ralph Kellard.

THEME: A romantic story of love and gun-running in Morocco.

*WOMAN OF WOMEN, THE (D-PT, ME).....6835 8796

METRO-GOLDWYN-MAYER. (R) July 31, 1929. (NP) August 17, 1929. With Lewis Stone, Leila Hyams, Peggy Wood, Harry Myers, Sarah Padden, George Fawcett, Blanche Frederick, Wally Albright, Jr., Carmencita Johnson, Anita Louise Fremault, Dietrich Haupt, Ullrich Haupt, Jr.

THEME: The story of a famous composer, who, financially embarrassed, finds solace in his former sweetheart. In the death of his wife, however, he finds the inspiration for his greatest work.

*WORDS AND MUSIC (CD-AT).....6500

FOX. (R) July 21, 1929. Sound on film.

(NP) September 21, 1929. With Lois Moran, David Percy, Helen Twelvetrees, William Orlandom, Elizabeth Patterson, Duke Morrison, Frank Albertson, Tom Patricola, Bubbles Crowell, Biltmore Quartette.

THEME: Contest staged by college for the best musical comedy number.

WOULD YOU BELIEVE IT (C-ME).....6 reels

BIG 4. (R) March, 1930. With Walter Forde, Pauline Johnson.

*WRECKER, THE (D-ME).....6558

TIFFANY. (R) August 20, 1929. Sound on disc and film. With Carlyle Blackwell, Benita Hume, Joseph Striker, Winter Hall.

THEME: Story of a train disaster.

Y

*YOUNG DESIRE (D-AT).....6110 6529

UNIVERSAL. (R) June 15, 1930. (OP) July 12, 1930. With Mary Nolan, William Janney, Mae Busch, Ralph Harrold, Claire McDowell, George Irving.

THEME: Dancing girl in carnival show gives up marriage with college youth rather than ruin his career, and dies in spectacular leap from balloon, freeing the man she loves.

*YOUNG EAGLES (D-AT).....6710 6406

PARAMOUNT. (R) April 5, 1930. (NP) March 23, 1930. With Charles (Buddy) Rogers, Jean Arthur, Paul Lukas, Stuart Erwin, Frank Ross, Jack Lunden, Freeman Wood, Gordon De Main, George Irving, Stanley Blystone.

THEME: Epic of the air.

YOUNG MAN OF MANHATTAN (CD-AT).....7306

PARAMOUNT. (R) May 17, 1930. (OP) April 26, 1930. With Claudette Colbert, Norman Foster, Gnger Rogers, Charles Ruggles, Leslie Austin, Four Aalby Sisters, H. Dudley Hawley.

THEME: The story of a young sports writer and his motion picture columnist wife, whose aggressiveness keeps the family in funds. A drink of poison liquor and temporary blindness afford the climax of the story.

*YOUNG NOWHERES (D-AT).....5256 7850

FIRST NATIONAL. (R) October 20, 1929. Sound on disc. (NP) November 23, 1929. With Richard Barthelme, Marian Nixon, Bert Roach, Anders Randolf, Raymond Turner, Joselyn Lee.

THEME: The romance of an elevator boy, and the troubles encountered when he gives a party for his sweetheart in the apartment of a wealthy tenant.

YOUNG WODDLEY (D-AT).....7442

BRITISH INTERNATIONAL. (R) September 26, 1930. (NP) October 4, 1930. With Madeleine Carroll, Sam Livesay, Aubrey Mather, Billy Milton, Gerald Rawlinson, John Teed, Tony Halfpenny, Frank Lawton.

THEME: The psychological study of a young school boy in love for the first time.

RELEASES PRIOR TO 1929-30 SEASON

A

ABIE'S IRISH ROSE (C-PT).....10,471

Par. (R) Jan. 5, 1929. Charles Rogers, Nancy Carroll and Jean Hersholt.

ABRAHAM LINCOLN.....12,000

FN. (R) Feb. 2, 1924. George A. Billings.

ACE OF CADS, THE.....7786

Par. (R) Oct. 30, 1926. Adolphe Menjou and Alice Joyce.

ACQUITTAL, THE.....6523

Univ. (R) Oct. 27, 1923. Special cast.

ACROSS THE PACIFIC.....6954

WB. (R) Oct. 16, 1926. Monte Blue.

ACROSS TO SINGAPORE (Mel).....6749

MGM. (R) April 28, 1928. Ramon Novarro, Joan Crawford, Ernest Torrence, Frank Currier, Dan Wolheim, Duke Martin, Edward Connelly and James Mason.

ACTRESS, THE (D).....6908

MGM. (R) April 28, 1928. Norma Shearer, Gwen Lee, Lee Moran, Roy D'Arcy, Virginia Pearson, William Humphrey and Effie Ellsler.

ADAM AND EVIL.....6793

MGM. (R) Aug. 13, 1927. Cody-Pringle.

ADVENTURE.....6602

Par. (R) May 2, 1925. Moore-Starke.

ADVENTURE MAD (D).....5897

Par. Produced by Ufa. (R) March 31, 1928. Eric Barclay, Lillian Hall Davis, Nils Asther, Nina Vanna, Albert Steinruck and Paul Praetz.

ADVENTURER, THE (D).....4709

MGM. (R) Dec. 10, 1927. Tim McCoy, Dorothy Sebastian, Charles Delaney, George Cowly, Michael Visaroff, Gayne Whitman, Alex Melesh and Katherine Block.

AFFAIR OF THE FOLLIES, AN.....6433

FN. (R) March 5, 1927. Billie Dove.

AFLAME IN THE SKY (Mel).....6199

FBO (Radio). (R) Dec. 18, 1927. Sharon Lynn, Jack Lunden, William Humphreys, Robert McKlim, Bill Scott, Charles A. Stevenson, Bill Franey, Mark Hamilton and Walter Ackerman.

AFRAID TO LOVE.....6199

Par. (R) April 2, 1927. Vidor-Brook.

AFTER BUSINESS HOURS.....5600

Col. (R) July 4, 1925. Elaine Hammerstein.

AFTER MARRIAGE.....4960

Madoc. (R) Nov. 21, 1925. Margaret Livingston.

AFTER MIDNIGHT.....6312

MGM. (R) Aug. 27, 1927. Norma Shearer.

AFTER THE BALL.....6500

Anderson. Produced by T. O. D. C. (R) Jan. 5, 1924.

AFTER THE STORM (Mel).....5459

Col. (R) April 17, 1928. Hobart Bosworth.

Eugenia Gilbert, Charles Delaney, Maude George, George Kuwa and Linda Loreda.

AGAINST ALL ODDS.....4900

Fox. (R) Aug. 9, 1924. Charles (Buck) Jones.

AIR CIRCUS, THE (CD-PTME).....7702

Fox. (R) Sept. 30, 1928. David Rollins, Arthur Lake, Sue Carol, Charles Delaney, Heinie Conklin, Louise Dresser and Earl Robinson.

AIR HAWK, THE.....5000

FBO (Radio). (R) Dec. 20, 1924. Al Wilson.

AIR LEGION, THE (D).....6361

FBO (Radio). (R) Jan. 6, 1929. Ben Lyon.

Antonio Moreno, Martha Sleeper, John Gough and Colin Base.

AIR MAIL, THE.....6976

Par. (R) March 28, 1925. Baxter-Dove.

ALASKAN, THE.....6736

Par. (R) Sept. 27, 1924. Thomas Meighan.

ALASKAN ADVENTURES.....5678

Pathé. (R) May 28, 1927. Art Young.

ALEX, THE GREAT (C).....5872

FBO (Radio). (R) May 13, 1928. Richard Avey, Ruth Dwyer and Charles Byer.

ALIAS MARY FLYNN.....5559

FBO (Radio). (R) May 30, 1925. Evelyn Brent.

ALIAS THE DEACON.....6869

Univ. (R) June 25, 1927. Jean Hersholt.

ALIAS THE LONG WOLF (My).....5831

Col. (R) Aug. 23, 1928. Bert Lytell, Lois Wilson, William V. Mong, Ned Sparks, James Mason, Paulette Duval, Ann Brody and Alphonz Ethier.

ALIAS THE NIGHT WIND.....4145

Univ. (R) Aug. 25, 1923. William Russell.

ALIBI (MEL-AT).....1867

Fox. (R) April 20, 1929. Eleanor Griffith, Mae Busch, Pat O'Malley and Chester Morris.

ALIMDNY.....6917

FBO (Radio). (R) Feb. 2, 1924. Special cast.

ALL ABOARD.....6300

FN. (R) April 2, 1927. Johnny Hines.

ALL AROUND TRYING PAN.....5519

FBO (Radio). (R) Nov. 28, 1925. Fred Thomson.

ALL AT SEA (C).....5345

MGM. (R) Feb. 9, 1929. Karl Dane and George K. Arthur.

ALMOST HUMAN (D).....5596

Pathé. (R) Dec. 26, 1928. Vera Reynolds, Kenneth Thomson, Meje Coleman, Claire McDowell, Ethel Wales, Fred Walton and the three dogs, Hank, Paul and Trixie.

ALOMA OF THE SOUTH SEAS.....8514

Par. (R) May 29, 1926. Gilda Gray.

ALONG CAME RUTH.....5000

FN. (R) Aug. 2, 1924. Viola Dana.

AMATEUR GENTLEMAN, THE.....7790

FN. (R) Sept. 11, 1926. Richard Barthelme.

AMAZING VAGABOND, THE (MEL).....5081

FBO (Radio). (R) April 7, 1929. Bob Steele.

AMERICA.....14,000

Univ. (R) March 8, 1924. D. W. Griffith Production.

AMERICAN BEAUTY.....6333

FN. (R) Oct. 22, 1927. Billie Dove.

AMERICAN MANNERS.....5200

FBO (Radio). (R) Sept. 6, 1924. Richard Talmadge.

Key to Abbreviations

- AE.....Associated Exhibitors (Now RKO Pathe)
AP&D.....Allied Producers & Distributors
CBC.....C B C (Now Columbia)
Chad.....Chadwick Pictures
Col.....Columbia
Cos.....Cosmopolitan
DDC.....Davis Distributing Corporation
Excel.....Excellent
f.....Length of film in feet
FBO.....Film Booking Offices (Now Radio)
FN.....First National
GA.....Grand-Asher
Gold.....Goldwyn (Now MGM)
Gst.....Goldstone, Phil
Hod.....Hodkinson (Now RKO Pathe)
L.B.....Lee Bradford
MG.....Metro-Goldwyn (Now MGM)
MGM.....Metro-Goldwyn-Mayer
Mon.....Monogram
Par.....Producers Distributing Corp. (RKO Pathe)
PDC.....Producers Distributing Corp. (RKO Pathe)
Play.....Playgoers Pictures
PS.....Producers Security
Pref.....Preferred Pictures
Prin.....Principal
Ray.....Rayart
RKO.....RKO Productions
Seiz.....Seiznick
sc.....special cast
TH.....Tiffany
TODC.....Theatre Owners Dist. Corp.
Tru.....Truart (Now Tiffany)
U.....Universal
UA.....United Artists
Vita.....Vitagraph (Now Warner Bros.)
W&N.....Weber and North
WB.....Warner Bros.

AMERICAN PLUCK	5900
Chadwick. (R) July 11, 1925. George Walsh.	
AMERICAN VENUS, THE	
Par. (R) Feb. 6, 1926. Esther Ralston.	
ANCIENT HIGHWAY, THE	7506
Par. (R) Nov. 21, 1925. Holt-Dove.	
ANGEL OF BROADWAY, THE	6574
Pathe. (R) Nov. 5, 1927. Lentrice Jor.	
ANKLES PREFERRED	5498
Fox. (R) March 12, 1927. Madge Bellamy.	
ANNA CHRISTIE	7013
F.N. (R) Dec. 1, 1923. Blanche Sweet.	
ANNIE LAURIE	8730
MGM. (R) May 14, 1927. Lillian Gish.	
ANY WOMAN	5963
Par. (R) June 13, 1925. Alice Terry.	
ANYBODY HERE SEEN KELLY (CO)	6243
Univ. (R) Sept. 9, 1928. Tom Moore, Bessie Love, Tom O'Brien, Kate Price, Alfred Allen.	
APACHE RAIDERS, THE (W)	5755
Pathe. (R) Feb. 12, 1928. Leo Maloney, Eugenia Gilbert, Tom London, Don Coleman, Jack Ganzhorn, Joan Renee, William Merrill McCormack, Frederick Dana, Robert L. Smith, Walter Shumway and Murdock MacQuarrie and Whitehorse.	
APRIL SHOWERS	6350
Par. (R) Nov. 17, 1923. Colleen Moore.	
ARAB, THE	6710
M.G. (R) July 12, 1924. Navarro-Terry.	
ARE PARENTS PEOPLE?	6586
Par. (R) June 20, 1925. Bronson-Vidor-Menjou.	
ARE THE CHILDREN TO BLAME?	5000
Tru. (Tif.). (R) 1923. Corrigan-Shannon.	
ARGENTINE LOVE	5970
Par. (R) 1925. Bebe Daniels.	
ARIZONA CYCLONE (W)	
Univ. (R) May 6, 1928. Fred Humes, George B. French, Margaret Gray, Cuyler Supplee, Pee Wee Holmes, Benny Corbett, Dick L'Estrange and Scotty Matraw.	
ARIZONA EXPRESS, THE	6316
Fox. (R) March 29, 1924. Charles Jones	
ARIZONA ROMEO, THE	4694
Fox. (R) Jan. 31, 1925. Buck Jones.	
ARIZONA SWEEPSTAKES, THE	5418
Univ. (R) Nov. 21, 1925. Hoot Gibson.	
ARIZONA WHIRLWIND	4131
Pathe. (R) March 19, 1927. Bill Cody.	
AROUND THE WORLD IN THE SPEEJACKS	6000
Par. (R) Dec. 1, 1923.	
AS MAN DESIRES	7649
F.N. (R) Jan. 31, 1925. Milton Sills.	
ASHES OF VENGEANCE	10,000
F.N. (R) Aug. 18, 1923. Norma Talmadge	
ATTA BOY	5775
Pathe. (R) Oct. 9, 1926. Monty Banks.	
AUCTION BLOCK, THE	6239
MGM. (R) Feb. 27, 1926. Charles Ray.	
AUCTIONEER, THE	5500
Fox. (R) Feb. 5, 1927. George Sidney	
AVALANCHE (W)	6099
Par. (R) Dec. 1, 1928. Jack Holt, Doris Hill, Baclanora, John Darrow, Guy Oliver and Richard Winslow.	
AVENGING FANGS	4335
Pathe. (R) June 4, 1927. Sandow (dog).	
AVERAGE WOMAN, THE	6000
Burr. (R) Feb. 2, 1924. Special east.	
AWFUL TRUTH, THE	5917
Pro-Dis-Co. (Pathe). (R) July 11, 1925. Ayres-Baxter	

B

BABBITT	6500
WB. (R) Aug. 2, 1924. Willard Louis.	
BABY MINE (CO)	5332
MGM. (R) Jan. 21, 1928. Karl Dane, George Arthur, Charlotte Greenwood and Louise Lorraine.	
BACHELOR BRIDES	6612
Pro-Dis-Co. (Pathe). (R) May 22, 1926. Rod La Rocque.	
BACK TO GOD'S COUNTRY	5751
Univ. (R) Aug. 6, 1927. Renee Adoree.	
BACK TO LIFE	5828
AE. (Pathe). (R) Feb. 28, 1925. Patsy Ruth Miller.	
BACKBONE	6541
Goldwyn (MGM). (R) April 7, 1923. Sloman Production.	
BACKSTAGE	5784
Tif. (R) July 9, 1927. William Collier, Jr.	
BAO COMPANY	5551
AE. (Pathe). (R) Jan. 21, 1925. Madge Kennedy.	
BAO MAN, THE	6104
F.N. (R) Oct. 20, 1923. Holbrook Blinn.	
BAO MAN'S BLUFF	4441
AE. (Pathe). (R) Jan. 1, 1927. Buffalo Bill, Jr.	
BALLYHOO BUSTER, THE	4800
Pathe. (R) Dec. 31, 1927. Buffalo Bill, Jr.	
BANDIT'S SON, THE (W)	4765
FBO (Radio). (R) Nov. 20, 1927. Boh Steele, Tom Lingham, Hal Davis, Stanley Taylor, Ann Sheridan, Bobby Mack, Barney Gilmore and Finch Smiles.	
BANDOLERO, THE	8000
MGM. (R) Oct. 11, 1924. Special east.	
BANDIT BABY, THE	5291
Radio. (R) June 20, 1925. Fred Thomson.	
BANOIT BUSTER, THE	4468
AE. (Pathe). (R) Dec. 25, 1926. Buddy Roosevelt	
BANTAM COWBOY, THE (W)	4893
FBO (Radio). (R) Aug. 12, 1928. Buzz Barton, Frank Blee, Tom Lingham, Dorothy Kitchin, Boh Fleming, Bill Paton and Sam Nelson.	
BAR-C MYSTERY, THE	4756
Pathe. (R) March 27, 1926. Dorothy Phillips.	
BARBED WIRE	6951
Par. (R) Aug. 13, 1927. Negri-Brook.	
BAROELYS, THE MAGNIFICENT	8536
MGM. (R) Nov. 13, 1926. Gilbert Boardman.	
BARE KNEES (CO)	6000
Gotham. (R) Feb. 1, 1928. Virginia Lee Corbin, Donald Keith, Jane Winton, Johnnie Walker, Forrest Stanley and Maude Fulton.	

BAREE, SON OF KAZAN	6803
Vita. (WB). (R) May 30, 1925. Anita Stewart.	
BAREFOOT BOY, THE	5800
CBC (Col.). (R) Nov. 24, 1923. Special east.	
BARGAIN	5000
Tri. (R) Sept. 29, 1923. W. S. Hart.	
BARKER, THE (O-PTME)	7137
F.N. (R) Dec. 30, 1928. Milton Sills, Douglas Fairbanks, Jr., George Cooper, John Erwin, S. S. Simon, Dorothy Mackaill, Betty Compson and Sylvia Ashton.	
BARNUM WAS RIGHT (C-AT)	4316
Univ. (R) Sept. 22, 1929. Silent, 4316; sound on disc, 5043; sound on film, 4928. Glenn Tryon, Norma Kennedy, Otis Harlan, Basil Radford, Isabelle Keith, Lew Kelly, Clarence Burton, Gertrude Sutton.	
BARRIER, THE	6480
MGM. (R) Sept. 4, 1926. Buster Keaton.	
BAT, THE	8219
UA. (R) March 27, 1926. Louise Fazenda.	
BATTLING BUDDY	4000
Art. (R) Sept. 13, 1924. Buddy Roosevelt.	
BATTLING BUTLER	6970
MGM. (R) Sept. 4, 1926. Buster Keaton.	
BATTLING BUNYAN	4900
AE. (Pathe). (R) Dec. 27, 1924. Wesley Barry.	
BATTLING ORIOLES	5000
Pathe. (R) Aug. 29, 1924.	
BEASTS OF PARADISE	
Univ. Serial. (R) Oct. 27, 1923. William Desmond.	
BEAU BRUMMEL	10,000
WB. (R) April 12, 1924. John Barrymore.	
BEAU GESTE	10,600
Par. (R) Sept. 4, 1926. Special east.	
BEAU SABREUR (Miel)	6586
Par. (R) Jan. 7, 1928. Gary Cooper, Eben Brent, Noah Beery, William Powell, Roscoe Karns, Mitchell Lewis, Arnold Kent, Raoul Paoli, Joan Standing, Frank Reicher, and Oscar Smith.	
BEAUTIFUL CHEAT, THE	4875
Univ. (R) July 5, 1924. Winifred Bryson.	
BEAUTIFUL CITY, THE	6466
F.N. (R) Nov. 14, 1925. Richard Barthelmess.	
BEAUTY AND THE BAO MAN	5704
Pro-Dis-Co. (Pathe). (R) July 4, 1925. Mabel Bolin.	
BEAUTY SHOPPERS	5069
Tif. (R) July 16, 1927. Mae Busch.	
BEROOM WINDOW, THE	6550
Par. (R) June 21, 1924. Wm. DeMille Production.	
BEFORE MIDNIGHT	4895
Ginsberg. (R) July 11, 1925. William Russell.	
BEGGARS OF LIFE (Miel-PTM)	7805
Par. (R) Sept. 15, 1928. Wallace Beery, Richard Arlen, Louise Brooks, Edgar Blue Washington, H. A. Morgan, Andy Clark, Mike Donlin, Roscoe Karns, Robert Perry, Johnnie Morris, George Kotsouros, Jacque Chaplin, Robert Brower and Frank Brownlee.	
BEGGAR ON HORSEBACK	6874
Par. (R) June 20, 1925. Horton-Ralston.	
BEHIND CLOSED DOORS (Miy)	5897
Col. (R) Feb. 24, 1929. Virginia Valli, Gaston Glass, Otto Matthesen, Andre DeSeuroia, Fanny Middleton, Torben Meyer, Broderick O'Farrell, Otto Hoffman.	
BEHIND THE CURTAIN	4875
Univ. (R) July 5, 1924. Winifred Bryson.	
BEHIND THE FRONT	5555
Par. (R) Feb. 20, 1926. Beery Hatton.	
BEHIND THE GERMAN LINES (O-ME)	8254
Par. (R) Jan. 12, 1929. Foreign east. Official German war pictures. Sound and silent.	
BEHOLD THE WOMAN	6425
Vita. (WB). (R) Aug. 2, 1924. Blackton production.	
BEING RESPECTABLE	7500
WB. (R) Aug. 16, 1924. Special east.	
BELLAMY TRIAL, THE (Miel-PTME)	7524
MGM. (R) March 2, 1926. Betty Bronson, Lentrice Jor, Edward Nugent, George Barrand, Margaret Livingston, Kenneth Thomson, Margaret DeWard, Charles B. Middleton, and Charles Hill Maffles.	
BELLS, THE	6300
Chadwick. (R) Nov. 13, 1926. Lionel Barrymore.	
BELOVED ROGUE, THE	9264
UA. (R) April 2, 1927. John Barrymore.	
BELOVED VAGABOND, THE	6217
FBO (Radio). (R) April 16, 1924. Carlyle Blackwell.	
BELOW THE DEADLINE (D)	5500
Ches. (R) May 1, 1929. Barbara Worth, Frank Leigh, J. P. McGowan, Frank Merrill, Arthur Rankin, Virginia Sale, "Tiny" Ward, Lou Gory, Fred Walton, Bill Paton, Charles Buckman, Mike Donlin.	
BELOW THE LINE	6053
WB. (R) Oct. 3, 1925. Rin-Tin-Tin.	
BEN HUR	12,000
MGM. (R) Jan. 16, 1926. Ramon Novarro.	
BERLIN AFTER OARK (Miel)	6553
W-W. Produced by UFA. (R) June, 1929. Kurt Gerron, Ernst Stahl-Nachbauer, Fritz Kampers and Grita Ley.	
BERTHA, THE SEWING MACHINE GIRL	5242
Fox. (R) Dec. 25, 1926. Madge Bellamy.	
BEST BAO MAN, THE	4803
Fox. (R) Dec. 12, 1925. Tom Mix.	
BEST PEOPLE, THE	5700
Par. (R) Nov. 7, 1925. Baxter-Ralston.	
BETTER MAN THAN I	4073
FBO (Radio). (R) Aug. 7, 1926. Richard Talmadge.	
BETTER 'OLE, THE	8649
WB. (R) Oct. 23, 1926. Syd Chaplin.	
BETWEEN DANGERS	4533
Pathe. (R) Feb. 5, 1927. Buddy Roosevelt.	
BETWEEN FRIENDS	6900
Vita. (WB). (R) April 26, 1924. Blackton production.	
BETWEEN WORLOS	6400
WB. (R) July 10, 1924. Fritz Lang production.	

BEVERLY OF GRAUSTARK	6710
MGM. (R) May 1, 1926. Marion Davies.	
BEWARE OF BLONDES (Miel)	5649
Col. (R) July 1, 1928. Dorothy Revier, Matt Moore, Roy D'Arcy, Robert Edison, Walter P. Lewis, Hazel Howell and Larry Seiler.	
BEWARE OF MARRIED MEN (CO-M)	5380
WB. (R) Jan. 14, 1928. Irene Rich, Myrna Loy, Audrey Ferris, Clyde Cook, Richard Tucker, Stuart Holmes.	
BEWARE OF WOODS	5777
Univ. (R) May 7, 1927. Laura La Plante.	
BEYOND THE ROCKIES	4900
FBO (Radio). (R) March 20, 1926. Boh Custer.	
BEYOND THE SIERRAS (W)	5896
MGM. (R) Sept. 15, 1928. Tim McCoy, Sylvia Beecher, Roy D'Arcy, Polly Moran, Richard R. Neill, J. Gordon Russell.	
BIFF BANG BUDDY	4500
Artelast. (R) Sept. 20, 1924. Buddy Roosevelt.	
BIG BROTHER	7080
Par. (R) Jan. 5, 1924. Tom Moore.	
BIG CITY, THE (Miel)	6338
MGM. (R) Feb. 18, 1928. Lon Chaney, Marceline Day, James Murray, Betty Compson, Walter Percival, Lew Short and Eddie Sturgis.	
BIG OAN	5934
Fox. (R) Nov. 10, 1923. Buck Jones.	
BIG KILLING, THE (CO)	5930
Par. (R) May 19, 1928. Wallace Beery, Raymond Hatton, Anders Randolph, Mary Brian, Gardner James, Lane Chandler, Paul McAllister, James Mason, Ralph Yearsley, Bruce Gordon, Leo Willis, Ethan Laddlaw, Robert Kortman, Walter James and Roscoe Ward.	
BIG PAL	5800
Ginsberg. (R) Oct. 24, 1925. William Russell.	
BIG PARADE, THE	12,550
MGM. (R) Dec. 5, 1925. Gilbert Adoree.	
BIG SHOW, THE	5385
AE. (Pathe). (R) May 15, 1926. John Lowell.	
BIG TIME	4650
Univ. (R) Aug. 9, 1924. William Desmond.	
BIGGER THAN BARNUM'S	5391
FBO (Radio). (R) July 17, 1926. Ralph Lewis.	
BITTER APPLES	5463
WB. (R) May 7, 1927. Monte Blue.	
BLACK BIRD, THE	6688
MGM. (R) Feb. 13, 1926. Lon Chaney.	
BLACK CYCLONE	5058
Pathe. (R) May 30, 1925. Rex (horse).	
BLACK DIAMOND EXPRESS, THE	5803
WB. (R) July 23, 1927. Monte Blue.	
BLACK GOLD	
Steiner. (R) 1924. Pete Morrison.	
BLACK LIGHTNING	5500
Lumas. (R) Nov. 8, 1924. Thunder (dog).	
BLACK OXEN	7037
F.N. (R) Jan. 19, 1924. Corinne Griffith.	
BLACK PARADISE	4962
Fox. (R) June 12, 1926. Madge Bellamy.	
BLACK PEARL, THE (MY-ME)	5261
Ray. (R) Jan. 1, 1929. Lila Lee and Ray Hallor.	
BLACK PIRATE, THE	8388
UA. (R) March 20, 1926. Douglas Fairbanks.	
BLACK TRAIL, THE	4615
Univ. (R) June 21, 1921. Jack Hoxie.	
BLIND ALLEYS	5597
Par. (R) March 5, 1927. Melkhan-Brent.	
BLIND GODDESS	7363
Par. (R) April 17, 1926. Holt-Ralston.	
BLINDFOLD, THE (O-M)	5598
(R) Dec. 8, 1928. Lois Moran, George O'Brien, Don Terry, Marie Foxe, Maria Alha, Fritz Field, Andy Clyde, Craufurd Kent, Robert E. Homans, John Kelly, Phillips Smalley.	
BLINKY	5740
Univ. (R) Sept. 1, 1923. Hoot Gibson.	
BLIZZARD, THE	5800
Fox. (R) March 1, 1924. Special east.	
BLOCK SIGNAL, THE	5900
Gotham. (R) Oct. 9, 1926. Ralph Lewis.	
BLACKOAE (O)	6409
FBO (Radio). (R) Jan. 30, 1929. (Sound version issued June, 1929). Anna Q. Nilsson and Francis J. McDonald.	
BLONDE FOR A NIGHT (CO)	5927
Pathe. (R) March 3, 1928. Marie Prevost, Franklin Pangborn, Harrison Ford, T. Roy Barnes, Lucien Littlefield.	
BLONDE OR BRUNETTE	5872
Par. (R) Jan. 15, 1927. Menjou-Nissen.	
BLONDE SAINT, THE	6800
F.N. (R) Dec. 11, 1926. Lewis Stone and Doris Kenyon.	
BLONDES BY CHOICE (CO)	6987
Gotham. (R) Oct. 1, 1927. Claire Windsor, Allan Simpson, Walter Hiers, Bodil Rossing, Bess Flowers, Lela Willard, Jack Gardner, Louis Carver, Mal Wells, Alice Reicher and Joseph Belmont.	
BLOOD SHIP, THE	6843
Col. (R) Dec. 3, 1927. Hohart Bosworth.	
BLOOHOONO, THE	4800
FBO (Radio). (R) July 11, 1925. Bob Custer.	
BLOW FOR BLOW (W)	
(R) May 19, 1929. Hoot Gibson, Ann Christy, Andy Wilson, Walter Brennan, Francis Ford, Joe Rickson, C. E. Anderson and Mary Foy.	
BLOW YOUR OWN HORN	6315
FBO (Radio). (R) Nov. 10, 1923. Warner Baxter.	
BLUE BLAZES	4700
Univ. (R) Jan. 16, 1926. Pete Morrison.	
BLUE DANUBE, THE (O)	6589
Pathe. (R) Feb. 18, 1928. Lentrice Jor, Joseph Schildkraut, Nils Astier, Seena Owen, May Robson, Albert Gran, and Frank Reicher.	
BLUE EAGLE, THE	6200
Fox. (R) Sept. 25, 1926. George O'Brien.	
BLUEBEARD'S EIGHTH WIFE	5900
Par. (R) Aug. 19, 1923. Gloria Swanson.	
BLUEBEARD'S SEVEN WIVES	7774
F.N. (R) Jan. 2, 1926. Ben Lyon.	
BLUFF	5442
Par. (R) May 10, 1924. Ayres-Moreno.	
BOBBY HAIR	7817
WB. (R) Nov. 14, 1925. Prevost-Harlan.	

BDDY AND SOUL5902
MGM. (R) Nov. 19, 1927. Pringle-Kerry.

BONANZO BUCKAROO, TIE4160
AE (Pathe). (R) Aug. 21, 1926. Buffalo Bill, Jr.

BONOMAN, THE (D)7000
WW. Produced by British and Dominions Film. (R) March 17, 1929. Norman Kerry.

BODMERANG, THE6714
Schul. (R) March 21, 1925. Anita Stewart.

BORDER BLACKBIRDS5236
Pathe. (R) Sept. 10, 1927. Leo Maloney.

BORDER INTRIGUE5000
IPC. (R) May 30, 1925. Franklyn Farnum.

BORDER LEGION, THE7084
Par. (R) Nov. 1, 1924. Antonio Moreno.

BORDER SHERIFF, THE4140
Univ. (R) March 27, 1926. Jack Hoxie.

BORN RICH7100
FN. (R) Dec. 20, 1924. Claire Windsor and Bert Lytell.

BORN TO BATTLE5153
FBO (Radio). (R) March 27, 1926. Tom Tyler.

BORN TO THE WEST6043
Par. (R) July 10, 1926. Jack Holt.

BRRDOWED HUSBANDS7000
Vita (WB). (R) 1924. Williams-Vidor.

BOSS OF THE RUSTLER'S ROOST, THE (W)4833
Pathe. (R) May 12, 1928. Don Coleman, Ben Corbett, Tom London, Eugenia Gilbert, Albert Hart, Dick Hatton, Frank Clark, William Bertram and Chet Ilyan.

BOWERY CINDERELLA, A6900
Exc. (R) Nov. 26, 1927. Hulette O'Malley.

BOY OF FLANDERS, A7018
MGM. (R) April 5, 1924. Jackie Coogan.

BOY OF MINE7000
FN. (R) Dec. 8, 1923. Ben Alexander.

BOY RIDER, THE4858
FBO (Radio). (R) Oct. 8, 1927. Buzz Barton.

BRANDED SDBRERO, THE (W)4612
Fox. (R) Jan. 21, 1928. Buck Jones, Leila Hyams, Jack Baston, Leo Kelly, Francis Ford, Josephine Borio and Stanton Heck.

BRASS BOTTLE, THE5290
FN. (R) Aug. 4, 1923. Tourneur Production.

BRASS BOWL, THE5830
Fox. (R) Nov. 29, 1924. Edmund Lowe.

BRAVEHEART7256
Pro-Dis-Co. (Pathe). (R) Jan. 23, 1926.

BREAD6500
MG (Metro-Goldwyn-Mayer). (R) Aug. 2, 1924. Schertzing production.

BREAKFAST AT SUNRISE5100
FN. (R) Nov. 26, 1927. Constance Talmadge.

BREAKING INTO SOCIETY4112
FBO (Radio). (R) Dec. 29, 1923. Bull Montana.

BREAKING POINT, THE6064
Par. (R) April 19, 1924. Special cast.

BREATH OF SCANDAL6940
Schul. (R) 1924. Betty Blythe.

BREATHLESS MOMENT, THE5556
Univ. (R) Feb. 9, 1924. William Desmond.

BREED OF THE BORDER4930
FBO (Radio). (R) March 14, 1925. Lefty Flynn.

BREED OF THE SEA5408
FBO (Radio). (R) Oct. 30, 1926. Ralph Ince.

BREED OF THE SUNSET (W)4869
FBO (Radio). (R) Feb. 11, 1928. Boh Steele, George Bunny, Dorothy Kitchen, Leo White, Larry Fisher.

BRIDE OF THE STORM, THE6800
WB. (R) April 10, 1926. Dolores Costello.

BRIDGE OF SAN LUIS REY, THE; (D-PT-M-E)7880
MGM. (R) March 30, 1929. Lily Damita and Ernest Torrence.

BRIDGE OF SIGHS, THE6604
WB. (R) April 4, 1925. Dorothy Mackaill.

BRIGHT LIGHTS6260
MGM. (R) Nov. 28, 1925. Charles Ray.

BRIGHT LIGHTS OF BROADWAY6700
Prin. (R) Nov. 3, 1923. Doris Kenyon.

BRINGING UP FATHER (CD)6344
MGM. (R) March 31, 1928. J. Farrell Macdonald, Jules Cowles, Polly Moran, Marie Dressler, Gertrude Olmstead, Grant Withers, David Mir and Tenen Holtz.

BROADWAY AFTER DARK6300
WB. (R) May 31, 1924. Adolphe Menjou.

BROADWAY AFTER MIDNIGHT6199
Krel. (R) Oct. 29, 1927. Priscilla Bonner.

BROADWAY BABIES (D-PT)8067
FN. (R) June 30, 1929. Alice White, Charles Delancy, Tom Dugan, Rodd Rosing, Sally Ellers, Marion Byron, De Joselyn Lee.

BROADWAY BOOB, THE5683
AE (Pathe). (R) April 3, 1926. Glenn Hunter.

BROADWAY DADDIES (CD)5537
Col. (R) April 7, 1928. Jacqueline Logan, Alex B. Francis, Rex Lease, Phillips Smalley, DeSaels Mooers, Clarissa Selwynne and Betty Francisco.

BROADWAY GALLANT, THE5510
FBO (Radio). (R) June 5, 1926. Richard Talmadge.

BROADWAY GOLD6800
Tru. (Th.) (R) July 28, 1923. Elaine Hammerstein.

BROADWAY LADY, A5500
FBO (Radio). (R) Dec. 19, 1925. Evelyn Brent.

BROADWAY MADNESS6945
Exc. (R) Oct. 8, 1927. Marguerite De La Motte.

BROADWAY NIGHTS6765
FN. (R) May 21, 1927. Lois Wilson.

BROKEN BARRIERS6216
MG (MGM). (R) Aug. 16, 1924. Reginald Barker production.

BRDKN HEARTS7800
Jaffa. (R) March 20, 1926. Lila Lee.

BRDKN LAWS5510
FBO (Radio). (R) Jan. 31, 1925. Mrs. Wallace Reid.

BROKEN WING, THE6216
Prof. (R) Sept. 1, 1923. Miriam Cooper.

BRDNCHO TWISTER, THE5435
Fox. (R) April 2, 1927. Tom Mix.

BRONCO STAMPER, THE (W)5108
Pathe. (R) March 17, 1928. Don Coleman, Ben Corbett, Eugenia Gilbert, Frank Clark, Florence Lee, Tom London, Miles "Bud" Osborne, Frederick Dana and Whithorse.

BRDTHLY LOVE (CD-PT)6053
MGM. (R) Oct. 13, 1928. Karl Dane, George Arthur, Jean Arthur, Richard Carlyle, Edward Connelly and Marcia Harris.

BROTHERS (D)6092
Krel. (R) Feb. 1, 1929. Barbara Bedford and Cornelius Keefe.

BROWN DERBY, THE6540
FN. (R) June 5, 1926. Johnny Hines.

BROWN OF HARVARD7941
MGM. (R) May 15, 1926. Jack Pickford.

BRUTE, THE6901
WB. (R) May 2, 1927. Monte Blue.

BUCK PRIVATES (CD)6167
Univ. (R) June 17, 1928. Lya De Putli, Malcolm McGregor, Zasu Pitts, James Marcus, Eddie Gribbon, Ed Duncan, Bud Jamison, and Les Bates.

BUCKAROO KID, THE6167
Univ. (R) Nov. 20, 1926. Hoot Gibson.

BUCKING THE TRUTH4305
Univ. (R) June 26, 1926. Pete Morrison.

BULLDOG DRUMMOND (My-AT)8376
UA. (R) Aug. 3, 1929. Ronald Colman and Joan Bennett. Sound and silent.

BULLET MARK, THE (W)4550
Pathe. (R) March 19, 1928. Jack Donovan, Gladys McConnell, Joseph Girard, Alhert J. Smith, Lincoln Plumer and Margaret Gray.

BURNING DAYLIGHT (Mel)6500
FN. (R) March 10, 1928. Milton Sills, Doris Kenyon, Arthur Stone, Big Boy Williams, Lawford Davidson, Jane Winton, Stuart Holmes, Edmund Breese and Howard Truesdale.

BURNING THE WIND (W)5202
Univ. (R) Feb. 11, 1929. Hoot Gibson, Virginia Brown Faire, Cesare Gravina, Robert Homans, George Grandee, Boris Karloff and Pee Wee Holmes.

BURNING TRAIL, THE4783
Univ. (R) April 11, 1925. William Desmond.

BURNING UP BROADWAY (D)4304
Ster. (R) Jan. 30, 1928. Helene Costello, Ernest Hilliard, Robert Frazer and Sam Hardy.

BURNT FINGERS5854
Pathe. (R) Feb. 12, 1927. Eileen Percy.

BUSTIN' THROUGH4506
Univ. (R) Oct. 3, 1925. Jack Hoxie.

BUTTER AND EGG MAN, THE (CD)6457
FN. (R) Sept. 2, 1928. Jack Muhlall, Greta Nissen, Sam Hardy, William Demarest and Gertrude Astor.

BUTTERFLIES IN THE RAIN7319
Univ. (R) Jan. 1, 1927. La Plante-Kirkwood.

BUTTERFLY7472
Univ. (R) Aug. 30, 1923. Laura La Plante.

BUTTDNS (D)6050
MGM. (R) Dec. 24, 1927. Jackie Coogan, Lays Hanson, Gertrude Olmstead, Paul Hurst, Roy D'Arcy, Polly Moran, Jack McDonald and Coy Watson, Jr.

C

CABARET7175
Par. (R) May 7, 1927. Gilda Gray.

CACTUS TRAILS6020
FBO (Radio). (R) Jan. 15, 1927. Boh Custer.

CAFE IN CAIRD, A6020
Pro-Dis-Co (Pathe). (R) Mar. 28, 1925. Priscilla Dean.

CALGARY STAMPEDE, THE5924
FN. (R) Oct. 10, 1925. Hoot Gibson.

CALIFORNIA STRAIGHT AHEAD7328
Univ. (R) Sept. 5, 1925. Reginald Denny.

CALL OF COURAGE, THE4661
Univ. (R) Sept. 12, 1925. Art Acord.

CALL OF THE CANYON6993
Par. (R) Dec. 29, 1923. Richard Dix.

CALL OF THE HILLS5000
Lee-Brad. (R) May 5, 1923. Maul Malcolm.

CALL OF THE KLONDIKE, THE5803
Ray. (R) Aug. 21, 1926. Gaston Glass.

CALL OF THE WILDERNESS4218
AE (Pathe). (R) Dec. 18, 1926. Sandow (dog).

CALLAHAN AND THE MURPHYS, THE6120
MGM. (R) July 16, 1927. Dressler-Moran.

CAMED KIRBY6931
Fox. (R) Oct. 7, 1923. John Gilbert.

CAMERAMAN, THE (C)6995
MGM. (R) Sept. 16, 1928. Buster Keaton, Marceline Day, Harold Goodwin, Sidney Bracy and Harry Gribbon.

CAMILLE8700
FN. (R) May 2, 1927. Norma Talmadge.

CAMILLE OF THE BARBARY COAST5308
AF (Pathe). (R) Aug. 1, 1925. Mae Busch-Oreen Moore.

CAMPUS FLIRT, THE6702
Par. (R) Oct. 2, 1926. Bebe Daniels.

CANADIAN, THE7773
Par. (R) Dec. 11, 1926. Thomas Meighan.

CANARY MURDER CASE, THE (My-AT)5943
Par. (R) Feb. 16, 1929. William Powell, James Hall, Louise Brooks and Jean Arthur.

CANYON OF ADVENTURE, THE (W)5800
FN. (R) April 29, 1928. Ken Maynard, Virginia Brown Faire, Eric Mayne, Theodore Lorch, Tyrone Breton, Hal Salter, Billy Franc, Charles Wlaker and Tarzan.

CANYON OF LIGHT, THE5399
Fox. (R) Dec. 11, 1926. Tom Mix.

CAPITAL PUNISHMENT5950
Schul. (R) Jan. 25, 1925. Clara Bow.

CAPTAIN BLOOD10,068
Vita (WB). (R) Sept. 20, 1924. J. Warren Kerrigan.

CAPTAIN JANUARY6191
Prin. (R) July 12, 1924. Baby Peggy.

CAPTAIN SALVATION7395
MGM. (R) July 2, 1927. Lars Hanson.

CARNATION KID, THE (C-PT)7156
Par. (R) Mar. 2, 1929. Douglas Maclean, Frances Lee and Lorraine Eddy.

CARNIVAL GIRL, THE4962
AE (Pathe). (R) Aug. 14, 1926. John Darrow and Marion Mack.

CASE OF LENA SMITH, THE (D)7229
Par. (R) Jan. 19, 1929. Esther Ralston, James Hall, Fred Kohler, Emily Fitzroy and Gustave Von Seyffertitz.

CASEY AT THE BAT6040
Par. (R) April 16, 1927. Beery-Sterling.

CASEY JONES6673
Ray. (R) Dec. 24, 1927. Ralph Lewis.

CAT AND THE CANARY, THE7713
Univ. (R) Sept. 11, 1927. Laura La Plante.

CAVE MAN, THE6741
WB. (R) March 13, 1926. Mat Moore and Marie Prevost.

CERTAIN YOUNG MAN, A (D)5679
MGM. (R) June 2, 1928. Ramon Novarro, Marceline Day, Renee Adoree, Carmel Myers, Bert Roach, Huntley Gordon and Ernest Wood.

CHANG6536
Par. (R) May 2, 1927. Wild animal picture.

CHANGING HUSBANDS6799
Par. (R) July 5, 1924. Leatrice Joy.

CHAPTER IN HER LIFE, A6330
Univ. (R) Sept. 15, 1923. Jane Mercer.

CHARGE OF THE GAUCHOS (Mel)5548
FBO (Radio). (R) Sept. 15, 1928. Francis X. Bushman, Jacqueline Logan, Guido Trento, Paul Ellis, Henry Kolker, Charles Hill Mailes, John Hopkins, Charles K. French, Olive Hirsch, Mathilde Comont, Jack Ponder, Lise Conley, Gino Corrado and Frank Hagney.

CHARLEY'S AUNT7243
Pro-Dis-Co (Pathe). (R) Feb. 1, 1925. Syd Chaplin.

CHARMER, THE6076
Par. (R) Sept. 15, 1923. Pola Negri.

CHASER, THE (C)5744
FN. (R) Feb. 11, 1928. Harry Langdon, Gladys McConnell, Helen Hayward, William Jamison and Charles Thurston.

CHASING TRDUBLE4304
Univ. (R) June 19, 1926. Pete Morrison.

CHEAP KISSES6538
FBO (Radio). (R) Nov. 15, 1924. Special cast.

CHEAPER TO MARRY5921
MG (MGM). (R) Feb. 14, 1925. Conrad Nagel.

CHEAT, THE7323
Par. (R) Sept. 15, 1923. Pola Negri.

CHEATERS6023
Tiff. (R) March 12, 1927. Pat O'Malley.

CHEATING CHEATERS (D)5623
Univ. (R) Oct. 9, 1927. Betty Compton, Kenneth Harlan, E. J. Radcliffe, Maude Turner Gordon, Sylvia Ashton, Erwin Connelly, Eddie Gribbon, Lucien Littlefield and Cesare Gravina.

CHECHAHOS, THE7000
AE (Pathe). (R) May 17, 1924. Special cast.

CHEERFUL FRAUD, THE6945
Univ. (R) Dec. 11, 1926. Reginald Denny.

CHICAGO5503
Pathe. (R) Dec. 31, 1927. Phyllis Haver.

CHICAGO AFTER MIDNIGHT (Mel)7996
FBO (Radio). (R) Jan. 21, 1928. Ralph Ince, Jola Mendez, Lorraine Rivero, James Mason, Carl Axzelle, Helen Jerome Eddy, Ole M. Ness, Rob Seiter and Frank Mills.

CHICKEN A LA KING (CD)6418
Fox. (R) June 30, 1928. Nancy Carroll, Ford Sterling, Arthur Stone, George Meeker, Frances Lee, Carol Holloway and Nora Hynes.

CHICKIE7600
FN. (R) May 9, 1925. Dorothy Mackaill.

CHILDREN OF DIVORCE6871
Par. (R) May 2, 1927. Bow-Ralston.

CHILDREN OF THE WHIRLWIND6500
Arrow. (R) Oct. 17, 1925. Lionel Barrymore.

CHILDREN OF JAZZ6080
Par. (R) July 21, 1923. Theodore Kosloff.

CHINATOWN CHARLIE (CD)6365
FN. (R) Feb. 18, 1928. Johnny Hines, Louise Lorraine, Harry Gribbon, Scooter Lowry, Kamiyama Sojin, Anna May Wong, George Kuwa, Fred Kohler and Jack Burdette.

CHIP OF THE FLYING U6596
Univ. (R) March 20, 1926. Hoot Gibson.

CHDRUS KID, THE (D)6000
Gotham. (R) June, 1928. Virginia Brown Faire, Bryant Washburn, Thelma Hill, Hedda Hopper, John Batten, Tom O'Brien and Sheldon Lewis.

CHORUS LADY, THE6020
Pro-Dis-Co (Pathe). (R) Feb. 21, 1925. Margaret Livingston.

CHRISTINE OF THE HUNGRY HEART7500
FN. (R) Nov. 1, 1924. Vidor-Baxter.

CHU CHIN CHDW6408
MG (MGM). (R) Feb. 21, 1925. Betty Blythe.

CIRCE, THE ENCHANTRESS6882
MG. (MGM). (R) Sept. 13, 1924. Mae Murray.

CIRCLE, THE5511
MGM. (R) Oct. 3, 1925. Boardman-MacGregor.

CIRCUMSTANTIAL EVIDENCE (D)5300
Chest. (R) Jan. 15, 1929. Helen Foster, Charles Gerrard, Cornelius Keefe, Alice Lake, Ray Hallor, Fred Walton and Jack Tanner.

CIRCUS AGE, THE4801
Fox. (R) June 18, 1927. Tom Mix.

CIRCUS COWBOY, THE6400
Fox. (R) May 3, 1924. Charles (Buck) Jones.

CIRCUS CYCLONE, THE4397
Univ. (R) Aug. 22, 1925. Art Acord.

CIRCUS DAYS6000
FN. (R) June 30, 1923. Jackie Coogan.

CIRCUS KID (Mel-PTME)6085
FBO (Radio). (R) Oct. 7, 1928. Frankie Darro, Helen Costello, Poodles Hanneford, Sam Nelson, Lionel Belmore, Johnny Gough, Sid Crossley and Charles Gemora.

CIRCUS ROOKIES (C).....5653
MGM. (R) March 31, 1928. Karl Dane, George Arthur, Louise Lorraine, Sydney Jarvis and Fred Hines Humes.

CITY, THE.....5500
Fox. (R) Nov. 27, 1926. Nancy Nash.

CITY GONE WILD, THE.....5408
Par. (R) Dec. 10, 1927. Thomas Meighan.

CITY THAT NEVER SLEEPS, THE.....6097
Par. (R) Oct. 11, 1924. Louise Dresser.

CLANCY'S KOSHER WEDDING.....6700
FBO. (Radio). (R) Sept. 10, 1927. George Sidney.

CLASH OF THE WOLVES.....6478
WB. (R) Nov. 28, 1925. Rin-Tin-Tin.

CLASSIFIED.....6927
FN. (R) Nov. 14, 1925. Corinne Griffith.

CLASSMATES.....6983
FN. (R) Nov. 29, 1924. Richard Bartelme.

CLAW, THE.....5252
Univ. (R) May 28, 1927. Kerry-Windsor.

CLEAN HEART, THE.....8000
Vita (WB). (R) Sept. 27, 1924. Percy Mar-mont.

CLEAN-UP MAN, THE (W).....4232
Univ. (R) Feb. 12, 1928. Ted Wells, Peggy O'Day, Henry Herbert, George H. Reed and Tom Carter.

CLEAN-UP, THE.....5051
Univ. (R) Sept. 29, 1923. Herbert Rawlin-son.

CLIMBERS, THE.....6631
WB. (R) May 28, 1927. Irene Rich.

CLINGING VINE, THE.....6400
PDC (Pathe). (R) July 31, 1926. Leatrice Joy and Tom Moore.

CLOSED GATES.....5503
Sterling. (R) May 28, 1927. Johnny Harron.

CLOTHES MAKE THE PIRATE.....8000
FN. (R) Dec. 12, 1925. Leon Errol.

CLOUD RIDER, THE.....5070
FBO (Radio). (R) Feb. 21, 1925. Al Wilson.

CLOUDED NAME, A.....4885
Play. (R) March 3, 1923. Norma Shearer.

COAST OF FOLLY, THE.....7001
Par. (R) Sept. 12, 1925. Gloria Swanson.

COBRA.....6895
Par. (R) Dec. 19, 1925. Rudolph Valentino.

CODE OF THE COW COUNTRY.....4512
Pathe. (R) June 11, 1927. Buddy Roosevelt.

CODE OF THE NORTHWEST.....3065
AE (Pathe). (R) Sept. 11, 1926. Sandow (dor).

CODE OF THE SCARLET (W).....5000
FN. (R) June 23, 1928. Ken Maynard, Gladys McConnell, Ed Brady, J. P. McGowan, Hot Farley, Sheldon Lewis, Harold Salter, Joe Hickson and Robert Walker.

CODE OF THE SEA.....6038
Par. (R) June 7, 1924. La Rocque-Logan.

CODE OF THE WEST.....6777
Par. (R) April 25, 1925. Owen Moore.

CODE OF THE WILDERNESS.....6480
Vita (WB). (R) July 12, 1924. Bowers Cal-houn.

COHENS AND KELLYS, THE.....7774
Univ. (R) March 6, 1926. Sidney-Murray.

COLLEGE.....5916
UA. (R) Sept. 17, 1927. Buster Keaton.

COLLEGE BOOB, THE.....5350
FBO (Radio). (R) Aug. 21, 1926. Lefty Flynn.

COLLEGE COQUETTE (CD-AT).....5566
Col. (R) Aug. 5, 1929. Silent 5566; sound G149. Ruth Taylor, John Hotland, William Col-lier, Jr., Jobyna Ralston, Edward Piel, Jr.

COLLEGE DAYS.....7300
Tiff. (R) Nov. 6, 1926. Marcelline Day.

COLUMBUS.....4000
Pathe. (R) Oct. 6, 1923. The Historical series.

COMBAT.....6714
Univ. (R) Feb. 27, 1926. House Peters.

COMBAT.....5100
Pathe. (R) Oct. 15, 1927. George Walsh.

COME AND GET IT (W).....4700
FBO (Radio). (R) Feb. 3, 1929. Bob Steele.

COME ON COWBOYS.....4700
Arrow. (R) March 24, 1924. Dick Hatton.

COME TO MY HOUSE (D).....4300
Fox. (R) Dec. 25, 1927. Olive Borden, Antonio Moreno, Ben Bard, Cornelius Keefe, Doris Lloyd and Richard Maitland.

COMING OF AMOS, THE.....5677
PDC (Pathe). (R) Sept. 19, 1925. La Rocque-Goudal.

COMING THROUGH.....6522
WB. (R) Nov. 7, 1925. Thomaas Meighan.

COMMON LAW, THE.....7500
Selznick. (R) Nov. 10, 1923. Corinne Grif-fith.

COMPROMISE.....6789
WB. (R) Nov. 7, 1925. Irene Rich-Brook.

CONDUCTOR 1492.....6500
WB. (R) Feb. 23, 1924. Johnny Hines.

CONFESSIONS OF A QUEEN.....5809
MG (MGM). (R) April 4, 1925. Alice Terry.

CONFIDENCE MAN, THE.....6500
Par. (R) April 26, 1924. Thomas Meighan.

CONTRABAND.....6773
Par. (R) April 4, 1925. Wilson-Noah Berry.

CONVOY.....7724
FN. (R) May 21, 1927. Lowell Sherman and Dorothy Mackall.

COP, THE (Mel).....7054
Pathe. (R) Aug. 19, 1928. William Boyd, Alan Hale, Jacquellno Logan, Robert Arm-strong, Tom Kennedy, Louis Natheaux and Phil Steeman.

COQUETTE (D-AT).....6903
UA. (R) March 30, 1929. Mary Pickford, Johnny Mark Brown, Matt Moore, John Sain-polls, William Janney, George Irving and Louise Beavers.

CORPORAL KATE.....7460
PDC (Pathe). Vera Reynolds.

COSSACKS, THE (D).....8601
MGM. (R) April 14, 1928. John Gilbert, Renee Adoree, Ernest Torrence, Dale Fuller, Mary Alden, Josephine Sorlo, Nell Neely, Yorke Sherwood, Joseph Marl and Paul Hurst.

COUNSEL FOR THE DEFENSE, THE.....6622
AE (Pathe). (R) Feb. 13, 1926. Compson-Peters.

COUNT OF LUXEMBOURG, THE.....6400
Chad. (R) Feb. 27, 1926. George Walsb.

COUNT OF TEN, THE (D).....6000
Univ. (R) July 1, 1928. Charles Ray, James Gleason, Jobyna Ralston, Edythe Chapman, Arthur Lake and Charles Selton.

COUNTERFEIT LOVE.....6000
Play. (R) June 30, 1923. Special cast.

COUNTRY BEYOND, THE.....5363
Fox. (R) Oct. 23, 1926. Olive Borden.

COUNTRY KID, THE.....6500
WB. (R) Nov. 10, 1923. Wesley Barry.

COURAGEOUS COWARD, THE.....4052
Russell. (R) Dec. 6, 1924. Jack Meehan.

COURTSHIP OF MILES STANDISH.....9000
AE (Pathe). (R) Oct. 20, 1923. Charles Ray.

COVERED WAGON, THE.....10,000
Par. (R) March 31, 1923. Cruze Production.

COWARD, THE.....5093
FBO (Radio). (R) Sept. 10, 1927. Warner Baxter.

COWBOY AND THE COUNTESS, THE.....5345
Fox. (R) Feb. 13, 1926. Buck Jones.

COWBOY CAVALIER, THE (W).....5426
Pathe. (R) Feb. 4, 1928. Buddy Roosevelt, Olive Hasbrouck, Charles K. French, Fanny Midgley, Robert Walker, Bob Clark and Wil-liam Ilyno.

COWBOY COP, THE.....4385
FBO (Radio). (R) Aug. 7, 1926. Tyler-Darrow.

COWBOY KID, THE (W).....4293
Fox. (R) July 15, 1928. Rex Bell, Mary Jane Temple, Brooks Benedict, Alice Betcher, Joe De Grasse, Sid Crossley, Billy Bletcher.

COWBOY MUSKETEER, THE.....4500
FBO (Radio). (R) Jan. 2, 1926. Tom Tyler.

CRACKERJACK, THE.....6700
Burr. (R) May 23, 1925. Johnny Hines.

CRADLE SNATCHERS.....6281
Fox. (R) June 4, 1927. Louise Fazenda.

CRAIG'S WIFE (D).....6670
Pathe. (R) Sept. 22, 1923. Irene Rich, Warner Baxter, Virginia Bradford, Carroll Nye, Lilyan Tashman, George Irving, Jane Keckley, Mabel Van Buren, Ethel Wales and Iaida Rae.

CRASH, THE (D-M).....6225
FN. (R) Sept. 28, 1928. Milton Sills, Tbejma Todd, Wade Boteler, William Demarest, Fred Warren, Sylvia Ashton and DeWitt Jennings.

CRASHING THROUGH (W).....4480
FBO (Radio). (R) Feb. 5, 1928. Jack Padjan, William Eugene, Sally Land, Buster Gardner, Thomas Santschi and Duke R. Lee.

CRIMSON BANNER, THE.....4775
PDC (Pathe). (R) June 13, 1926. Priscilla Dean.

CRITICAL AGE, THE.....4500
Hod. (Pathe). (R) May 19, 1923. Pauline Garon.

CROOKED ALLEY.....4500
Univ. (R) Dec. 1, 1923. Laura La Plante.

CROOKS CAN'T WIN (Mel).....6320
FBO (Radio). (R) Feb. 1, 1928. Ralph Lewis, Thelma Hill, Sam Nelson, Joe Brown, Eugene Strong, James Eagle and Charles Hall.

CROWD, THE (D).....8548
MGM. (R) March 10, 1928. Eleanor Board-man, James Murray, Bert Roach, Daniel G. Tomlinson, Del Henderson, Lucy Beaumont, Freddie Burke and Alice Mildred Futer.

CROWDED HOUR, THE.....6558
Par. (R) May 9, 1925. Bebe Daniels.

CROWN OF LIES, THE.....5020
Par. (R) Aug. 10, 1926. Pola Negri.

CRUISE OF THE HELLION, THE.....6089
Ray. (R) Sept. 24, 1927. Special cast.

CRYSTAL CUP, THE.....6386
FN. (R) Oct. 29, 1927. Mackall-Mulhall.

CUPID'S FIREMAN.....5000
Fox. (R) Dec. 28, 1923. Buck Jones.

CURLYTOP.....5823
Fox. (R) Jan. 10, 1925. Shirley Mason.

CYCLONE CAVALIER.....4923
Ray. (R) Sept. 26, 1925. Shirley Howes.

CYCLONE COWBOY, THE.....4447
Pathe. (R) Jan. 8, 1927. Wally Wales.

CYCLONE RIDER, THE.....6472
Fox. (R) Sept. 20, 1924. Special cast.

CYRANO DE BERGERAC.....6177
Athea. (R) July 18, 1925. Foreign cast.

CYTHEREA.....7603
FN. (R) May 31, 1924. Rich Stone.

D

DANGER LINE, THE.....5800
FBO (Radio). (R) May 24, 1924. Sessue Hayakawa.

DANGER RIDER, THE (W).....5357
Univ. (R) Nov. 17, 1928. Hoot Gibson, Eugenia Gilbert, Reaves Eason, Monte Montague, King Zany, Frank Beale and Milla Davenport.

DANGEROUS BLONDE.....4919
Univ. (R) May 17, 1924. Laura La Plante.

DANGEROUS COWARD, THE.....6000
FBO (Radio). (R) May 31, 1924. Fred Thomson.

DANGEROUS DUB, THE.....4472
AE (Pathe). (R) July 31, 1926. Buddy Roosevelt.

DANGEROUS FLIRT, THE.....5297
FBO (Radio). (R) Dec. 6, 1924. Evelyn Brent.

DANGEROUS INNOCENCE.....6759
Univ. (R) March 28, 1925. Laura La Plante.

DANGEROUS MAID, THE.....7337
FN. (R) Dec. 22, 1923. Constance Talmadge.

DANGEROUS MONEY.....5912
Par. (R) Oct. 25, 1924. Bebe Daniels.

DANTE'S INFERNO.....5480
Fox. (R) Oct. 11, 1924. Special cast.

DAREDEVILS REWARD (W).....4987
Fox. (R) Feb. 11, 1928. Tom Mix, Natalie Joyce, Lawford Davidson, Billy Betcher, Harry Cording and William Welch.

DARING LOVE.....5606
Tru (Trifany). (R) July 5, 1924. Elaine Hammerstein.

DARING YEARS, THE.....7000
Equity. (R) Aug. 4, 1923. Mildred Harris.

DARING YOUTH.....5975
Princ. (R) May 17, 1924. Daniels-Kerry.

DARK ANGEL, THE.....5711
FN. (R) Sept. 19, 1925. Colman-Banky.

DARK STAIRWAY, THE.....5030
Univ. (R) June 28, 1924. Herbert Rawlinson.

DARK SWAN, THE.....6800
WB. (R) Dec. 6, 1924. Prevost-Blue-Cbad-wick.

DARLING OF NEW YORK.....6260
Univ. (R) Nov. 3, 1923. Baby Peggy.

DATE WITH A DUCHESS, A (C).....6000
Par. (R) March 21, 1928. Adolphe Menjou, Evelyn Brent, Roso Dione, Emil Chantard, Mario Carillo, Leonardo de Vesa and Jules Rancourt.

DAUGHTERS OF PLEASURE.....6000
Princ. (R) May 24, 1924. Prevost-Blue-Bow.

DAUGHTERS OF TODAY.....7000
Selz. (R) March 15, 1924. Patsy Ruth Miller.

DAUGHTERS OF THE RICH.....6075
Pref. (R) June 30, 1923. Gasnier Production.

DAUGHTERS WHO PAY.....5800
Banner. (R) May 30, 1925. Marguerite de La Motte.

DAVID COPPERFIELD.....6282
AE (Pathe). (R) Nov. 17, 1923. Special cast.

DAWN OF A TOMORROW, THE.....6084
Par. (R) April 5, 1924. Jacqueline Logan.

DAY OF FAITH, THE.....6557
Goldwyn (MGM). (R) Dec. 8, 1923. Eleanor Boardman.

DAYS OF '49.....6651
Arrow. (R) April 5, 1924. Serial. Neva Gerber.

DAYTIME WIVES.....6651
FBO (Radio). (R) Sept. 8, 1923. Dorelys Perdue.

DEAD LINE, THE.....5000
FBO (Radio). (R) July 10, 1926. Bob Custer.

DEADWOOD COACH, THE.....6346
Fox. (R) Jan. 10, 1925. Tom Mix.

DEARIE.....5897
WB. (R) June 18, 1927. Irene Rich.

DEATH VALLEY.....Six reels
FD. (R) Aug. 20, 1927. With Carroll Nye.

DECLASSE.....7869
FN. (R) April 4, 1925. Corinne Griffith.

DEMI-BRIDE, THE.....6886
MGM. (R) April 2, 1927. Shearer-Cody.

DENIAL, THE.....4791
MG (MGM). (R) March 21, 1925. Claire Windsor.

DENVER DUDE, THE.....5292
Univ. (R) Feb. 26, 1927. Gibson-Melhafeey.

DESERT BRIDE, THE (Mel).....5928
Col. (R) April 14, 1928. Betty Compson, Allan Forrest, Edward Martindel, Otto Matle-son, Roscoe Karns, and Frank Austin.

DESERT FLOWER, THE.....6837
FN. (R) June 13, 1925. Colleen Moore.

DESERT GOLD.....6850
Par. (R) April 10, 1926. Neil Hamilton.

DESERT NIGHTS (D-M-E).....6177
MGM. (R) March 9, 1929. John Gilbert and Mary Nolan.

DESERT OF THE LOST, THE (W).....4933
Pathe. (R) Dec. 15, 1927. Wally Wales, Peggy Montgomery, William J. Dyer, Edward Cecil, Richard Nell, Kelly Gafford, Ray Murro, George Magrill and Charles Whitaker.

DESERT OUTLAW.....6151
Fox. (R) 1924. Charles (Buck) Jones.

DESERT RIDER, THE (W).....4943
MGM. (R) May 11, 1929. Tim McCoy and Raquel Torres.

DESERT SHEIK, THE.....5044
FBO (Radio). (R) Sept. 20, 1924. Wanda Hawley.

DESERT VALLEY.....4731
Fox. (R) Jan. 8, 1927. Ruck Jones.

DESERT'S PRICE, THE.....5709
Fox. (R) Dec. 19, 1925. Buck Jones.

DESIRE.....6500
Metro (MGM). (R) Sept. 22, 1923. Premier Production.

DESIRED WOMAN, THE.....6408
WB. (R) Sept. 3, 1927. Irene Rich.

DEVIL DANCER, THE.....7000
UA. (R) Dec. 24, 1927. Gilda Gray.

DEVIL HORSE, THE.....5853
Pathe. (R) June 12, 1926. With Rex (horse).

DEVIL'S APPLE TREE, THE (D).....6430
TS (Tif.). (R) Feb. 20, 1929. Dorothy Sebas-tian, Larry Kent, Ruth Clifford and Edward Martindel.

FINAL EXTRA, THE.....	6000	FDRBIDDEN PARADISE.....	7000	GENTLEMAN OF LEISURE, A.....	5695
Lumas. (R) Feb. 19, 1927. Marguerite De La Motte.		Par. (R) Nov. 29, 1924. Pola Negri.		Par. (R) July 28, 1923. Jack Holt	
FIND YOUR MAN.....	7300	FORBIDDEN WOMAN, THE.....	6568	GENTLEMAN OF PARIS, THE.....	6017
WB. (R) Oct. 4, 1924. Rin-Tin-Tin (dog).		Pathe. (R) Nov. 5, 1927. Jetta Goudal.		Par. (R) Oct. 8, 1927. Adolphe Menjou.	
FINDERS KEEPERS (CD).....		FOREIGN LEGION, THE (Mel).....	7328	GEORGE WASHINGTON COHEN (CD).....	
Univ. (R) Feb. 5, 1928. Laura La Plante, John Harron, Edmund Broese, Arthur Rankin, Bill Gorman, Eddie Phillips and Joe Mack.		Univ. (R) Sept. 22, 1928. Lewis Stone, Norman Kerry, Mary Nolan, June Marlowe, Craufurd Kent and Walter Perry.		TS (Tif). (R) Dec. 30, 1928. George Jessel, Robert Edeson, Corliss Palmer, Lawford Davidson, Florence Allan and Jane LaVerne.	
FINE CLOTHES.....	6971	FOREVER AFTER.....	6330	GEDRE WASHINGTON, JR.....	6700
FN. (R) Aug. 15, 1925. Lewis S. Stone.		FN. (R) Oct. 23, 1926. Hughes-Astor.		WB. (R) March 22, 1924. Wesley Barry.	
FINE MANNERS.....	6435	FORGIVE AND FORGET.....	5800	GERALD CRANSTON'S LADY.....	6074
Par. (R) Sept. 18, 1926. Gloria Swanson.		CBC (Col). (R) Nov. 10, 1923. Estelle Taylor.		Fox. (R) Dec. 6, 1924. James Kirkwood	
FINGER PRINTS.....	7031	FORGOTTEN FACES (Mel).....	7640	GET YOUR MAN.....	5718
WB. (R) Jan. 22, 1927. Louise Fazenda.		Par. (R) Aug. 4, 1928. Clive Brook, Mary Brian, Olga Baclanova, William Powell, Fred Kohler, Jack Luden.		Par. (R) Dec. 10, 1927. Clara Bow.	
FIRE BRIGADE, THE.....	8616	FORTY HORSE HAWKINS.....	5149	GETTING GERTIE'S GARTER.....	6859
MGM. (R) Dec. 25, 1926. McAvoy-Ray.		Univ. (R) April 26, 1924. Hoot Gibson.		PDC (Pathe). (R) Feb. 19, 1927. Marie Prevost.	
FIRE PATROL, THE.....	6600	FORTY WINKS.....	6293	GHOST CITY, THE.....	Serial
Chad. (R) May 26, 1924. Special cast.		Par. (R) Feb. 14, 1925. Viola Dana.		Univ. (R) Dec. 8, 1923. Pete Morrison.	
FIREMAN, SAVE MY CHILD.....	5399	FOUR-FLUSHERS, THE (C).....	6193	GIGLO (Pathe). (R) Oct. 16, 1926. Rod La Rocque.	7295
Par. (R) Dec. 10, 1927. Beery-Hatton.		Univ. (R) Jan. 8, 1928. George Lewis, Marion Nixon, Eddie Phillips, Churchill Ross, Jimmy Aye, Burr McIntosh, Otto Hoffman, Winifred North, Hayden Stevenson, Patricia Carron.		GILDED BUTTERFLY, THE.....	6200
FIRST AUTO, THE.....	6767	FOUR FOOTED RANGER, THE (W).....		Fox. (R) Jan. 16, 1926. Alma Rubens and Bert Lytell.	
WB. (R) July 9, 1927. Barney Oldfield.		Univ. (R) March 25, 1928. Dynamite, Edmund Cobb, Marjorie Bonner, Pearl Sindelar, Francis Ford, Pat Rooney, Frank M. Clark, Carl Sepulveda.		GINGHAM GIRL, THE.....	6257
FIRST KISS, THE (D).....	6134	FOUR WALLS (Mel).....		FBO (Radio). (R) July 30, 1927. Lois Wilson.	
Par. (R) Aug. 4, 1928. Fay Wray, Gary Cooper, Lane Chandler, Leslie Fenton, Paul Fix, Malcolm Williams and Monroe Owsley.		MGM. (R) Sept. 8, 1928. Joan Crawford, John Gilbert, Vera Gordon, Carmel Myers, Robert Emmet O'Connor, Louis Natheaux and Jack Byron.		GIRL FROM CHICAGO, THE.....	5978
FIRST NIGHT, THE.....	5500	FOURTH COMMANDMENT, THE.....	6863	GIRL FROM EVERYWHERE, THE.....	3303
Tif. (R) Feb. 19, 1927. Bert Lytell-Devore.		Univ. (R) April 23, 1927. Belle Bennett and Mary Carr.		Pathe. (R) Nov. 5, 1927. Mack Swain.	
FIRST YEAR, THE.....	6038	FRAMED.....	5282	GIRL FROM GAY PAREE, THE.....	5233
Fox. (R) Feb. 6, 1926. Matt Moore.		FN. (R) July 9, 1927. Milton Sills.		Tif. (R) Sept. 24, 1927. Lowell Sherman.	
FLAME OF THE ARGENTINE.....	5004	FRECKLED RASCAL, THE (W).....		GIRL FROM MONTMARTRE, THE.....	6200
FBO (Radio). (R) Aug. 14, 1926. Evelyn Brent.		FBO (Radio). (R) March 31, 1929. Buzz Barton.		FN. (R) March 20, 1926. Barbara LaMarr.	
FLAME OF THE YUKON, THE.....	5300	FRECKLES (D).....	6131	GIRL FROM RID, THE.....	6170
PDC (Pathe). (R) June 26, 1926. Secna Owen.		FBO (Radio). (R) Feb. 4, 1928. John Fox, Jr., Gene Stratton, Hobart Bosworth, Eulalie Jensen, Billy Scott and Lafe McKee.		Gotham. (R) Sept. 24, 1927. Carmel Myers.	
FLAMES.....	5888	FREELIPS (Mel).....	5700	GIRL I LOVE, THE.....	7100
AE (Pathe). (R) Sept. 18, 1926. Eugene O'Brien-Virginia Valli.		FD. (R) July 14, 1928. June Marlowe, Jane Novak, Frank Hamey, Ernie Shields, Olin Francis, Edna Hearn.		UA. (R) March 31, 1923. Charles Itay.	
FLAMING BARRIERS.....	5812	FRENCH DRESSING.....	6344	GIRL IN THE LIMOUSINE.....	5630
Par. (R) Feb. 9, 1924. Jacqueline Logan.		FN. (R) Dec. 17, 1927. H. B. Warner and Lois Wilson.		FN. (R) 1924. Larry Semon.	
FLAMING FOREST, THE.....	8823	FRESHMAN, THE.....	6883	GIRL IN THE PULLMAN, THE.....	5867
MGM. (R) Nov. 29, 1926. Moreno-Adoree.		Pathe. (R) July 25, 1925. Harold Lloyd.		Pathe. (R) Nov. 5, 1927. Marie Prevost.	
FLAMING FRONTIER, THE.....	8823	FRIENDLY ENEMIES.....	6288	GIRL OF THE LIMBERLOST.....	6000
Univ. (R) April 17, 1926. Hoot Gibson.		PDC (Pathe). (R) May 16, 1925. Weber & Fields.		FBO (Radio). (R) May 10, 1924. Gloria Grey.	
FLAMING WATERS.....	6591	FRISCO SALLY LEVY.....	6900	GIRL ON THE BARGE (D-PTME).....	6908
FBO (Radio). (R) Feb. 6, 1926. Malcolm MacGregor.		MGM. (R) April 23, 1927. Sally O'Neil.		Univ. (R) Feb. 5, 1929. Silent, 6908; Sound Malcolm McGregor, Morris McFrosch, Nancy Kelly, George Offerman, Henry West, Rex.	
FLAMING YOUTH.....	8434	FRIVOLUS SAL.....	7307	GIRL SHY.....	7457
FN. (R) Nov. 24, 1923. Colleen Moore.		FN. (R) Jan. 17, 1925. Eugene O'Brien.		Pathe. (R) April 22, 1924. Harold Lloyd.	
FLASHING SPURS.....	5068	FRONTIER TRAIL, THE.....	6200	GIRL WHO WOULDN'T, THE.....	5979
FBO (Radio). (R) Jan. 24, 1925. Boh Custer.		Pathe. (R) June 19, 1926. Harry Carey.		Schul. (R) Aug. 22, 1925. Marguerite De La Motte.	
FLEET'S IN, THE (CD).....	6918	FUGITIVE, THE.....	4920	GIRLS GONE WILD (CD-M).....	5332
Par. (R) Sept. 22, 1928. Clara Bow, James Hall, Jack Olie, Bodil Rosing.		Arrow. (R) Nov. 29, 1924. Ben Wilson.		Fox. (R) Feb. 24, 1929. Sue Carol and Nick Stuart.	
FLEETWING (Mel).....	4939	FUGITIVES (Mel-M).....	5356	GLENISTER OF THE MOUNTED.....	5480
Fox. (R) June 24, 1928. Barry Norton, Dorothy Janis, Ben Bard, Robert Kortman, Erville Alderson, James Anderson and Blanche Friderica.		Fox. (R) Jan. 27, 1929. Madge Bellamy and Don Terry.		FBO (Radio). (R) June 26, 1926. Lefty Flynn.	
FLESH AND THE DEVIL.....	8759	FURY OF THE WILD (W).....	4899	GLDRIDUS TRAIL, THE (W).....	5700
MGM. (R) Jan. 15, 1927. Gilbert Garbo.		FBO (Radio). (R) Jan. 6, 1929. Ranger (dog).		FN. (R) Sept. 29, 1928. Ken Maynard, Gladys McConnell, Frank Hagny, Les Bates, Yowlachie, James Bradbury, Jr., Billy Fransy and Chief.	
FLIRTING WITH LOVE.....	6920	GAIETY GIRL, THE.....	7419	GD STRAIGHT.....	6107
FN. (R) Sept. 6, 1924. Colleen Moore.		Univ. (R) June 7, 1924. Mary Philbin.		Schul. (R) May 9, 1925. Owen Moore.	
FLDGGATES.....	7000	GALLOPING ACE, THE.....	4561	GO WEST.....	6256
Lowell. (R) March 8, 1924. John Lowell.		Univ. (R) April 5, 1924. Jack Hoxie.		MGM. (R) Nov. 7, 1925. Buster Keaton.	
FLDWIN GOLD.....	8005	GALLOPING COWBOY, THE.....	4639	GDD GAVE ME TWENTY CENTS.....	6532
FN. (R) March 1, 1924. Nilsson-Sills.		AE (Pathe). (R) May 22, 1926. Bill Cody.		Par. (R) Nov. 29, 1926. Lois Moran.	
FLYIN' COWBOY, THE (W).....	5109	GALLOPING FISH, THE.....	6900	GOING CRDDKED.....	5425
Univ. (R) July 1, 1925. Hoot Gibson, Olive Hasbrouck, Harry Todd, William Bailey, Buddy Phillips and Ann Carter.		FN. (R) March 22, 1924. Thomas Ince Production.		Fox. (R) Dec. 18, 1926. Bessie Love.	
FLYING DUTCHMAN, THE.....	5800	GALLOPING GALLAGHER.....	4700	GOING UP.....	5886
FBO (Radio). (R) Aug. 3, 1923. Lloyd Carlton production.		FBO (Radio). (R) March 29, 1924. Fred Thomson.		AE (Pathe). (R) Oct. 6, 1923. Douglas MacLean.	
FLYING FEET, THE (D-M).....	9044	GALLOPING GDBS, THE.....	4524	GOLD AND THE GIRL.....	4512
MGM. (R) Jan. 19, 1929. Ramon Novarro and Anita Page.		Pathe. (R) Feb. 19, 1927. Buffalo Bill, Jr.		Fox. (R) March 28, 1925. Buck Jones.	
FLYING HORSEMAN, THE.....	4971	GALLOPING VENGEANCE.....	5095	GOLD DIGGERS, THE.....	6500
Fox. (R) Sept. 11, 1926. Buck Jones.		FBO (Radio). (R) March 28, 1925. Boh Custer.		WB. (R) Sept. 22, 1923. Hope Hampton.	
FLYING MAIL, THE.....	4500	GAMBLING FDDL, THE.....	5000	GOLD HEELS.....	6020
AE (Pathe). (R) Sept. 25, 1926. Al Wilson.		IPC. (R) May 9, 1925. Franklyn Farnum.		Fox. (R) Feb. 3, 1925. Robert Arnew.	
FLYING ROMEO'S (C).....	6172	GAMBLING WIVES.....	6438	GOLD RUSH, THE.....	8555
FN. (R) April 7, 1928. George Sidney, Charlie Murray, Fritz Ridgeway, Lester Barnard, Duke Martin, James Bradbury, Jr., and Belle Mitchell.		Arrow. (R) March 22, 1924. Marjorie Daw.		UA. (R) Aug. 29, 1925. Charlie Chaplin.	
FOG BOUND.....	5692	GANG WAR (Mel-PTME).....	6356	GOLDEN BED, THE.....	8584
Par. (R) June 9, 1923. Dorothy Dalton.		FBO (Radio). (R) Sept. 29, 1928. Olive Borden, Jack Plekford, Eddie Gribbon, Walter Long and Frank Chew.		Par. (R) Jan. 31, 1925. C. B. DeMille production.	
FOLLY OF VANITY, THE.....	5250	GARDEN OF ALLAH, THE.....	8500	GOLDEN COCDON, THE.....	7200
Fox. (R) Feb. 14, 1925. Bille Dove.		MGM. (R) Sept. 10, 1927. Alice Terry.		WB. (R) Dec. 26, 1925. Helene Chadwick.	
FDOL, THE.....	9500	GARDEN OF WEEDS.....	6230	GOLDEN PRINCESS, THE.....	8584
Fox. (R) April 25, 1925. Edmund Lowe.		Par. (R) Nov. 15, 1924. Special cast.		Par. (R) Sept. 19, 1925. Betty Bronson.	
FDOL'S AWAKENING, THE.....	5763	GATE CRASHER, THE (C).....	5597	GOLDEN STRAIN, THE.....	5989
Metro (MGM). (R) Feb. 16, 1924. Harrison Ford.		Univ. (R) Dec. 9, 1928. Glenn Tryon, Patsy Ruth Miller, Miller T. Roy, Beth Harol, Fred Malatesta, Tiny Sandford, Claude Payton, Russell Powell and Al Smith.		Fox. (R) Jan. 9, 1926. Hobart Bosworth.	
FOOLS FOR LUCK (C).....	5852	GAUCHO, THE.....	9265	GOLDEN WEB, THE.....	6000
Par. (R) April 7, 1928. W. C. Fields, Chester Conklin, Sally Blane, Jack Luden, Mary Alden, Arthur Housman, Robert Dudley and Martha Mattet.		UA. (R) Nov. 26, 1927. Douglas Fairbanks.		Gotham. (R) Sept. 11, 1926. Lillian Rich.	
FOOL'S HIGHWAY.....	6800	GAY DEFENDER, THE.....	6376	GOLDFISH, THE.....	7120
Univ. (R) March 15, 1924. Virginia Valli.		Par. (R) Dec. 31, 1927. Richard Dix.		FN. (R) April 19, 1924. Constance Talmadge.	
FOOLS IN THE DARK.....	7002	GAY OLD BIRD, THE.....	6284	GOLF WIDOWS (CD).....	5592
FBO (Radio). (R) July 26, 1924. Patsy Ruth Miller.		WB. (R) March 12, 1927. Louise Fazenda.		Col. (R) May 29, 1928. Vera Reynolds, Harrison Ford, John Patrick, Sally Rand, Kathleen Key, Vernon Dent, Will Stanton.	
FOOLS OF FASHION.....	6484	GAY RETREAT, THE.....	5324	GODD AND NAUGHTY.....	5503
Tif. (R) Oct. 9, 1926. Mae Busch.		Fox. (R) Oct. 8, 1929. Sammy Cohen.		Par. (R) June 26, 1926. Pola Negri.	
FOOTLDSE WIDDWS.....	7163	GENERAL, THE.....	7500	GODD AS GDLD.....	4545
WB. (R) July 3, 1926. Fazenda-Logan.		UA. (R) Feb. 12, 1927. Buster Keaton.		Fox. (R) June 11, 1927. Buck Jones.	
FDR ALIMDNY ONLY.....	6400	GENTLE CYCLONE, THE.....	4825	GDDD BAD BOY.....	5198
PDC (Pathe). (R) Oct. 9, 1926. Joy-Brook.		Fox. (R) July 3, 1926. Buck Jones.		Univ. (R) June 7, 1924. Joe Butterworth.	
FDR HEAVEN'S SAKE.....	5356	GENTLE JULIA.....	5837	GDDD MDRNING JUDGE (CD).....	5645
Par. (R) April 17, 1926. Harold Lloyd.		Fox. (R) Jan. 19, 1924. Bessie Love.		Univ. (R) April 29, 1928. Reginald Denny, Mary Nolan, Dorothy Gulliver, Otis Harlan, William Davidson, William Worthington, Bull Montana, Sailor Sharkey and Charles Coleman.	
FOR SALE.....	7840			WB. (R) Nov. 20, 1927. Oland-Costello Cook.	6302
FN. (R) July 5, 1924. Windsor-Menjou.				GODDBYE KISS, THE (CD-ME).....	8030
FOR WIVES ONLY.....	5790			FN. (R) July 7, 1928. Johnny Burke, Sally Bilers, Matty Kemp, Wheeler Oakman, Irving Bacon, Lionel Belmore, Alma Bennett, Carmelita Geraghty, Jean Laverty.	
PDC (Pathe). (R) Dec. 4, 1926. Marie Prevost.				GDDSE HANGS HIGH, THE.....	6188
FORBIDDEN CARGO.....	4850			Par. (R) March 21, 1925. Constance Bennett.	
FBO (Radio). (R) April 4, 1925. Evelyn Brent.				GDDSE WDMAN, THE.....	7500
FDRBIDDEN HDURS (D).....	4987			Univ. (R) Aug. 1, 1925. Dresser-Jack Plekford.	
MGM. (R) March 17, 1928. Ramon Novarro, Renee Adoree, Shirley O'Hara, Roy D'Arcy, Edward Connelly, Dorothy Cumming and Alberta Vaughn.					

GORILLA, THE	7133	HAUNTED LADY, THE (CD)		HIDDEN WAY, THE	5919
FN. (R) Nov. 26, 1927. Charlie Murray.		Univ. (R) March 31, 1929. (Laura LaPlante, John Boles, Jane Winton, Huntley Gordon, Julia Swayne Gordon, Eddie Phillips and Nancy Dwyer.		AE (Pathe). (R) Aug. 28, 1926. Mary Carr.	
GORILLA HUNT, THE	4362	HAVOC	9283	HIGH HAT, THE	5679
FBO (Radio). (R) Dec. 11, 1926.		Fox. (R) Sept. 12, 1925. George O'Brien.		Pathe. (R) Sept. 11, 1926. Leo Maloney.	
GOVERNOR'S LADY, THE	7069	HAWK OF THE HILLS (W)	4840	HIGH HAT	6161
Fox. (R) Jan. 5, 1924. Harry Millarde production.		Pathe. (R) March 17, 1929. Allene Ray and Walter Miller.		FN. (R) March 19, 1927. Ben Lyon-Mary Brian.	
GRAIL, THE	4617	HAWK'S NEST, THE (Mel)	7390	HIGH SCHOOL HERD	5498
Fox. (R) Sept. 29, 1923. Dustin Farnum.		FN. (R) May 26, 1928. Milton Sills, Montagu Love, Doris Kenyon, Mitchell Lewis, Stuart Holmes and Kamiyama Sojin.		Fox. (R) Oct. 29, 1927. Nick Stuart and Sally Phipps.	
GRAND DUCHESS AND THE WAITER, THE	6314	HE WHO GETS SLAPPED	6600	HIGH SPEED	4927
Par. (R) Feb. 27, 1926. Menjou-Vidor.		MG (MGM). (R) Nov. 15, 1924. Lon Chaney.		Univ. (R) June 7, 1924. Herbert Rawlinson.	
GRASS	6000	HEAD MAN, THE (CD)		HIGHBINDERS, THE	5486
Par. (R) April 11, 1925.		FN. (R) June 30, 1928. Charlie Murray, Loretta Young, Larry Kent, Lucien Littlefield, E. J. Radcliffe, Irving Bacon, Harvey Clark, Sylvia Ashton, Dot Farley, Martha Mattox and Rosa Gore.		AE (Pathe). (R) May 8, 1926. William T. Tilden.	
GRAUSTARK	5900	HEADIN' FOR DANGER (Mel)		HILL BILLY, THE	5734
FN. (R) Sept. 26, 1925. Norma Talmadge.		FBO (Radio). (R) June 19, 1928. Bob Steele, Flo Mendez, Al Ferguson, Tom Forman, Frank Rice, Harry DeRoy.		Allied P & D. (R) March 22, 1924. Jack Pickford.	
GREASED LIGHTNING (W)	4294	HEADIN' WESTWARD (W)		HILLS OF KENTUCKY	6271
Univ. (R) July 29, 1928. Ted Wells, Betty Caldwell, Walter Shumway, Lon Poff, George Dunning, Myrtis Crinley and Victor Allen.		Syn. (R) March 31, 1929. Bob Custer.		WB. (R) Feb. 26, 1927. Rin-Tin-Tin (dog).	
GREAT DECEPTION, THE	5855	HEADLINES	5486	HILLS OF PERIL	4983
FN. (R) Aug. 28, 1926. Lyon-Pringle.		AE (Pathe). (R) Aug. 1, 1925. Joyce-Corbin.		Fox. (R) May 14, 1927. Buck Jones.	
GREAT DIAMOND MYSTERY	5096	HEADWINDS	5486	HIS BUDDY'S WIFE	5226
Fox. (R) Nov. 1, 1924. Shirley Mason.		Univ. (R) March 28, 1925. Peters-Miller-Travers.		AE (Pathe). (R) Aug. 1, 1925. Glenn Hunter.	
GREAT DIVIDE, THE	7811	HEART BANDIT, THE	4900	HIS CAPTIVE WOMAN (D-PT)	5305
MGM. (R) Feb. 21, 1925. Alice Terry.		MGM. (R) Jan. 19, 1924. Viola Dana.		FN. (R) April 7, 1929. Milton Sills and Dorothy Mackaill.	
GREAT GATSBY, THE	7296	HEART BUSTER, THE	4500	HIS CHILDREN'S CHILDREN	8300
Par. (R) Dec. 4, 1926. Baxter-Willson.		Fox. (R) July 19, 1924. Tom Mix.		Par. (R) Nov. 17, 1923. Bebe Daniels.	
GREAT K & A TRAIN ROBBERY, THE	4800	HEART OF A FOLLIES GIRL (D)	5957	HIS DARKER SELF	5000
Fox. (R) Oct. 16, 1926. Tom Mix.		FN. (R) March 10, 1928. Billie Dove, Larry Kent, Lowell Sherman, Clarissa Selwynne and Mildred Harris.		Hod (Pathe). (R) April 5, 1924. Lloyd Hamilton.	
GREAT MAIL ROBBERY, THE	6504	HEART OF A SIREN	6700	HIS DOG	6788
FBO (Radio). (R) July 2, 1927. Theo. Von Eltz.		FN. (R) March 21, 1925. LaMarr-Tearle.		Pathe. (R) Sept. 3, 1927. Joseph Schildkraut.	
GREAT WHITE WAY, THE	10,000	HEART OF MARYLAND, THE	5868	HIS FORGOTTEN WIFE	6500
Goldwyn. (R) Jan. 12, 1924. Cosmopolitan.		WB. (R) July 30, 1927. Dolores Costello.		FBO (Radio). (R) April 12, 1924. Bellamy-Baxter.	
GREATER GLORY, THE	9710	HEART OF THE YUKON, THE	6562	HIS HOUR	6300
FN. (R) May 16, 1926. Tearle-Nilsson.		Pathe. (R) May 21, 1927. John Bowers.		MG (MGM). (R) Sept. 20, 1924. Aileen Pringle.	
GREATEST LOVE OF ALL, THE	6400	HEART RAIDER, THE	5075	HIS LAST RACE	5000
AE (Pathe). (R) Jan. 17, 1925. George Beban.		Par. (R) June 16, 1923. Agnes Ayres.		Goldwyn (MGM). (R) Sept. 1, 1923. Snowy Baker.	
GREEN GODDESS, THE	9100	HEART THIEF, THE	6035	HIS MAJESTY BUNKER BEAN	7291
Goldwyn. (R) Aug. 25, 1923. George Arliss.		PDC (Pathe). (R) May 21, 1927. Joseph Schildkraut.		WB. (R) Sept. 26, 1925. M. Moore-Devore.	
GREYHOUND LIMITED, THE (D-M-E-PT)	6114	HEART TO HEART (D)	6070	HIS MAJESTY THE DUTLAW	4069
WB. (R) March 23, 1929. Monte Blue.		FN. (R) July 7, 1928. Mary Astor, Lloyd Hughes, Louise Fazenda, Lucien Littlefield, Thelma Todd, Raymond McKee, Aileen Manning and Virginia Gray.		Arrow. (R) 1924. Wilson.	
GRINNING GUNS	4689	HEART TROUBLE (C)	5400	HIS MYSTERY GIRL	4487
Univ. (R) May 14, 1927. Hoxie-Ema Gregory.		FN. (R) July 21, 1928. Harry Langdon, Doris Dawson, Lionel Belmore, Madge Hunt, Bud Jamison, Mark Hamilton and Nelson McDowell.		Univ. (R) Dec. 29, 1923. Herbert Rawlinson.	
GRIP OF THE YUKON, THE (Mel)	6599	HEARTS AND FISTS	5438	HIS NEW YORK WIFE	5294
Univ. (R) April 28, 1928. Neil Hamilton, Francis X. Bushman, June Marlowe, Theodore Lorch, Otis Harlan, James Parley, Burr McIntosh.		AE (Pathe). (R) March 6, 1926. John Bowers.		Ref. (R) Nov. 27, 1926. Alice Day.	
GRIT	5800	HEARTS OF OAK	5336	HIS RISE TO FAME	5790
Hod (Pathe). (R) Jan. 12, 1924. Glenn Hunter.		Fox. (R) Oct. 11, 1924. Special cast.		Exc. (R) Feb. 19, 1927. George Walsh.	
GROUNDS FOR DIVORCE	5692	HELD BY THE LAW	6929	HIS SECRETARY	6433
Par. (R) July 11, 1925. Florence Vidor-Matt Moore.		Univ. (R) April 2, 1927. Ralph Lewis.		MGM. (R) Jan. 2, 1926. Shearer-Cody.	
GRUMPY	5621	HELD TO ANSWER	5601	HIS SUPREME MOMENT	6565
Par. (R) April 7, 1923. Theodore Roberts.		MGM. (R) April 3, 1923. Viola Dana.		FN. (R) April 25, 1925. Sweet-Colman.	
GUILTY ONE, THE	5365	HELL-BENT FOR HEAVEN	6578	HIT AND RUN	5508
Par. (R) June 28, 1924. Agnes Ayres.		WB. (R) May 15, 1926. Patsy Ruth Miller.		Univ. (R) Aug. 16, 1924. Hoot Gibson.	
GUN FIGHTER, THE	5000	HELL SHIP BRONSDN (Mel)		HIDGAN'S ALLEY	6310
Fox. (R) Sept. 22, 1923. William Farnum.		Col. (R) June, 1928. Noah Beery, Mrs. Wallace Reid, Reed Howes, Helen Foster, James Bradbury, Sr., and Jack Anthony.		WB. (R) Dec. 5, 1925. Monte Blue.	
GUN LAW (W)	Six Reels	HELLO CHEYENNE (W)	4618	HOLD 'EM YALE (CD)	7056
FBO (Radio). (R) March 3, 1929. Tom Tyler.		Fox. (R) May 12, 1928. Tom Mix, Caryl Lincoln, Jack Boston, Joseph Girard, Al St. John, Martin Faust and William Caress.		Pathe. (R) May 19, 1928. Rod La Rocque, Jeanette Loff, Hugh Allan, Joseph Cawthorn, Tom Kennedy, Lawrence Grant, Oscar Smith and Jerry Mandy.	
GUN RUNNER, THE (D)	5516	HELL'S HIGHBOARD	6084	HOLD THAT LION	5811
TS (Tif). (R) Nov. 20, 1928. Ricardo Cortez, Nora Lane, Gino Corrado, John St. Polis.		PDC (Pathe). (R) Sept. 12, 1925. Leatrice Joy.		Par. (R) Sept. 18, 1926. Douglas MacLean.	

H

HALF A BRIDE (CD)	6263	HER NIGHT OF ROMANCE	7211	HDSIEG SCHDLMASER, THE	5556
Par. (R) June 16, 1928. Esther Ralston, Gary Cooper, William J. Worthington, Freeman Wood, Mary Doran, Guy Oliver and Ray Gallagher.		FN. (R) Dec. 6, 1924. Constance Talmadge.		Hod (Pathe). (R) March 29, 1924. Henry Hull.	
HALF-A-DOLLAR BILL	5700	HER REPUTATION	7000	HRDRSE SENSE	4648
MGM. (R) Dec. 15, 1923. Anna Q. Nilsson.		FN. (R) Sept. 15, 1923. May McAvoy.		Arrow. (R) 1924. Raymond Hatton.	
HALF-WAY GIRL, THE	7570	HER SISTER FROM PARIS	7255	HRDRSE SHDES	5668
FN. (R) Aug. 8, 1925. Kenyon-Hughes.		FN. (R) Sept. 5, 1925. Constance Talmadge.		Pathe. (R) April 16, 1927. Monty Banks.	
HANDS ACROSS THE BORDER	5367	HER TEMPORARY HUSBAND	6723	HDRSEMAN OF THE PLAINS (W)	4399
FBO (Radio). (R) June 12, 1926. Fred Thomson.		FN. (R) Dec. 22, 1923. Sydney Chaplin.		Fox. (R) April 7, 1928. Tom Mix, Sally Blane, Helen Conklin, Charles Brers, Lew Harvey, Grace Marvin and William Ryno.	
HANDS UP	5883	HERITAGE OF THE DESERT	6917	HOT HEELS (CD)	5064
Par. (R) Jan. 30, 1926. Raymond Griffith.		Par. (R) Feb. 2, 1924. Bebe Daniels.		Univ. (R) May 26, 1928. Glenn Tryon, Patsy Ruth Miller, Gretel Yelz, James Radbury, Sr., Tod Sloan and Lloyd Whitlock.	
HANGMAN'S HOUSE (Mel)	6430	HERO OF THE CIRCUS, THE (D)	5906		
Fox. (R) May 13, 1925. Victor McLaglen, Larry Kent, Earle Foxe, Hobart Bosworth, Belle Stoddard, Joseph Burke and Eric Mayne.		Univ. (R) Feb. 24, 1928. Maedie, Almy Dovia, Helen Sangro, Albert Collo, Victor Bianchi, Teranz Sala and Guarracina.			
HAPPINESS	7700	HERD FOR A NIGHT, A	5711		
MGM. (R) March 8, 1924. Laurette Taylor.		Univ. (R) Nov. 26, 1927. Glenn Tryon.			
HAPPINESS AHEAD (D)	7000	HEROES OF THE NIGHT	6500		
FN. (R) May 26, 1925. Colleen Moore, Edmund Lowe, Charles Selton, Edythe Chapman, Carlos Duran, Lilyan Tashman, Robert Elliott, Diane Ellis.		Gotham. (R) Feb. 5, 1927. Landis-Nixon.			
HAPPY WARRIOR, THE	7865	HEY! HEY! COWBOY	5378		
Vita (WB). (R) July 18, 1925. Alice Calhoun.		Univ. (R) April 9, 1927. Hoot Gibson.			
HARDLD TEEN (C)	7541	HEY RUBE (D)	6290		
FN. (R) April 21, 1928. Arthur Lake, Mary Brian, Lucien Littlefield, Jack Duffy, Alice White, Jack Eagan, Hedda Hopper, Ben Hall, William Bakewell, Lincoln Stedman, Fred Kelsey, Jane Keckley, Ed Brady and Virginia Sale.		FBO (Radio). (R) Dec. 8, 1928. Hugh Trevor, Gertrude Olmstead, Ethlyn Clair, Bert Moorehouse, Walter McGrall, James Eagle.			
HARP IN HDCK, A	5096	HIDDEN ACES	4620		
Pathe. (R) Nov. 5, 1927. Rudolph Schildkraut.		Pathe. (R) Sept. 3, 1927. Charles Hutchinson.			
HARVESTER, THE	7044	HIDDEN LDOT	4738		
FBO (Radio). (R) Nov. 19, 1927. Orville Caldwell.		Univ. (R) Oct. 31, 1925. Jack Hoxie.			
HARBDR LIGHTS	5000				
AE (Pathe). (R) Oct. 20, 1923. Tom Moore.					
HARD HITTING HAMILTON	5000				
Artclass. (R) Oct. 18, 1924. Buffalo Bill, Jr.					
HARDBILLED	5986				
FBO (Radio). (R) Feb. 3, 1929. Sally O'Neill, Donald Reed and Lilyan Tashman.					
HARDBILLED ROSE (CD-PTME)					
WB. (R) July, 1929. Myrna Loy.					
HAUNTED HOUSE, THE (Mel-ME)	5793				
FN. (R) Oct. 27, 1928. Chester Conklin, Larry Kent, Thelma Todd, Montagu Love, Flora Finch, William V. Mong, Barbara Bedford, Eve Southern and Edmund Breese.					

HOTEL IMPERIAL, 7091
Par. (R) Jan. 8, 1927. Pola Negri-James Hall.

HOUSE OF SHAME, THE (O), 6000
Ches. (R) June 30, 1928. Creighton Hale, Virginia Brown Faire, Lloyd Whitlock, Florence Dudley, Fred Walton and Calston Kins.

HOUND OF SILVER CREEK (W), 4095
Univ. (R) June 23, 1928. Dynamite, Edmund Cobb, Gloria Grey, Gladden James, Bill Jones and Frank Rice.

HOW BAXTER BUTTED IN, 6302
WB. (R) July 4, 1925. Dorothy Devore.

HULA, 5862
Par. (R) Sept. 10, 1927. Clara Bow.

HUMAN MILL, THE, 4950
MGM. (R) 1923. Alan Holubar production.

HUMAN TORNAADO, THE, 4472
FBO (Radio). (R) July 4, 1925. Yakima Canutt.

HUMMING BIRO, THE, 7577
Par. (R) Jan. 26, 1924. Gloria Swanson.

HUNCHBACK OF NOTRE DAME, THE, 11,000
Univ. (R) Sept. 15, 1923. Lon Chaney.

HUNTED WOMAN, THE, 4954
Fox. (R) April 4, 1925. Seena Owen.

HUNTRESS, THE, 6236
FN. (R) Oct. 13, 1923. Colleen Moore.

HURRICANE KID, THE, 5296
Univ. (R) Jan. 3, 1925. Hoot Gibson.

HUSBAND HUNTERS, 5600
Tif. (R) Feb. 26, 1927. Mae Busch.

HUSBANDS AND LOVERS, 7882
FN. (R) Nov. 8, 1924. Stone-Cody-Vidor.

HUSBANDS OR LOVERS, 6250
Emblem. (R) Dec. 3, 1927. Emil Jannings.

HUTCH OF THE U. S. A., 4950
Steiner. (R) May 31, 1924. Charles Hutch-Insion.

I

I AM THE MAN, 7600
(Chad. (R) Nov. 1, 1924. Lionel Barrymore.

I WANT MY MAN, 6173
FN. (R) April 18, 1925. Sills-Kenyon.

ICEBOUNO, 6471
Par. (R) March 15, 1924. Richard Dix.

ICE FLOOD, THE, 5747
Univ. (R) Oct. 19, 1926. Harlan-Dana.

IOAHO RIO (W-ME), 4769
FBO (Radio). (R) April 21, 1929. Sound 4783. Tom Tyler.

IOLE TONGUES, 5300
FN. (R) Dec. 7, 1924. Marjorie Kenyon.

IF I MARRY AGAIN, 7401
FN. (R) Jan. 21, 1925. Doris Kenyon.

IF MARRIAGE FALLS, 6006
FBO (Radio). (R) June 13, 1925. Jacqueline Logan.

IF WINTER COMES, 10,000
Fox. (R) Sept. 15, 1923. Percy Marmont.

I'LL SHOW YOU THE TOWN, 7400
Univ. (R) June 6, 1925. Reginald Denny.

IMPOSTER, THE, 5457
FBO (Radio). (R) May 15, 1926. Evelyn Brent.

IN BORROWED PLUMES, 5719
Arrow. (R) March 27, 1926. Marjorie Daw.

IN EVERY WOMAN'S LIFE, 6298
FN. (R) Nov. 15, 1924. Special cast.

IN FAST COMPANY, 6000
Tru (Tif). (R) May 24, 1924. Richard Talmadge.

IN HOLLYWOOD WITH POTASH AND PERLNUITTER, 6700
FN. (R) Sept. 20, 1924. Special cast.

IN LOVE WITH LOVE, 5507
Fox. (R) Jan. 3, 1925. Marguerite de La Motte.

IN OLD KENTUCKY, 6646
MGM. (R) Dec. 3, 1927. James Murray.

IN SEARCH OF A THRILL, 5500
MGM. (R) Nov. 3, 1923. Viola Dana.

IN THE NAME OF LOVE, 5904
Par. (R) Sept. 12, 1925. Cortez-Nissen.

IN THE NIGHT, 5000
Pro Sec. (R) 1923. Special cast.

IN THE PALACE OF THE KING, 9000
Goldwyn (MGM). (R) Dec. 15, 1923. Blanche Sweet.

IN THE SPOIER'S WEB, 5719
IPC. (R) Sept. 23, 1923. Alice Dean.

INEZ FROM HOLLYWOOD, 6919
FN. (R) Dec. 13, 1924. Nilsson-Stone.

INFATUATION, 5794
FN. (R) Jan. 16, 1926. Corinne Griffith.

INNOCENCE, 5923
CBC (Col). (R) Jan. 26, 1924. Anna Q. Nilsson.

INTERFERENCE (O-A-T), 6643
Par. (R) Jan. 5, 1929. Sound 7487. Evelyn Brent, Olive Brook, William Powell, Doris Kenyon and Clyde Cook.

INTERFERIN' GENT, THE, 4864
Pathe. (R) Aug. 27, 1927. Buffalo Bill, Jr.

INTO HER KINGDOM, 6447
FN. (R) Sept. 4, 1926. Corinne Griffith.

INTO THE NET, Serial
Pathe. (R) Aug. 2, 1924. Muihall-Murphy.

IRON HORSE, THE, 11,400
Fox. (R) Sept. 13, 1924. Special cast.

IRON MAN, THE, Serial
Univ. (R) June 28, 1924. Albertini.

INTRODUCE ME, 6710
AE (Pathe). (R) March 21, 1925. Douglas Maclean.

IRENE, 8400
FN. (R) March 13, 1926. Colleen Moore.

IRISH HEARTS, 5597
WB. (R) June 11, 1927. May McAvoy.

IRISH LUCK, 7008
Par. (R) Dec. 5, 1925. Thomas Meighan.

IRON MASK, THE (O-PT), 8659
UA. (R) March 9, 1929. Sound 8855. Douglas Fairbanks, Marguerite de la Motte, Dorothy Dwyer, Ulrich Haupt, William Bakewell, Otto Matteson, Stanley Sanford, Robbe Sedan, Lon Poff, Leon Bary, Belle Bennett, Charles Stevens, Nigel de Bruller, Gino Corrado and Vera Lewis.

IRRESISTIBLE LOVER, THE, 6958
Univ. (R) Nov. 19, 1927. Lois Moran.

IS LOVE EVERYTHING, 6000
AD (Pathe). (R) Nov. 15, 1924. Special cast.

IS MONEY EVERYTHING, 5800
Lee-Brad. (R) April 7, 1923. Miriam Cooper.

IS ZAT SO?, 6940
Fox. (R) May 21, 1927. George O'Brien.

ISLE OF HOPE, THE, 5800
FBO (Radio). (R) Sept. 15, 1925. Richard Talmadge.

ISN'T LIFE WONDERFUL, 6542
NA. Produced by Griffith. (R) Dec. 13, 1924. Carol Dempster.

IT, 6805
Par. (R) Feb. 12, 1927. Bow-Moreno.

IT IS THE LAW, 6848
FN. (R) Sept. 13, 1924. Special cast.

IT MUST BE LOVE, 6848
FN. (R) Oct. 16, 1926. Colleen Moore.

IT'S THE OLD ARMY GAME, 6889
Par. (R) July 17, 1926. W. C. Fields.

ISLE OF RETRIBUTION, THE, 6200
FBO (Radio). (R) May 29, 1926. Lillian Rich.

J

JACK O' CLUDES, 4717
Univ. (R) Feb. 16, 1924. Herbert Rawlinson.

JAOE CUP, THE, 4656
FBO (Radio). (R) July 3, 1926. Brent-Ludin.

JAMESTOWN, 4900
Pathe. (R) Nov. 3, 1923. Yale Historical series.

JAWS OF STEEL, 5569
WB. (R) Oct. 1, 1927. Rin-Tin-Tin (dog).

JAZZ AGE, THE (D-M), 6245
FBO (Radio). (R) Feb. 10, 1929. Marceline Day and Douglas Fairbanks, Jr.

JAZZ MAO (O), 6832
Univ. (R) May 19, 1928. Jean Hersholt, Marian Nixon, George Lewis, Roseoe Karns, Torben Meyer, Andrew Arbuckle, Charles Gray, Clarissa Selwynne, Patricia Caron and Albert Herzig.

JAZZ SINGER, THE, 8117
WM. (R) Oct. 22, 1927. Al Jolson.

JEALOUS HUSBANDS, 6500
FN. (R) Dec. 29, 1923. Maurice Tourneur production.

JESSE JAMES, 8656
Par. (R) Oct. 22, 1927. Fred Thomson.

JIM THE CONQUEROR, 5324
PDC (Pathe). (R) Jan. 1, 1927. William Boyd.

JIMMIE'S MILLIONS, 5167
FBO (Radio). (R) Feb. 28, 1925. Richard Talmadge.

JOANNA, 7900
FN. (R) Dec. 26, 1925. Mackaill-Mulhall.

JOHNSTOWN FLOOD, THE, 6258
Fox. (R) March 13, 1926. George O'Brien.

JOSELYN'S WIFE, 5800
Tif. (R) Nov. 27, 1926. Pauline Frederick.

JOY GIRL, THE, 5877
Fox. (R) Sept. 24, 1927. Olive Borden.

JUGMENT OF THE HILLS, 5700
FBO (Radio). (R) Aug. 20, 1927. Valli-Darrow.

JUGMENT OF THE STORM, 6320
FBO (Radio). (R) Jan. 5, 1924. Lloyd Hughes.

JUST A SONG AT TWILIGHT, 5000
PS. (R) 1923. Richard Barthelmess.

JUST A WOMAN, 6363
FN. (R) June 6, 1925. Windsor-Tearle.

JUST ANOTHER BLONDE, 5603
FN. (R) Dec. 25, 1926. Mackaill-Mulhall.

JUST MARRIED (C), 6039
Par. (R) Aug. 18, 1928. James Hall, Ruth Taylor, Harrison Ford, William Austin, Ivy Harris, Tom Ricketts, Maude Turner, Lila Lee, Arthur Hoyt, Wade Boteler, Mario Carillo.

JUST OFF BROADWAY (O), 6000
Chest. (R) Feb. 15, 1929. Donald Keith, Ann Christy, Larry Steers, De Sasia Mooers, Jack Tanner, Syd Saylor, Beryl Roberts and Albert Dresden.

JUST OFF BROADWAY (O), 6000
Fox. (R) Feb. 22, 1921. John Gilbert.

JUST SUPPOSE, 6270
FN. (R) Jan. 30, 1926. Richard Barthelmess.

K

K—THE UNKNOWN, 8146
Univ. (R) Sept. 6, 1924. Virginia Valli.

KEEP SMILING, 5400
AE (Pathe). (R) Aug. 1, 1925. Monty Banks.

KEEPER OF THE BEES, THE, 6712
FBO (Radio). (R) Oct. 17, 1925. Frazer-Bow.

KENTUCKY PRIOR, 6597
Fox. (R) Aug. 29, 1925. Henry B. Walthall.

KICK-OFF, THE (CO), 5190
Exc. (R) March 17, 1928. George Walsh, Lella Hyams, Bee Amain, Earl Larimore, W. L. Thorne, Joe Burke and Jane Jennings.

KID BROTHER, THE, 7654
Par. (R) Jan. 29, 1927. Harold Lloyd.

KID BOOTS, 5650
Par. (R) Oct. 23, 1926. Cantor-Bow.

KID'S CLEVER, THE (C), 5792
Univ. (R) Feb. 17, 1929. Glenn Tryon, Kathryn Crawford, Lloyd Whitlock, Russell Simpson, Florence Turner, Virginia Sale, Stepin Fetchit, Max Asher, Joan Standing and George Chandler.

KIKI, 8279
FN. (R) April 17, 1926. Norma Talmadge.

KING COWBOY (W), 6269
FBO (Radio). (R) Nov. 17, 1928. Tom Mix, Sally Blane, Lou Mechan, Barney Furcy, Frank Lech, Wynn Mace and Robert Fleming.

KING OF KINGS, THE, 13,500
PDC (Pathe). (R) April 23, 1927. Special cast.

KING OF THE CAMPUS (CD-AT), 5509
Univ. (R) 1929. George Lewis, Dorothy Gulliver, Eddie Phillips, Hayden Stevenson, Churchill Ross, Collette Merton.

KING OF THE ROOPE (W), 5509
Univ. (R) Jan. 20, 1930. Hoot Gibson, Kathryn Crawford, Slim Summerville, Charles K. French, Monty Montana, Joseph W. Gerard.

KING OF THE TURF, THE, 6210
FBO (Radio). (R) March 13, 1926. Kenneth Harlan.

KING OF THE WILD HORSES, 5000
Pathe. (R) March 29, 1924. Rex (horse).

KING OF MAIN STREET, THE, 6223
Par. (R) Nov. 7, 1925. Menjou-Love.

KIT BARSON (Me), 7464
Par. (R) June 23, 1928. Fred Thomson, Nora Lane, Dorothy Janis, Raoul Paoli, William Courtright, Nelson McDowell and Raymond Turner.

KISS IN A TAXI, A, 6439
Par. (R) April 2, 1927. Bebe Daniels.

KISS BARRIER, THE, 5000
Fox. (R) May 23, 1925. Edmund Low.

KISS FOR CINCEORELLA, A, 9621
Par. (R) Jan. 9, 1926. Betty Bronson.

KISS IN THE DARK, A, 5767
Par. (R) April 18, 1925. Adolphe Menjou.

KISS ME AGAIN, 6722
WB. (R) Aug. 15, 1925. Prevost-Blue.

KIVALINA OF THE ICE LANOS, 5700
BCR. (R) July 11, 1925. Special cast.

KLEINSCHMIDT'S ADOVENTURE IN THE FAR NORTH, 7450
Lee-Brad. (R) July 28, 1923.

KNOCKOUT, THE, 7450
Par. (R) Dec. 10, 1925. Milton Sills.

KNOCKOUT RILEY, 7080
Par. (R) April 23, 1927. Dix-Brian.

KOSHER KITTY KELLY, 6103
FBO (Radio). (R) Oct. 2, 1926. Viola Dana.

L

LA BOHEME, 8530
MGM. (R) March 13, 1926. Lillian Gish and John Gilbert.

LAOOIE, 6931
FBO (Radio). (R) Sept. 4, 1926. John Bowers.

LAOIES A TEASE, 5800
FD. (R) Oct. 15, 1927. Pauline Garon.

LAOIES AT PLAY, 6119
FN. (R) Nov. 29, 1926. Kenyon-Hughes.

LAOIES MUST ORESS, 5599
Fox. (R) Dec. 11, 1927. Virginia Valli.

LAOIES NIGHT IN A TURKISH BATH (CO), 6592
FN. (R) April 1, 1928. Dorothy Mackaill, Jack Mulhall, James Finlayson, Sylvia Ashton, Harvey Clark, Reed Howes and Guinn Williams.

LAOIES OF THE MOB (Me), 6792
Par. (R) May 26, 1928. Clara Bow, Richard Arlen, Helen Lynch, Carl Gerard, Mary Alden, Bodil Rosing, Lorraine Rivero and James Pierce.

LAOIES TO BOARO, 6112
Fox. (R) Feb. 23, 1924. Tom Mix.

LAOY BE GOOD (C), 6608
FN. (R) May 12, 1928. Jack Mulhall, Dorothy Mackaill, John Miljan, Nita Marton, Dot Farley, James Finlayson, Aggie Herring, Jay Eaton, Eddie Clayton and Yola d'Avril.

LAOY IN ERMINE, THE, 6400
N. (R) Jan. 8, 1927. Corinne Griffith.

LAOY OF THE NIGHT, 5441
MGM. (R) March 14, 1925. Norma Shearer.

LAOY OF THE PAVEMENTS (O-S-PT), 8640
UA. (R) Feb. 16, 1929. William Boyd, Jetta Goudal, Lupe Velez, George Fawcett, Albert Conti and Henry Armetta.

LAOY OF QUALITY, A, 8640
Univ. (R) Dec. 22, 1923. Virginia Valli.

LAOY RAFFLES (My), 5471
Col. (R) Feb. 25, 1928. Estelle Taylor, Roland Drew, Lilyan Tashman, Ernest Hilliard and Winifred Landis.

LAOY ROBINHOOD, 5580
FBO (Radio). (R) Aug. 15, 1925. Evelyn Brent.

LAOY, THE, 7557
FN. (R) Feb. 14, 1925. Norma Talmadge.

LAOY WHO LIEO, THE, 7111
FN. (R) July 18, 1925. Lewis Stone-Valli.

LAOY WINDERMERE'S FAN, 7816
WB. (R) Dec. 12, 1925. Colman-Rieth.

LAST COMMANDO, THE (O), 8234
Par. (R) Jan. 23, 1928. Emil Jannings, Evelyn Brent, William Powell, Nicholas Soussain, Michael Visaroff.

LAST EDITION, THE, 6100
FBO (Radio). (R) Oct. 31, 1925. Ralph Lewis.

LAST HOUR, THE, 6000
Burr. (R) Jan. 13, 1923. Milton Sills.

LAST LAUGH, THE, 6500
Univ. (R) Feb. 7, 1925. Emil Jannings.

LAST MOMENT, THE, 6000
Goldwyn (MGM). (R) June 2, 1923. Special cast.

LAST OF THE OUANES, 6912
Fox. (R) Aug. 30, 1924. Tom Mix.

LAST TRAIL, THE, 5190
Fox. (R) Feb. 5, 1927. Tom Mix.

LAST WALTZ THE, 6150
Par. (R) Nov. 19, 1927. Foreign cast.

LAST WARNING, THE (MyO-M-PT), 7731
Univ. (R) Jan. 6, 1929. Sound. 7,980. Laura La Plante, D'Arcy Corrigan, John Boles, Roy D'Arcy, Burr McIntosh, Mack Swain, Margaret Livingston, Forben Meyer, Carrie Daumery, Montagu Love, Bert Roach, Slim Summerville, Tom O'Brien and Fred Kelsey.

LATEST FROM PARIS, THE (CO), 7743
MGM. (R) Feb. 18, 1928. Norma Shearer, George Sidney, Ralph Forbes, Tenen Holtz, William Bakewell, Margaret Landis and Bert Roach.

LAUGH, CLOWN, LAUGH (O), 7045
MGM. (R) April 21, 1928. Lon Chaney, Bernard Siegel, Loretta Young, Cissy Fitzgerald, Nils Asther and Gwen Lee.

LAUGHING AT OANGER, 5442
FBO (Radio). (R) Dec. 20, 1924. Richard Talmadge.

LAUGHING AT OATH (W), 5500
FBO (Radio). (R) June 2, 1929. Bob Steele.

LAW FORBIDS, THE, 6263
Univ. (R) March 8, 1924. Baby Peggy.

LAW OF FEAR (Me), 4769
FBO (Radio). (R) Feb. 11, 1928. Ranger (dog), Jane Reid, Sam Nelson, Al Smith.

LAW OF THE MOUNTED (W)	4694	LITTLE SHEPHERD OF KINGDOM COME, THE (D)	7700	LOVE PIKER, THE	6237
Synd. (R) Feb. 28, 1929. Boh Custer.		FN. (R) April 7, 1928. Richard Barthelmess, Molly O'Day, Doris Dawson, Gardner James, Claude Gillingwater, Gustav von Seyffertitz, Martha Mattox, David Torrence and Eulalie Jensen.		Goldwyn (MGM). (R) July 21, 1923. Anita Stewart.	
LAW OF THE RANGE, THE (W)	5395	LITTLE WILLOCAT, THE (D-PTM)	5161	LOVE PIRATE, THE	4900
MGM. (R) Feb. 4, 1928. Tim McCoy, Joan Crawford, Rex Lease, Bodil Rosing, Tenen Holtz.		WB. (R) Jan. 5, 1929. Sound, 5644. Audrey Ferris.		FBO (Radio). (R) Nov. 17, 1923. Carmel Myers.	
LAWFUL LARCENY	5565	LITTLE YELLOW HUNE (D)	6424	LOVE THIEF, THE	6822
Par. (R) Aug. 4, 1923. Special cast.		FBO (Radio). (R) June 2, 1928. Orville Caldwell, Martha Sleeper, Lucy Beaumont, Freeman Wood, Edward Peil, Jr., William Orlan and Edythe Chapman.		Univ. (R) June 12, 1926. Kerry-Nissen.	
LAWLESS MEN	6387	LIVE WIRE, THE	6850	LOVE THRILL, THE	6038
Stener. (R) 1924. Neal Hart.		FN. (R) Sept. 12, 1925. Johnny Hines.		Univ. (R) May 21, 1927. Laura Lal'lante.	
LAW OF THE LAWLESS	6387	LOCKED DOORS	6221	LOVE TRAP, THE	5710
Par. (R) June 30, 1923. Dorothy Dalton.		Par. (R) Jan. 24, 1925. Compson-Roberts.		GA. (R) Sept. 15, 1923. Bryant Washburn.	
LAZYBONES	7234	LOGO LUCK	4827	LOVELORN, THE	6110
Fox. (R) Oct. 31, 1925. Buck Jones.		Univ. (R) Jan. 22, 1927. Art Acord and Fay Wray.		MGM. (R) Dec. 24, 1927. Sally O'Neil.	
LEARNING TO LOVE	6099	LONDO	6 reels	LOVERS	5291
FN. (R) March 7, 1925. Constance Talmadge.		Par. (R) Nov. 13, 1926. Dorothy Gish.		MGM. (R) May 2, 1927. Novarro-Terry.	
LEATHERNECK, THE (D-PT)	6388	LONDON AFTER MIDNIGHT	5687	LOVERS IN QUARANTINE	6570
Pathe. (R) Feb. 24, 1929. William Boyd.		MGM. (R) Dec. 17, 1927. Lon Chaney.		Par. (R) Oct. 31, 1925. Bebe Daniels.	
LEAVE IT TO GERRY	6400	LONE CHANCE, THE	4385	LOVERS ISLAND	4624
G.A. (R) July 19, 1924. Billie Rhodes.		Fox. (R) May 24, 1924. John Gilbert.		AE (Pathe). (R) Feb. 27, 1926. Hope Hampton.	
LEAVENWORTH CASE, THE	5400	LONE EAGLE, THE	5862	LOVER'S LANE	6000
Vita (WB). (R) Nov. 24, 1923. Whitman Bennett production.		Univ. (R) Dec. 24, 1927. Raymond Keane.		WB. (R) Nov. 29, 1924. Special cast.	
LEGEND OF HOLLYWOOD, THE	5414	LONE HAND SAUNDERS	5453	LOVE'S GREATEST MISTAKE	6007
PDC (Pathe). (R) Jan. 10, 1925. Marmont-Pitts.		FBO (Radio). (R) Dec. 4, 1926. Fred Thomson.		Par. (R) Feb. 19, 1927. Evelyn Brent.	
LEGIIONNAIRES IN PARIS	5771	LONE STAR RANGER, THE	5250	LOVES OF AN ACTRESS (O-M)	7434
FBO (Radio). (R) Dec. 31, 1927. Cooke-Guard.		Fox. (R) Sept. 29, 1923. Tom Mix.		Par. (R) June 23, 1928. Pola Negri, Nils Asther, Mary McAllister, Richard Tucker, Philip Strange, Paul Lukas, Nigel DeBruiler, Robert Fischer and Helene Gore.	
LEOPARD LADY, THE (O)	6650	LONE WOLF, THE	6000	LOVES OF CARMEN	8538
Pathe. (R) Jan. 28, 1928. Jacqueline Logan, Alan Hale, Robert Armstrong, Hedwig Reicher, James Bradbury, Sr., Dick Alexander, William Burt, Sylvia Ashton, Kay Deslys, Willie Mae Carson.		AE (Pathe). (R) May 10, 1924. Holt-Dalton.		Fox. (R) Oct. 8, 1927. Dolores Del Rio.	
LES MISERABLES	7713	LONE WOLF RETURNS, THE	5750	LOVES OF CASANOVA (O)	6179
Univ. (R) Aug. 27, 1927. Foreign cast.		Col. (R) July 31, 1926. Bert Lytell and Billie Dove.		MGM. (R) Feb. 16, 1929. Foreign cast: Ivan Mosjoukine, Diana Kerenne, Suzanne Bianchetti, Jenny Jugo, Rini de Liguoro, Nina Kochitz, Olga Day, Paul Guide, Decœur, Bonamerane, Rudolf Klein-Roese.	
LETTER TO GALLAGHER (O)	5888	LONE WOLF'S DAUGHTER, THE (O)	6214	LOVES OF RICARDO, THE	7477
Pathe. (R) Jan. 28, 1928. Junior Coughlin, Harrison Ford, Elinor Fair, Wade Boteler, E. H. Calvert, Ivan Lebedeff.		Col. (R) Jan. 13, 1929. Bert Lytell and Gertrude Olmstead.		Behan. (R) Sept. 4, 1926. George Beban.	
LET IT RAIN	6052	LONESOME (CO-PT)	6785	LOVES OF SUNYA, THE	7311
Par. (R) March 12, 1927. Douglas MacLean.		Univ. (R) Jan. 20, 1929. Glenn Tryon and Barbara Kent.		UA. (R) March 19, 1927. Gloria Swanson.	
LET 'ER BUCK	5500	LONESOME LADIES	5718	LOVE'S BARGAIN	6 Reels
Univ. (R) Jan. 10, 1925. Hoot Gibson.		FN. (R) Sept. 24, 1927. Stone-Nilsson.		FBO (Radio). (R) March 21, 1925. Daw-Brook.	
LET NOT MAN PUT ASUNDER	8000	LONG LIVE THE KING	9364	LOVE'S WHIRLPOOL	6028
Vita (WB). (R) Jan. 26, 1924. Special cast.		MGM. (R) Nov. 10, 1923. Jackie Coogan.		Hod (Pathe). (R) March 22, 1924. Kirkwood-Lee.	
LET'S GET MARRIED	6800	LONG LOOP, THE	5977	LOVE'S WILDERNESS	6900
Para. (R) March 20, 1926. Dix-Wilson.		Pathe. (R) Jan. 15, 1927. Leo Maloney.		FN. (R) Dec. 20, 1924. Corinne Griffith.	
LET'S GO	5198	LONG PANTS	5550	LOVEY MARY	6167
Tru (Tif). (R) Nov. 17, 1923. Richard Talmadge.		FN. (R) April 9, 1927. Harry Langdon.		MGM. (R) July 3, 1926. Bessie Love.	
LET'S GO GALLAGHER	5182	LOOKING FOR TROUBLE	4362	LOVING LIES	6526
FBO (Radio). (R) Oct. 10, 1925. Tom Tyler.		(R) May 8, 1926. Jack Hoxie.		Allied P&D. (R) Feb. 2, 1924. Monte Blue.	
LEW TYLER'S WIVES	6757	LORO JIM	6702	LUCK	6000
Prof. (R) July 1926. Frank Mayo.		Par. (R) Nov. 28, 1925. Percy Marmont.		Burr. (R) March 31, 1923. Johnny Hines.	
LIFE OF RILEY, THE	6720	LORRAINE OF THE LIONS	6700	LUCKY DEVIL, THE	5935
FN. (R) Oct. 1, 1927. Sidney-Murray.		Univ. (R) Aug. 8, 1925. Norman Kerry.		Par. (R) July 18, 1925. Richard Dix.	
LIFE'S GREATEST GAME	7010	LOST-A WIFE	6420	LUCKY HORSESHOE, THE	5000
FBO (Radio). (R) Oct. 11, 1924. Emory Johnson production.		Par. (R) July 4, 1925. Menjou-Nissen.		Fox. (R) Aug. 29, 1925. Tom Mix.	
LIGHT IN THE WINDOW, THE	5960	LOST AT SEA	6400	LUCRETIA LOMBARO	7500
Ray. (R) Nov. 12, 1927. Henry B. Walthall.		Tif. (R) Aug. 21, 1926. Gordon-Sherman-J. Novak.		WB. (R) Dec. 22, 1923. Irene Rich.	
LIGHT OF WESTERN STARS, THE	6850	LOST AT THE FRONT	5550	LULLABY, THE	7179
Par. (R) July 4, 1925. Holt-Dove.		(R) June 25, 1927. Sidney-Murray.		FBO (Radio). (R) Jan. 12, 1924. Jane Novak.	
LIGHT THAT FAILED	7012	LOST LAOY A	6700	LUNATIC AT LARGE, THE	5521
Par. (R) Dec. 15, 1923. Percy Marmont.		WB. (R) Feb. 3, 1925. Irene Rich.		FN. (R) Feb. 8, 1927. Leon Errol.	
LIGHTHOUSE BY THE SEA	6700	LOST WORLO, THE	9700	LYING WIVES	7000
WB. (R) Jan. 10, 1925. Rin-Tin-Tin (dog).		FN. (R) Feb. 28, 1925. Bessie Love.		Abram. (R) May 2, 1925. Clara K. Young.	
LIGHTNING	4536	LOST ZEPPELIN, THE (O-AT)	6857		
FBO (Radio). (R) Jan. 22, 1927. Tyler-Darro.		Tif. (R) Dec. 20, 1929. Sound on disc and film. Conway Tearle, Virginia Valli, Ricardo Cortez.			
LIGHTNING RIDER, THE	6000	LOVE	7900		
PDC (Pathe). (R) June 21, 1924. Harry Carey.		MGM. (R) Dec. 3, 1927. Garbo-Gilbert.			
LIGHTS OF OLD BROADWAY	6437	LOVE AND GLORY	7094		
MGM. (R) Nov. 14, 1925. Marion Davies.		Univ. (R) Aug. 16, 1924. Special cast.			
LIGHTS OUT	6938	LOVE AND LEARN (CO)	5837		
FBO (Radio). (R) Oct. 13, 1923. Ruth Stonehouse.		Par. (R) Jan. 21, 1928. Esther Ralston, Lane Chandler, Hedda Hopper, Claude King, Jack J. Clark, John Trent, Hal Craig, Helene Lynch, Katherine Parrish, Martha Franklin, Jerry Mandy, Dorothea Wolbert, Johnnie Morris and Guy Oliver.			
LILAC TIME (O-ME)	8967	LOVE BANQUET, THE	6000		
FN. (R) Sept. 1, 1928. Colleen Moore, Gary Cooper, Eugenie Besserer, Burr McIntosh, Kathryn McGuire, Cleve Moore, Jack Stone, Emile Chautard and Arthur Lake.		Vita (WB). (R) 1924. Doris Kenyon.			
LILIES OF THE FIELD	8510	LOVE BRAND, THE	4832		
FN. (R) March 22, 1924. Corinne Griffith.		Univ. (R) Aug. 11, 1923. Roy Stewart.			
LILIES OF THE STREET	7216	LOVE 'EM AND LEAVE 'EM	6075		
FBO (Radio). (R) April 25, 1925. Virginia Corbin.		Par. (R) Dec. 18, 1928. Evelyn Brent.			
LILY OF THE DUST	6811	LOVE GAMBLE, THE	5766		
Par. (R) Sept. 6, 1924. Pola Negri.		Ginsberg. (R) July 11, 1925. Lillian Rich.			
LILY, THE	6268	LOVE HOUR, THE	7036		
Fox. (R) Oct. 9, 1926. Belle Bennett.		Vita (WB). (R) Sept. 12, 1925. Huntly Gordon and Louise Fazenda.			
LIMITED MAIL, THE	7144	LOVE HUNGRY (CO)	5782		
WB. (R) Sept. 12, 1925. Monte Blue, Vera Reynolds.		Fox. (R) March 10, 1928. Lois Moran, Lawrence Gray, Marjorie Beebe, Edythe Chapman, James Neill and John Patrick.			
LION AND THE MOUSE, THE	5600	LOVE IN THE DESERT (O-TME)	6365		
Hod (Pathe). (R) April 7, 1923. Wyndham Standing.		FBO (Radio). (R) March 17, 1929. Silent, 6365; sound, 5365. Olive Borden, Hugh Trevor, Noah Beery, Frank Leigh, William Tooker, Ida Darling, Alan Roscoe, Fatty Carr, Charles Brinley, Pearl Varnell, Gordon Mabee.			
LISTEN, LESTER	5844	LOVE LETTERS	4749		
Prin. (R) May 10, 1924. Special cast.		Fox. (R) March 8, 1924. Shirley Mason.			
LITTLE ANNIE ROONEY	8500	LOVE MAKES 'EM WILD	5508		
UA. (R) Oct. 31, 1925. Mary Pickford.		Fox. (R) March 19, 1927. Johnny Barron.			
LITTLE CHURCH AROUND THE CORNER	6300	LOVE MART, THE	7388		
WB. (R) Feb. 24, 1923. Special cast.		FN. (R) Dec. 31, 1927. Billie Dove.			
LITTLE FIREBRAND, THE	4615	LOVE MASTER, THE	6779		
Pathe. (R) July 2, 1927. Edith Thornton.		FN. (R) Jan. 19, 1924. Strongheart (dog).			
LITTLE FRENCH GIRL, THE	5628	LOVE ME AND THE WORLD IS MINE (C)	6813		
Par. (R) June 13, 1925. Joyce-Brian.		Univ. (R) 1928. Mary Philbin, Norman Kerry, Betty Compson, Henry B. Walthall, Martha Mattox, Charles Sellon, Mathilde Brundage, George Siegmann, Robert Anderson, Albert Conti, Emily Fitzroy and Charles Puffy.			
LITTLE GIANT, THE	6850	LOVE OVER NIGHT (CO)	5733		
Univ. (R) July 18, 1925. Glenn Hunter.		Pathe. (R) Nov. 25, 1928. Rod La Rocque, Jeanette Loff, Richard Tucker, Tom Kennedy, Mary Carr.			
LITTLE IRISH GIRL, THE	6667	LOVE PARADE, THE (O-AT)	7094		
WB. (R) May 22, 1926. Dolores Costello.		Par. (R) Jan. 18, 1930. Silent, 7094; sound on disc, 10,922. Maurice Chevalier, Jeanette MacDonald, Lupino Lane, Lillian Roth, Edgar Norton, Lionel Belmore, Albert Roccardi, Carleton Stockdale, Eugene Palette, Russell Powell, Margaret Fealy, Virginia Bruce.			
LITTLE JOHNNY JONES	6000				
WB. (R) Aug. 25, 1923. Johnny Hines.					
LITTLE JOURNEY, A	6088				
MGM. (R) Jan. 15, 1927. Windsor-Haines.					
LITTLE OLD NEW YORK	10,000				
Goldwyn (MGM). (R) Aug. 18, 1923. Marlon Davies.					
LITTLE RED SCHOOLHOUSE	5700				
Arrow. (R) May 26, 1923. E. K. Lincoln.					
LITTLE ROBINSON CRUSOE	5717				
MG (MGM). (R) Aug. 16, 1924. Jackie Coogan.					
LITTLE SAVAGE, THE (W)	4781				
FBO (Radio). (R) May 19, 1929. Buzz Barton.					

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MAD HOUR (O)	6625	MADAME POMPADOUR	7180
FN. (R) March 17, 1928. Sally O'Neil, Alice White, Donald Reed, Larry Kent, Lowell Sherman, Norman Trevor, Fuly Marshall, Margaret Livingston, Kate Price and Rose Dione.		Par. (R) Aug. 6, 1927. Dorothy Gish.	
MADAME POMPADOUR	7180	MADAME SANS GENE	5000
Par. (R) Aug. 6, 1927. Dorothy Gish.		Pro Sec. (R) 1923. Special cast.	
MADAME SANS GENE	5000	MADAME SANS GENE	9994
Pro Sec. (R) 1923. Special cast.		Par. (R) May 2, 1925. Gloria Swanson.	
MADAME SANS GENE	9994	MADAME WANTS NO CHILDREN	5415
Par. (R) May 2, 1925. Gloria Swanson.		Fox. (R) April 16, 1927. Maria Corda.	
MADAME WANTS NO CHILDREN	5415	MADAME X (O-AT)	8806
Fox. (R) April 16, 1927. Maria Corda.		MGM. (R) April, 1929. Raymond Hackett and Ruth Chatterton.	
MADAME X (O-AT)	8806	MADE TO ORDER HERO, A (W)	4120
MGM. (R) April, 1929. Raymond Hackett and Ruth Chatterton.		Univ. (R) Aug. 4, 1928. Ted Wells, Marjorie Bonner, Pearl Sindelan, Jack Pratt, Benny Corbett, Pee Wee Holmes, Scotty Mat-traw, Dick L'Estrange.	
MADE TO ORDER HERO, A (W)	4120	MADEMOISELLE FROM ARMENTIERES (O)	5447
Univ. (R) Aug. 4, 1928. Ted Wells, Marjorie Bonner, Pearl Sindelan, Jack Pratt, Benny Corbett, Pee Wee Holmes, Scotty Mat-traw, Dick L'Estrange.		MGM. (R) Sept. 1, 1925. Estelle Brody, Marie Ault, John Stuart, Alf Goddard, Hum-berstone Wright, John Hamilton, Sert 1. Smith, Colonel English, Albert Raynor, Boris Raneyev, Clifford Heatherley, Gabriel Rosca.	
MADEMOISELLE FROM ARMENTIERES (O)	5447	MADEMOISELLE MIGNONNETTE	6778
MGM. (R) Sept. 1, 1925. Estelle Brody, Marie Ault, John Stuart, Alf Goddard, Hum-berstone Wright, John Hamilton, Sert 1. Smith, Colonel English, Albert Raynor, Boris Raneyev, Clifford Heatherley, Gabriel Rosca.		MG (MGM). (R) May 17, 1924. Mae Mur-ray.	
MADEMOISELLE MIGNONNETTE	6778	MADEMOISELLE MOOISTE	6230
MG (MGM). (R) May 17, 1924. Mae Mur-ray.		FN. (R) May 8, 1928. Corinne Griffith.	
MADEMOISELLE MOOISTE	6230	MAOONNA OF THE STREETS	7507
FN. (R) May 8, 1928. Corinne Griffith.		FN. (R) Oct. 25, 1924. Alla Nazimova.	
MAOONNA OF THE STREETS	7507	MAGIC FLAME, THE	8308
FN. (R) Oct. 25, 1924. Alla Nazimova.		UA. (R) Sept. 24, 1927. Colman-Banky.	
MAGIC FLAME, THE	8308	MAGIC GARDEN, THE	6807
UA. (R) Sept. 24, 1927. Colman-Banky.		FBO (Radio). (R) Feb. 26, 1927. Margaret Morris.	
MAGIC GARDEN, THE	6807	MAGICIAN, THE	6960
FBO (Radio). (R) Feb. 26, 1927. Margaret Morris.		MGM. (R) Nov. 6, 1926. Alice Terry.	
MAGICIAN, THE	6960	MAGNIFICENT FLIRT, THE (CO)	6539
MGM. (R) Nov. 6, 1926. Alice Terry.		Par. (R) April, 1928. Florence Vidor, Al-bert Conti, Loretta Young, Matty Kemp, Mari-etta Millner, Ned Sparks.	
MAGNIFICENT FLIRT, THE (CO)	6539	MAIN EVENT, THE	6472
Par. (R) April, 1928. Florence Vidor, Al-bert Conti, Loretta Young, Matty Kemp, Mari-etta Millner, Ned Sparks.		Pathe. (R) Nov. 5, 1927. Vera Reynolds.	
MAIN EVENT, THE	6472	MAKING OF O'MALLEY, THE	7496
Pathe. (R) Nov. 5, 1927. Vera Reynolds.		FN. (R) July 4, 1925. Sills-Mackall.	
MAKING OF O'MALLEY, THE	7496	MAKING THE GRADE (CO-M)	5024
FN. (R) July 4, 1925. Sills-Mackall.		Fox. (R) Feb. 10, 1929. Silent, 5024; sound, 5993. Edmund Lowe and Lois Moran.	
MAKING THE GRADE (CO-M)	5024	MAN AND MAD	5307
Fox. (R) Feb. 10, 1929. Silent, 5024; sound, 5993. Edmund Lowe and Lois Moran.		MG (MGM). (R) April 18, 1925. Cody-Adorec.	
MAN AND MAD	5307	MAN AND THE MOMENT (O-PTME)	6539
MG (MGM). (R) April 18, 1925. Cody-Adorec.		FN. (R) June 23, 1929. (NP) Aug. 3, 1929. Silent, 6539; sound, 7686. Billie Dove, Rod La Rocque, Gwcn Lee, Robert Schable, Charles Sellon, George Bunny.	
MAN AND THE MOMENT (O-PTME)	6539		
FN. (R) June 23, 1929. (NP) Aug. 3, 1929. Silent, 6539; sound, 7686. Billie Dove, Rod La Rocque, Gwcn Lee, Robert Schable, Charles Sellon, George Bunny.			

MAN BAIT Pro-Dis-Co (Pathe). (R) Jan. 29, 1927. Marie Prevost.	5865	MARRY ME Par. (R) July 25, 1925. Vidor-Horton.	5526	MILLION DOLLAR COLLAR, THE (W-N-E) WB. (R) Feb. 9, 1929. Rin-Tin-Tin (dog).	5561
MAN CRAZY FN. (R) Dec. 24, 1927. Mackaill-Muihail.	5542	NARRY THE GIRL (O) Ster. (R) March 1, 1928. Barbara Bedford, Robert Ellis, Florence Turner, Al Roscoe, Paul Weigel, Freddie Fredericks and DeWitt Jen- kiesley.		MILLION DOLLAR HANDICAP, THE Pro-Dis-Co (Pathe). (R) Feb. 13, 1926. Vera Reynolds.	6095
MAN FOUR SQUARE, A Fox. (R) June 4, 1926. Buck Jones.	4744	MASK OF LOPEZ, THE Mon. (R) Nov. 24, 1923. Fred Thomson.	4900	MILLION TO BURN, A Univ. (R) Nov. 3, 1923. Herbert Rawlinson.	4556
MAN FROM BRODENEY'S, THE Vit (WB). (R) Dec. 8, 1923. J. Warren Kerrigan.	7100	MASKED ANGEL, THE (D) FD. (R) April 7, 1928. Betty Compton, Erick Arnold, Wheeler Oakman, Jocelyn Lee, Grace Cunard, Lincoln Plumer, Robert Homans, Jane Keeley.	6300	MILLIONAIRES WB. (R) Nov. 20, 1926. George Sidney.	6903
MAN FROM HAROPAN, THE Pathe. (R) Feb. 26, 1927. Leo Maloney.	5814	MASKED BRIDE, THE MGM. (R) Dec. 12, 1925. Mae Murray.	5699	MINE WITH THE IRON DOOR Prin. (R) Dec. 27, 1925. Special cast.	7800
MAN FROM THE WEST, THE Univ. (R) Dec. 4, 1926. Art Acord.	4474	MASKED DANCER, THE Prin. (R) May 31, 1924. Helene Chadwick.	4987	MIRACLE BABY, THE FBO (Radio). (R) Aug. 18, 1923. Harry Carey.	6000
MAN FROM WYDMING, THE Univ. (R) Jan. 26, 1924. Jack Hoxie.	4717	MASKED WOMAN, THE FN. (R) Jan. 22, 1927. Nilsson-Blinn.	5442	MIRACLE MAKERS, THE AE (Pathe). (R) Dec. 22, 1923. Leah Baird.	5834
MAN IN BLUE, THE Univ. (R) Feb. 28, 1925. Rawlinson-Bellamy.	5634	MASKS OF THE DEVIL (D) MGM. (R) Nov. 17, 1928. John Gilbert, Alma Rubens, Theodore Roberts, Frank Reicher, Eva Von Berne, Ralph Forbes, Ethel Wales and Polly Ann Young.	6575	MIRACLE OF THE WOLVES, THE Foreign-French. (R) March 7, 1925. Special cast.	10,346
MAN IN HDBBLES, THE (CD) TS (Pr). (R) Dec. 29, 1928. John Harron, Lila Lee, Eddie Nugent, Betty Evans, Bill Anderson, Sunshine Hart, Lucien Littlefield, Vivian Oakland.		MASQUERADE BANDIT, THE FBO (Radio). (R) July 10, 1926. Tyler- Duro.	4919	MISS BLUEBEARD Par. (R) Feb. 14, 1925. Bebe Daniels.	6453
MAN IN THE ROUGH (W) FBO (Radio). (R) Feb. 11, 1928. Bob Steele, Marjorie King, Tom Lingham, William Nor- ton Bailey, Jay Arley.	478	MASTE OF MEN Vita (WB). (R) April 21, 1923. Special cast.	6890	MISS BREWSTER'S MILLIONS Par. (R) March 28, 1926. Bebe Daniels.	6200
MAN IN THE SADDLE, THE Univ. (R) July 17, 1926. Gibson-Fay Wray.	5492	MATINEE IDOL, THE (CO) Col. (R) April 7, 1928. Bessie Love, Johnnie Walker, Lionel Belmore, Ernest Hilliard, Sid- ney D'Albrook, and David Mir.	5925	MISSING LINK, THE WB. (R) March 14, 1927. Syd Chaplin.	6455
MAN LIFE PASSED BY, THE MGM. (R) March 1, 1924. Novak-Marmont.	6200	MATINEE LADIES WB. (R) April 23, 1927. May McAvoy.	6352	MDANA Par. (R) Feb. 27, 1926.	6133
MAN MUST LIVE, A Par. (R) Feb. 3, 1925. Richard Dix.	6116	MATING CALL, THE (D) Par. (R) Sept. 8, 1928. Thomas Meighan, Kvelyn Brent, Renee Adoree, Alan Roscoe, Gardner James, Helen Foster, Luke Cosgrave, Cyril Chadwick, Will R. Walling.	6411	MOCCERY MGM. (R) Sept. 10, 1927. Lon Chaney.	5957
MAN NEXT DOOR, THE Vita (WB). (R) June 9, 1923. David Smith, production.		MAYTIME MGM. (R) Dec. 8, 1928. Ethel Shannon.	7500	MODEL FROM MONTMARTRE, THE (D) Par. (R) Sept. 15, 1928. Nita Naldi, Ivan Petrovitch, Louise LaGrange, Maurice de Cononge.	5941
MAN OF IRDN, A Chad. (R) July 4, 1925. Lionel Barrymore.	6200	McFADDEN'S FLATS FN. (R) Feb. 12, 1927. Murray-Conklin.	7846	MODELS AND ARTISTS (R) 1924. Bobby Dunn.	6331
MAN OF QUALITY, A Exc. (R) Nov. 6, 1926. George Walsh.	5640	ME GANGSTER (D-M) Fox. (R) Nov. 3, 1928. June Collyer, Don Terry, Anders Randolph, Stella Randolph, Al Hill, Burr McIntosh, Walter James, Gustav von Seyffertitz, Herbert Ashton, Harry Cate, Joe Brown, Arthur Stone, Nigel De Brulier, Carol Lombard, Bob Perex.	6042	MODERN MARRIAGE Selz. (R) April 14, 1923. Bushman-Bayne.	4960
MAN ON THE BOX, THE WB. (R) Oct. 10, 1925. Syd Chaplin.	7481	MEANEST MAN IN THE WORLD, THE FN. (R) Sept. 29, 1923. Bert Lytell.	6500	MODERN MATRIMONY Selz. (R) Nov. 3, 1923. Owen Moore.	4960
MAN POWER Par. (R) Aug. 6, 1927. Dix-Brian.	5617	MEASURE OF A MAN Univ. (R) Sept. 20, 1924. William Desmond.	4979	MOJAVE KID, THE FBO (Radio). (R) Aug. 6, 1927. Bob Steele.	4912
MAN WHO LAUGHS, THE (D-M) Univ. (R) Nov. 4, 1928. Mary Philbin, Conrad Veidt, Julius Molnar, Josephine Crow- ell, Torben Meyer, George Siegmann, Brandon Hurst, Baclanova, Nick de Ruiz, Sam de Grasse, Stuart Holmes, Cesare Gravina, Ed- gar Norton, Charles Puffy, Frank Fuglino and Carmen Costello.	10,185	MEDDLER, THE Univ. (R) May 23, 1925. William Desmond.	4890	MONDAY MORNING FBO (Radio). (R) Aug. 23, 1924. Rudolph Valentino.	5656
MAN WHO WAITED, THE Play (R) May 12, 1923. Special cast.	5000	MEDOLN' STRANGER, THE Pathe. (R) June 4, 1927. Wally Wales.	4575	MONNA VANNA Fox. (R) Sept. 8, 1923. Special cast.	9932
MAN WHO WON, THE Fox. (R) Sept. 1, 1923. Dustin Farnum.	5500	MEDDLING WOMEN Chad. (R) 1924. Lionel Barrymore.	6400	MONSIEUR BEAUCUPE FBO (Radio). (R) Aug. 23, 1924. Rudolph Valentino.	9932
MAN WHO CAME BACK, THE Fox. (R) Sept. 6, 1924. Special cast.	8273	MEET THE PRINCE Pro-Dis-Co (Pathe). (R) July 3, 1926. Jo- seph Schildkraut.	5908	MONSTER, THE MGM. (R) March 7, 1925. Lon Chaney.	6435
MAN WHO FIGHTS ALONE, THE Par. (R) Aug. 9, 1924. William Farnum.	6337	MEMORY LANE FN. (R) Feb. 6, 1926. Boardman-Nagel.	6825	MONTMARTRE Par. (R) Oct. 11, 1924. Pola Negri.	7000
MAN WHO FOUND HIMSELF, THE Par. (R) Sept. 5, 1925. Thomas Meighan.	7298	MEN Par. (R) May 17, 1924. Pola Negri.	6504	MOON OF ISRAEL FBO (Radio). (R) July 9, 1927. Maria Corda.	6680
MAN WHO PLAYED SQUARE, THE Fox. (R) Dec. 20, 1924. Charles (Buck) Jones.	6500	MEN AND WOMEN Par. (R) April 11, 1925. Richard Dix.	6223	MORAN OF THE MOUNTED Itay. (R) Sept. 4, 1926. Reed Howes.	5439
MAN WITHOUT A CONSCIENCE, THE WB. (R) June 27, 1925. Louis-Rich.	7182	MEN IN THE RAW Univ. (R) Nov. 10, 1923. Jack Hoxie.	4315	MORE PAY-LESS WORK Fox. (R) July 10, 1926. Brian-Conklin.	6027
MAN WITHOUT A COUNTRY, THE Fox. (R) Feb. 28, 1925. Special cast.	10,000	MEN OF DARING Univ. (R) April 9, 1927. Jack Hoxie and Eva Gregory.	6155	MORGAN'S LAST RAID (W) MGM. (R) Jan. 5, 1929. Tim McCoy and Dorothy Sebastian.	5264
MAN WITHOUT A HEART, THE Banner. (R) Aug. 2, 1924. Novak-Iarlan.	6000	MEN OF STEEL FN. (R) July 24, 1926. Sills-Kenyon.	9143	MOTHER FBO (Radio). (R) March 19, 1927. Belle Bennett.	6885
MAN, WOMAN AND SIN MGM. (R) Dec. 17, 1927. John Gilbert.	6280	MEN OF THE NIGHT Ster. (R) July 24, 1926. Herbert Rawlinson.	5700	MOTHER KNOWS BEST (D-PTME) Fox. (R) Nov. 17, 1928. Madge Bellamy, Louise Dresser, Barry Norton, Albert Gran, Joy Auburn, Stuart Erwin, Lucien Littlefield, Dawn O'Day, Annette De Kirby, Aaron De Kirby.	10,116
MAN, WOMAN AND TEMPTATION MGM. (R) 1923. Niblo production.		MERRY WIDDY, THE MGM. (R) Sept. 12, 1925. Murray-Gilbert.	10,027	MOTHERS-IN-LAW Prin. (R) Aug. 25, 1923. Gasnier produc- tion.	6725
MAN, WOMAN AND WIFE (D-M-E) Univ. (R) Jan. 13, 1929. Norman Kerr, Pauline Starke, Marion Nixon, Kenneth Harlan, Craufurd Kent, Byron Douglas.	6589	MERTON OF THE MOVIES FBO (Radio). (R) Sept. 20, 1924. Glenn Hunter.	7655	MOULDERS OF MEN FBO (Radio). (R) April 9, 1927. Tearle- Morris.	6413
MANHANGLED Par. (R) Aug. 9, 1924. Gloria Swanson.	6908	MESSALINA FBO (Radio). (R) Sept. 6, 1924. Spectacle.	10,400	MOULIN RUDGE (D) WW. Produced by British International. (R) Jan. 30, 1929. Eve Gray, Olga Chekova and John Bradin.	8312
MANHATTAN Par. (R) Nov. 8, 1924. Richard Dix.	6415	METROPOLIS Par. (R) March 12, 1927. Foreign cast.	6317	MR. WU MGM. (R) June 4, 1927. Chaney-Dresser.	7603
MANHATTAN COCKTAIL (M) Fox. (R) Dec. 1, 1928. Nancy Carroll, Rich- ard Arlen, Danny O'Shea, Paul Lukas, Lilyan Tashman.		MIAMI Pro-Dis-Co (Pathe). (R) June 14, 1924. Betty Compton.	7000	MUSIC MASTER, THE Fox. (R) Jan. 22, 1927. Alec B. Francis.	7754
MANHATTAN COWBOY, THE (W) Svn. (R) Jan. 31, 1929. Bob Custer.		MICHAEL O'HALLORAN Hod (Pathe). (R) June 23, 1923. True- Boardman.	9315	MY BEST GIRL U.A. (R) Nov. 12, 1927. Mary Pickford.	8700
MANHATTAN MADNESS AE (Pathe). (R) Aug. 1, 1925. Dempsey- Tavine.	5580	MICHAEL STROGOFF Univ. (R) Oct. 30, 1926. Foreign cast.	6030	MY HUSBAND'S WIVES Fox. (R) Nov. 22, 1924. Mason-Washburn.	4509
MANICURE GIRL, THE Par. (R) June 27, 1925. Bebe Daniels.	5959	MICHIGAN KID, THE (CO) Univ. (R) Oct. 21, 1928. Conrad Nagel, Renee Adoree, Lloyd Whitlock, Fred Esmel- ton, Adolph Milar, Maurice Murphy, Virginia Grey and Dlek Palm.	6030	MY LADY'S LIPS Schul. (R) July 25, 1925. Clara Bow.	6609
MANNEQUIN Par. (R) Jan. 30, 1926. Joyce-Baxter.	6981	MIDNIGHT ALARM, THE Vita (WB). (R) Aug. 11, 1923. Special cast.	6000	MY OLD DUTCH Univ. (R) May 1, 1926. McAvoy-O'Malley.	7750
MAN'S MATE, A Fox. (R) April 12, 1924. John Gilbert.	5041	MIDNIGHT FLYER, THE FBO (Radio). (R) March 6, 1926. Landis- Desore.	6030	MY MAN Vita (WB). (R) Feb. 23, 1924. Patsy Ruth Miffler.	6800
MAN'S PAST, A Univ. (R) Sept. 17, 1927. Conrad Veidt.	5916	MIDNIGHT GIRL, THE Chad. (R) March 28, 1925. Lila Lee.	6300	MY OFFICIAL WIFE WB. (R) Nov. 6, 1926. Irene Rich.	7846
MANSSION OF ACHING HEARTS, THE Schul. (R) March 14, 1925. Ethel Clayton.	6147	MIDNIGHT KISS, THE Fox. (R) Aug. 7, 1926. Janet Gaynor.	5025	MY OWN PAL Fox. (R) March 27, 1926. Tom Mix.	6038
MANTRAP Par. (R) July 24, 1926. Torrence-Bow.	6077	MIDNIGHT LIMITED, THE Ray. (R) Dec. 26, 1925. Gaston Glass.	5855	MY SDN FN. (R) April 18, 1925. Nazimova.	6552
MARE NOSTRUM MGM. (R) Feb. 27, 1926. Terry-Moreno.	11 Reels	MIDNIGHT LOVERS FN. (R) Nov. 13, 1926. Stone-Nilsson.	6100	MY WIFE AND I WB. (R) May 30, 1925. Irene Rich.	6800
MARK OF THE BEAST, THE Hod (Pathe). (R) June 16, 1923. Robert Ellis.	5988	MIDNIGHT MADNESS (D) Pathe. (R) March 25, 1928. Jacqueline Logan, Clive Brook, Walter McGrail, James Brad- bury, Oscar Smith, Vadim Ufranoff, Louis Nathaux, Clarence Burton, Virginia Sayle, Frank Hagney and Emmett King.	5659	MYSTERIOUS LADY, THE (D) MGM. (R) May 26, 1928. Greta Garbo, Con- rad Nagel, Gustav von Seyffertitz, Edward Con- nelly, Albert Pollet, Richard Alexander.	7650
MARQUIS PREFERRED (C) Par. (R) Feb. 2, 1929. Adolphe Menjou, Chester Conklin and Nora Lane.	5506	MIDNIGHT MOLLY FBO-Radio. (R) Feb. 3, 1925. Evelyn Brent.	6 Reels	MYSTERIES OF YUCATAN Fox. (R) Aug. 25, 1923.	6000
MARRIAGE Fox. (R) Feb. 26, 1927. Virginia Valli.	5440	MIDNIGHT ROSE (O) Univ. (R) March 17, 1928. Lya de Putti, Kenneth Harlan, Henry Kolker, Lorimer Johnston, George Larkin, "Gusbeats" Smith, Wendell Phillips Franklin, Frank Brownlee.	5689	MYSTERY CLUB, THE Univ. (R) Sept. 19, 1926. Matt Moore.	6969
MARRIAGE CHEAT, THE FN. (R) Jan. 14, 1924. Joy-Marmont-Menjou.	6622	MIDNIGHT SUN, THE Univ. (R) May 8, 1926. LaPlante-O'Malley.	8767	MYSTIC, THE MGM. (R) Sept. 12, 1925. Pringle-Tearle.	5147
MARRIAGE CIRCLE, THE WB. (R) Feb. 6, 1924. Lubitsch production.	6622	MIOSHIPMAN, THE MGM. (R) Oct. 31, 1925. Ramon Novarro.	7498	NAME THE MAN Goldwyn (MGM). (R) Jan. 12, 1924. Sea- strom production.	8000
MARRIAGE CLAUSE, THE Univ. (R) July 3, 1926. Francis X. Bushman.	7680	MIKE MGM. (R) Jan. 23, 1928. Sally O'Neill.	6755	NAME THE WDMAN (D) Col. (R) June 19, 1928. Anita Stewart, Thuntley Gordon, Gaston Glass, Chappeli Dos- sett, Julianne Johnson, Jed Prouty.	5544
MARRIAGE LICENSE Fox. (R) Sept. 4, 1926. Alma Rubens.	7168	MILLION BID, A WB. (R) June 4, 1927. Dolores Costello.	6310		
MARRIAGE MAKER, THE Par. (R) Sept. 29, 1923. Wm. DeMille pro- duction.	6295				
MARRIAGE MARKET, THE CBC (Col.). (R) Dec. 29, 1923. Pauline Gaton.	6297				
MARRIAGE MORALS W&N (R) Aug. 11, 1923. Will Nigh pro- duction.	4400				
MARRIAGE WHIRL, THE FN. (R) July 25, 1925. Corinne Griffith.	7672				
MARRY IN HASTE PG. (R) March 8, 1924. William Fairbanks.	5000				
MARRIAGE IN TRANSIT Fox. (R) April 11, 1925. Edmund Lowe.	4800				

PAWNS OF PASSION (O) 7196
 WW. Produced by British International.
 (R) June, 1929. Olga Chekova, Sidney Suberly
 and Henry Baudin.
 PAYABLE ON DEMAND 6
 Steiner. (R) 1924. Leo Maloney.
 PEACOCK FEATHERS 6747
 Univ. (R) Sept. 5, 1923. Logan Landis.
 PEAK OF FATE 6800
 F. B. Rogers. (R) June 27, 1925.
 PEAKS OF OESTINY (O) 5582
 Par. Produced by UFA. (R) Jan. 7, 1928.
 Louis Trenker, Leni Riefenstahl, Erenis Pe-
 tersen, and Frieda Riefenstahl.
 PENROE AND SAM 6275
 FN. (R) June 23, 1923. Special cast.
 PERCH OF THE DEVIL 6807
 Univ. (R) Feb. 5, 1927. Mae Busch. 6 reels
 PERCY 6
 Pathe. (R) March 11, 1925. Charles Ray.
 PERFECT CLOWN, THE 5700
 Chlad. (R) Jan. 2, 1926. Larry Semon.
 PERFECT CRIME, THE (Mel-PTME) 6331
 FBO (Radio). (R) Sept. 1, 1925. Clive
 Brook, Irene Rich, Gladys McConnell, Ed-
 mund Breesse, James Farley, Phil Gastrock,
 Tully Marshall, Jane LaVerne.
 PERFECT FIVE (O) 7000
 FN. (R) June 23, 1924. Colleen Moore.
 PERFECT GENTLEMAN, THE 5626
 Pathe. (R) Sept. 24, 1927. Monty Banks.
 PERFECT SAP, THE 5620
 FN. (R) Jan. 22, 1927. Ben Lyon and
 Pauline Starke.
 PETER PAN 9593
 Par. (R) Jan. 10, 1925. Betty Bronson.
 PETER THE GREAT 7000
 Par. (R) July 7, 1923. Emil Jannings.
 PHANTOM BULLET, THE 5320
 Univ. (R) May 29, 1926. Gibson-Percy.
 PHANTOM BUSTER, THE 4497
 Pathe. (R) Aug. 20, 1927. Buddy Roosevelt.
 PHANTOM CITY, THE (W) 5320
 FN. (R) Nov. 17, 1928. Ken Maynard, Eu-
 genia Gilbert, James Mason, Charles Malles,
 Jack McDonald, Billie Washington, Tarzan
 (horse).
 PHANTOM FLYER, THE (O) 1253
 Univ. (R) March 17, 1928. Al Wilson, Lil-
 lian Gilmore, Buck Connors, Billy "Red"
 Jones, Don Fullen, Myrtil Crinley, Mary Corn-
 willis and Larry Steers.
 PHANTOM HORSEMAN 4389
 Univ. (R) March 15, 1924. Jack Hoxie.
 PHANTOM JUSTICE 6238
 FBO (Radio). (R) Jan. 26, 1924. Special
 cast.
 PHANTOM OF THE OPERA, THE 8164
 Univ. (R) Sept. 19, 1925. Lon Chaney.
 PHANTOM OF THE RANGE (W) 4781
 FBO (Radio). (R) Jan. 21, 1928. Tom Ty-
 ler, Charles McHugh, Duane Thompson,
 Frankie Darro, James Pierce, Marjorie Zier
 and Beans.
 PIEO PIPER MALDNE 7364
 Par. (R) Feb. 9, 1924. Thomas Melghan.
 PINCH HITTER, THE 6259
 AE (Pathe). (R) Feb. 20, 1926. Glenn Hun-
 ter.
 PINTO KID, THE (W) 4881
 FBO (Radio). (R) Feb. 4, 1928. Buzz Bar-
 ton, Frank Rice, James Walsh, Gloria Lee,
 Millurine Moranti, Hugh Trevor, William Pat-
 ton and Walter Shumway.
 PIONEER TRAILS 6920
 Vita (WB). (R) Oct. 27, 1923. Special cast
 PIRATES OF THE SKY 4828
 Pathe. (R) May 21, 1927. Charles Hutchin-
 son.
 PLASTIC AGE, THE 6488
 Schul. (R) May 21, 1927. Charles Hutchin-
 son.
 PLAY GIRL, THE (C) 5260
 Fox. (R) April 22, 1928. Madge Bellamy,
 Johnny Mack Brown, Watter McGrail, Lionel
 Burnette, Thelma Hill, Anita Garvin and
 Harry Timberlake.
 PLAY GOES ON, THE (O) 5260
 Univ. (R) April 21, 1929. James Murray.
 PLAY SAFE 4915
 Pathe. (R) Jan. 29, 1927. Monty Banks.
 PLAYING WITH SOULS 5831
 FN. (R) March 7, 1925. Jacqueline Logan.
 PLEASURE BEFORE BUSINESS 5569
 Col. (R) May 13, 1927. Pat O'Malley.
 PLEASURE MAD 7547
 MGM. (R) Nov. 21, 1923. Reginald Barker
 production.
 PLUNGER, THE 5812
 Fox. (R) April 5, 1924. Frank Mayo.
 POKER FACES 7808
 Univ. (R) July 24, 1926. Horton-Lafplante.
 POISON 5000
 Steiner. (R) Sept. 13, 1924. Charles Hutchin-
 son.
 POISONED PARADISE 6800
 Prof. (R) March 8, 1924. Kenneth Harlan.
 PONDIDA 7000
 FN. (R) O-4. 20. 1923. Anna Q. Nilsson.
 PONY EXPRESS, THE 9929
 Par. (R) Sept. 26, 1925. Compson-Cortez.
 POOR NUT, THE 6897
 FN. (R) Sept. 10, 1927. Mulhall-Murray.
 POPULAR SIN, THE 6244
 Par. (R) Dec. 25, 1926. Vidor-Irlook.
 PORTS OF CALL 5500
 Fox. (R) Jan. 24, 1925. Edmund Lowe.
 PDTASH AND PERLUTTER 7700
 FN. (R) Sept. 22, 1923. Alexander Carr and
 Sam Bernard.
 PDIERS, THE 6680
 Par. (R) Jan. 22, 1927. W. C. Fields.
 POWER (C) 6092
 Pathe. (R) Oct. 13, 1928. William Boyd,
 Alan Hale, Jacqueline Logan, Jerry Drew, Joan
 Bennett, Carol Lombard, Pauline Curley.
 PRAIRIE MYSTERY, THE 5000
 Tru (TIF). (R) June 19, 1923. Bud Osborne.
 PRAIRIE WIFE, THE 6187
 MG (MGM). (R) May 16, 1925. Devore-
 Rawlins.
 PREP AND PEP (CO-N) 6086
 Fox (R) Nov. 5, 1928. David Rollins, Nancy
 Drewel, John Darrow, E. H. Colbert, Albert-
 son Robert.
 PRETTY LADIES 5822
 MGM (R) July 25, 1925. Zasu Pitts.

PRICE OF A PARTY, THE 5500
 AE (Pathe). (R) Oct. 18, 1924. Harrison
 Ford.
 PRICE OF PLEASURE, THE 6618
 Univ. (R) June 13, 1925. Valli Kerry.
 PRIDE OF PAWNEE (W) 4750
 Prof. (Radio). (R) June 9, 1929. Tom Tyler.
 PRIMROSE PATH, THE 6800
 Arrow. (R) Oct. 3, 1925. Clara Bow.
 PRINCE AND THE BALLET DANCER (D) 5800
 WW. Produced by Hugo Engel. (R) June,
 1929. Albert Pauling, Dina Graller, Werner
 Patschau and Anna Kallina.
 PRINCE OF BROADWAY, THE 5800
 Chlad. (R) Jan. 9, 1926. George Walsh.
 PRINCE OF HEADWAITERS, THE 6400
 FN. (R) July 22, 1927. Lewis Stone.
 PRINCE OF PILSEN 6600
 PDC (Pathe). (R) May 8, 1926. George Sid-
 ney.
 PRINCE OF TEMPTERS, THE 7780
 FN. (R) Oct. 30, 1926. Lois Moran.
 PRINCESS OF BROADWAY, THE 5705
 Pathe. (R) March 5, 1927. Garon-Walker.
 PRISONERS OF THE STORM 6102
 Univ. (R) Sept. 16, 1926. House Peters.
 PRIVATE AFFAIRS 6132
 FBO (Pathe). (R) Aug. 1, 1925. Gladys
 Hulette.
 PRIVATE IZZY MURPHY 7889
 WB. (R) Oct. 30, 1926. George Jessel.
 PRIVATE LIFE OF HELEN OF TROY 7694
 FN. (R) Dec. 17, 1927. Maria Corda.
 PROOF OF DAUGHTERS 6216
 Par. (R) April 28, 1923. Gloria Swanson.
 PROOF FLESH 5770
 MG (MGM). (R) April 25, 1925. Eleanor
 Boardman.
 PROUD HEART 8943
 Univ. (R) Nov. 14, 1925. Rudolph Schild-
 kraut.
 PROWLERS OF THE NIGHT 4300
 Univ. (R) Dec. 18, 1926. Fred Hume.
 PUPPETS 7468
 FN. (R) July 3, 1926. Milton Sills.
 PURE GRIT 4571
 Univ. (R) Jan. 5, 1924. Roy Stewart.
 PURITAN PASSIONS 6000
 God (Pathe). (R) Sept. 15, 1923. Glenn
 Hunter.
 PURPLE HIGHWAY, THE 6574
 Par. (R) Aug. 4, 1923. Madge Kennedy.
 PUT 'EM UP (W) 4200
 Univ. (R) March 11, 1928. Fred Humes,
 Gloria Gray, Tom London, Harry Semel, Pee
 Wee Holmes, Benny Corbett, Charles Colby,
 Bert Starkey.

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QUALITY STREET 7193
 MGM. (R) Nov. 12, 1927. Marion Davies.
 QUARTERBACK, THE 7114
 Par. (R) Nov. 6, 1926. Dix-Ralston.
 QUEEN OF DIAMONDS 5129
 FBO (Radio). (R) Feb. 13, 1926. Evelyn
 Brent.
 QUEEN OF THE NIGHT CLUBS (CO-AT) 4172
 WB. (R) March, 1929. Texas Guinan.
 QUICK TRIGGERS (W) 4172
 Univ. (R) July 15, 1928. Fred Humes,
 Densley Perdue, Robert Chandler, Wilbur Mack,
 William H. Bainbridge, Orpha Alba, Gilbert
 Pee Wee Holmes, Scotty Matraw, Dick D'Es-
 trange and Benny Corbett.
 QUICKER'N LIGHTNIN' 5000
 Artclass. (R) June 6, 1925. Buffalo Bill, Jr.
 QUICKSANOS 6306
 Sciz. (R) April 7, 1923. Chadwick-Dix.
 QUITTER, THE (O) 5671
 Col. (R) April 1, 1929. Ben Lyon, Dorothy
 Boyer, Fred Kohler, Charles McHugh, Sherry
 Hall, Jane Daly, Henry Otto, Claire MacDowell.
 QUO VADIS 8745
 FN. (R) Feb. 23, 1925. Emil Jannings.

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RACE FOR LIFE, A (Mel-M) 4777
 WB. (R) Feb. 18, 1928. Rin-Tin-Tin (dog),
 Virginia Browne Faire, Carroll Nye, Bobby
 Gordon, James Mason, Pat Hartigan.
 RACING LUCK 6000
 AE (Pathe). (R) July 26, 1921. Monty
 Banks.
 RACKET, THE (Mel) 7828
 Par. (R) June 30, 1928. Thomas Melghan,
 Marie Prevost, Louis Wolheim, George Stone,
 John Darrow, Skeets Gallagher, Lee Moran,
 Lucien Prival, Tony Marlo, Henry Sedow, Sam
 De Grasse, James Marcus, G. Pat Collins.
 RAFFLES 5557
 Univ. (R) May 16, 1925. House Peters.
 RAG MAN, THE 5883
 MG (MGM). (R) Nov. 22, 1924. Jackie
 Coogan.
 RAG MAN, THE 5968
 MG (MGM). (R) March 14, 1925. Jackie
 Coogan.
 RAGTIME 6700
 FD. (R) Sept. 3, 1927. John Bowers.
 RAINBOW THE (O-E) 6111
 TS (TIF). (R) Feb. 15, 1929. Dorothy Seba-
 stian, Lawrence Gray, Harvey Clark and Sam
 Hardy.
 RAINBOW TRAIL, THE 5251
 Fox. (R) May 2, 1925. Tom Mix.
 RAINMAKER, THE 6955
 Par. (R) June 12, 1926. William Collier, Jr.
 RAMBLIN' KID, THE 6205
 Univ. (R) Oct. 20, 1923. Hoot Gibson.
 RANGE TERROR, THE 4753
 FBO (Radio). (R) Feb. 14, 1925. Bob Custer.
 RANGER OF THE BIG PINES THE 7032
 Vita (WB). (R) Aug. 8, 1925. Kenneth Har-
 lan and Helene Costello.
 RANSOM (Mel) 6000
 Col. (R) June 30, 1928. Lois Wilson, Ed-
 mund Burns, William V. Mong, Blue Wash-
 ington, James Leong and Jackie Coombs.

RAPIOS, THE 4900
 nou (Pathe). (R) June 30, 1925. Haily T.
 Morey.
 RAGGED EDGE, THE 6800
 Goldwyn (MGM). (R) June 16, 1923. Mimi
 Tammern.
 RAINBOW FOLLY 7322
 FN. (R) May 29, 1926. Barthelme-Mackaill.
 RARIN' TD GD 5000
 Artclass. (R) Aug. 2, 1924. Buddy Roosevelt.
 RAWHIDE 4460
 AE (Pathe). (R) June 5, 1926. Buffalo Bill,
 Jr.
 RECKLESS AGE, THE 6954
 Univ. (R) May 31, 1924. Reginald Denny.
 RECKLESS COURAGE 4851
 Artclass. (R) May 2, 1925. Buddy Roosevelt.
 RECKLESS LADY, THE 7336
 FN. (R) Feb. 13, 1926. Belle Bennett.
 RECOLIT, THE 7089
 MG (MGM). (R) July 12, 1924. Blythe
 Hamilton.
 RECOMPENSE 7379
 WB. (R) May 2, 1925. Marie Prevost.
 RE-CREATION OF BRIAN KENI, THE 6878
 Prin. (R) March 14, 1923. Harlan-Chadwick.
 REO DANCE, THE (Mel-M) 9250
 Fox. (R) Sept. 22, 1928. Dolores Del Rio,
 Charles Farrell, Ivan Linow, Boris Charsky,
 Dorothy Revier, Arturo Seguro and Demetrios
 Alexis.
 REO OICE 7357
 PDC (Pathe). (R) May 1, 1926. La Rocque-
 De La Motte.
 RED HAIR (CD) 6331
 Tru. (R) March 3, 1923. Clara Bow, Lane
 Chandler, Lawrence Grant, Claude King, Wil-
 liam Austin, Jacqueline Gadsdon.
 RED HDT HOOPS 4681
 FBO (Radio). (R) Nov. 13, 1926. Tom Tyler.
 RED HDT LEATHER 4555
 Univ. (R) Nov. 27, 1926. Jack Hoxie.
 RED HOT SPEED (C-PT) 6621
 Univ. (R) Jan. 27, 1929. Reginald Denny,
 Alton Day, Charles Byer, Fritz Rudgeway,
 Thomas Ricketts, DeWitt Jennings and Hector
 Sarno.
 RED HOT TIRES 6660
 WB. (R) Nov. 7, 1925. Monte Blue.
 RED LIGHTS 6841
 Goldwyn (MGM). (R) Sept. 22, 1923. Marie
 Prevost.
 REO LILY, THE 6975
 MG (MGM). (R) Aug. 16, 1924. Beamed-
 Navarro.
 REO LOVE 6300
 Davis. (R) May 23, 1925. John Lowell.
 REO MARK, THE (D) 7935
 Pathe. (R) July 14, 1928. Nena Quartaro,
 Gaston Glass, Gustav von Seyffertitz, Rose
 Dione, Luke Cosgrave, Eugene Pallette, Jack
 Roper and Charles Dervis.
 REO MILL, THE 6327
 MGM. (R) Feb. 19, 1927. Marion Davies.
 REO RAIDERS, THE 7050
 FN. (R) Oct. 15, 1927. Ken Maynard.
 REO RIDERS OF CANADA (Mel) 6419
 FBO (Radio). (R) Jan. 21, 1925. Patsy
 Ruth Miller, Charles Byer, Harry Wood, Rex
 Lease and Barney Furry.
 REO SWDRO, THE (O) 6213
 FBO (Radio). (R) Feb. 17, 1929. Marian
 Nixon, William Collier, Jr., Carmel Myers,
 Alan Roscoe.
 REO WARRING, THE 4795
 Univ. (R) Dec. 15, 1923. Jack Hoxie.
 REOPENING SIN, THE 6227
 Vita (WB). (R) Jan. 31, 1925. Nazimova.
 REOPENING SIN, THE (-PTME) 5300
 WB. (R) April 6, 1929. Dolores Costello.
 REDHEAOS PREFERRO 5300
 Tif. (R) Jan. 15, 1927. Raymond Hitchcock.
 REDSKIN (O-ME) 7204
 Par. (R) Feb. 23, 1929. Sound on disc, 7643.
 Richard Dix and Gladys Belmont.
 REGULAR FELDOW, A 5027
 Par. (R) Oct. 17, 1925. Raymond Griffith.
 REGULAR SCOUT, A 5564
 FBO (Radio). (R) Nov. 29, 1926. Fred
 Thomson.
 REJECTED WOMAN, THE 7761
 MG (MGM). (R) May 3, 1921. Ruben Nagel.
 REJUVENATION OF AUNT MARY, THE 5844
 Pathe. (R) Aug. 6, 1927. May Robson.
 RENO 7000
 Goldwyn (MGM). (R) Dec. 22, 1923. Rupert
 Hughes production.
 RENO DIVORCE, A 5492
 WB. (R) Oct. 29, 1927. May McAvoy.
 RESCUE, THE (O-ME) 7910
 UA. (R) Jan. 12, 1929. Silent 7910; sound
 7980. Ronald Colman, Lily Damita, Alfred
 Hitchman, Theodore von Eltz, John Davidson,
 Philip Strange, Bernard Seigel, Kamiyama
 Sojin, Laska Winters and Duke Kahanamoku.
 RESTLESS WIVES 6000
 Burr. (R) Feb. 16, 1924. Doris Kenyon.
 RESTLESS YOUTH (D) 6083
 Col. (R) Dec. 22, 1928. Marceline Day,
 Ralph Forbes, Norman Trevor, Robert Ellis,
 Mary Mabery, Gordon Elliott and Coy Watson.
 RESURRECTION 9120
 UA. (R) April 16, 1927. La Rocque-Del Rio.
 RETURN OF PETER GRIMM, THE 6966
 Fox. (R) Nov. 20, 1926. Janet Gaynor.
 REVELATION 8752
 MG (MGM). (R) July 5, 1924. Viola Dana.
 RICHARD THE LION-HEARTED 7298
 Allied P&D. (R) Nov. 3, 1923. Wallace Berry.
 RICH BUT HONEST 5480
 Fox. (R) June 4, 1927. Nancy Nash.
 RIOE 'EM HIGH 4542
 Pathe. (R) Oct. 8, 1927. Buddy Roosevelt.
 RIDE FOR YOUR LIFE 5310
 Univ. (R) March 1, 1924. Hoot Gibson.
 RIIERS OF MYSTERY 5000
 IPC. (R) May 2, 1925. Bill Cody.
 RIIERS OF THE OARK (W) 5014
 MGM. (R) May 5, 1928. Tim McCoy, Doro-
 thy Bryant, Rex Lease, Rex D'Arcy, Frank
 Currier, Bert Roach, Dick Sutherland.
 RIIERS OF THE PURPLE SAGE 5578
 Fox. (R) March 21, 1925. Tom Mix.
 RIDERS OF THE RANGE 5000
 Tru (TIF). (R) May 12, 1923. Special cast.

SILENT ACCUSER, THE MG (MGM). (R) Nov. 9, 1924. Peter the Great (dog). 5883	SLAVES OF BEAUTY Fox. (R) June 11, 1927. Special cast. 5412	SPEED WILD FBO (Radio). (R) May 23, 1925. Lefty Flynn. 4700
SILENT COMMANDO, THE Fox. (R) Sept. 15, 1923. Edmund Lowe. 5000	SLIGHTLY USED WB. (R) Sept. 24, 1927. McAvoy-Nagel. 6412	SPEEDING VENUS, THE PDC (Pathe). (R) July 24, 1926. Priscilla Dean. 5560
SILENT HERO, THE Ray. (R) Aug. 20, 1927. Robert Frazer. 5002	SLIM FINGERS (Mel) Univ. (R) March 24, 1929. William Cods, Duane Thompson, Wilbur Mack, Monte Mantague, Arthur Morrison, Charles King and Josef Levigard. 5800	SPEEY (C) Par. (R) April 28, 1928. Harold Lloyd, Ann Christy, Bert Woodruff and Brooks Benedict. 7960
SILENT LOVER, THE FN. (R) Dec. 4, 1926. Milton Sills. 6500	SLIDE, KELLY, SLIDE MGM. (R) April 2, 1927. William Haines. 7865	SPIRIT OF THE U. S. A., THE FBO (Radio). (R) May 31, 1924. Emory Johnson production. 8312
SILENT PARTNER, THE Par. (R) Sept. 1, 1923. Leatrice Joy. 5806	SMART SET (Mel) MGM. (R) March 10, 1928. William Haines, Jack Holt, Alice Day, Hobart Bosworth, Coy Watson, Constance Howard, Paul Nicholson and Julia Swayne. 6476	SPIRIT OF YOUTH, THE (O) TS (Tif). (R) Jan. 10, 1929. Dorothy Sebastian, Larry Kent, Betty Francisco, Douglas Gilmore, Maurice Murphy and Anita Fremault. 6216
SILENT RIFLE, THE Univ. (R) Dec. 25, 1926. Hoot Gibson. 5808	SMILE, BROTHER, SMILE FN. (R) Sept. 17, 1927. Mulhall-Mackaill. 6548	SPLITFIRE AE (Pathe). (R) July 5, 1924. Special cast. 6109
SILENT SANDERSON PDC (Pathe). (R) June 20, 1925. Harry Carey. 4841	SMILIN' GUNS (W) Univ. (R) April 7, 1929. Hoot Gibson, Blanche Mehaffey, Virginia Pearson, Robert Graves, Leo White, Dad Gibson, James Bradbury, Jr., Walter Brennan and Jack Wise. 6315	SPLENOID CRIME, THE Par. (R) Jan. 2, 1926. Bebe Daniels. 6069
SILK STOCKING SAL FBO (Radio). (R) June 3, 1925. Evelyn Brent. 5367	SMOOTH AS SATIN FBO (Radio). (R) July 4, 1925. Evelyn Brent. 6003	SPLENOID ROAD, THE FN. (R) Dec. 19, 1925. Nilsson-Frazer. 7646
SILK STOCKINGS Univ. (R) Aug. 20, 1927. Laura La Plante. 5947	SNOB, THE MG (MGM). (R) Nov. 8, 1924. Special cast. 6315	SPOILERS, THE Goldwyn (MGM). (R) July 7, 1923. Hampton production. 8928
SILENT STRANGER, THE FBO (Radio). (R) April 19, 1924. Fred Thomson. 5000	SNOB BUSTER, THE Ray. (R) Aug. 22, 1925. Reed Howes. 4970	SPOOK RANCH Univ. (R) May 2, 1925. Hoot Gibson. 5147
SILENT WATCHER, THE FN. (R) Oct. 18, 1924. Glenn Hunter. 7576	SNOWBRIE, THE Par. (R) May 26, 1923. Alice Brady. 6000	SPORTING AGE, THE (O) Col. (R) March 2, 1928. Belle Bennett, Holmes Herbert, Carroll Nye, Josephine Borio and Edward Davis. 6464
SILKEN SHACKLES WB. (R) June 5, 1926. Irene Rich. 6061	SNOWBOUND Tif. (R) July 30, 1927. Betty Blythe. 5182	SPORTING CHANCE, THE FN. (R) July 11, 1925. Dorothy Phillips. 6696
SILKS AND SAOLES (CO) Univ. (R) Jan. 20, 1929. Marian Nixon, Sam De Grasse, Montagu Love, Otis Harlan, Mary Nolan, David Torrence, Johnny Fox, Jr., Hayden Stevenson and Claire McDowell. 5476	SO BIG FN. (R) Jan. 17, 1925. Colleen Moore. 8501	SPORTING LIFE Univ. (R) Sept. 26, 1925. Bert Lytell and Marian Nixon. 6709
SILVER COMES THROUGH FBO (Radio). (R) May 28, 1927. Fred Thomson. 5476	SO THIS IS LOVE (CO) Col. (R) Feb. 25, 1928. Shirley Mason, William Collier, Jr., Johnnie Walker, Ernie Adams, Carl Gerard, William H. Straus and Jean Laverty. 5440	SPORTING GOODS (D) Par. (R) Feb. 18, 1928. Richard Dix, Ford Sterling, Gertrude Oimstead, Phillip Strange, Myrtle Stedman, Wade Boteler, Claude King and Maude Gordon. 5951
SILVER VALLEY Fox. (R) Oct. 29, 1927. Fred Thomson. 5300	SO THIS IS MARRIAGE MG (MGM). (R) Jan. 3, 1925. Nagel-Boardman-Cody. 6300	SPORTING VENUS, THE MG (MGM). (R) May 23, 1925. Sweet-Golman. 5928
SIMON THE JESTER PDC (Pathe). (R) Nov. 28, 1925. Eugene O'Brien. 6168	SO THIS IS PARIS WB. (R) Sept. 4, 1926. Monte Blue. 6235	SPORTING YOUTH Univ. (R) Feb. 2, 1924. Itegnald Denny. 6712
SIMPLE SIS WB. (R) June 11, 1927. Louise Fazenda and Clyde Cook. 6218	SOCIAL CELEBRITY, A Par. (R) May 1, 1926. Menjou-Brooks. 6025	SPOTLIGHT, THE Par. (R) Dec. 3, 1927. Esther Raiston. 4866
SIN CARGO Tif. (R) Dec. 11, 1926. Shirley Mason. 6400	SOCIAL CODE MGM. (R) Oct. 6, 1923. Premier production. 5000	SPRING FEVER MGM. (R) Dec. 10, 1927. William Haines. 6705
SIN SISTER, THE (CO-M) Fox. (R) Jan. 3, 1929. Nancy Carroll and Lawrence Gray. 6072	SOCIAL HIGHWAYMAN, THE WB. (R) June 26, 1926. Dorothy Devore. 6107	SPOUS Pathe. (R) April 9, 1927. Larry Semon. 4930
SINGAPORE MUTINY, THE (Mel) FBO (Radio). (R) Oct. 27, 1928. Ralph Ince, Estelle Taylor, James Mason, Gardner James, Will Irving, Harry Allen, Carl Axzelle, Martha Mattox, Robert Gaillard and Frank Newberg. 6812	SOCIETY SCANDAL, A Par. (R) March 22, 1924. Gloria Swanson. 6433	SQUARE CROOKS (Mel) Fox. (R) March 4, 1928. Robert Armstrong, John Mack Brown, Dorothy Dwan, Dorothy Appleby, Eddie Sturgis, Clarence Burton, Lydia Dickerson and Jack Oakie. 5355
SINGER JIM MCKEE Par. (R) April 12, 1924. William S. Hart. 7008	SOFT LIVING (CO) Fox. (R) Feb. 18, 1928. Madge Bellamy, John Mack Brown, Mary Duncan, Joyce Compton, Thomas Jefferson, Henry Kolker, Olive Tell, Maine Geary, Tom Dugan and David Wengron. 5629	SQUARE SHOULDER (Mel-PT) Pathe. (R) March 10, 1929. Junior Coghlan. 5477
SINGING FOOL, THE (CO-PTME) WB. (R) Jan. 1, 1929. Al Jolson. 9551	SOMEONE TO LOVE (O) Par. (R) Dec. 29, 1928. Mary Brian, Charles Rogers, William Austin, Jack Oakie, James Kirkwood, Mary Alden and Frank Reicher. 6323	STAGE MAONESS Fox. (R) Jan. 29, 1927. Virginia Valli. 5620
SINGLE MAN, THE (CO) MGM. (R) Jan. 12, 1929. Lew Cody and Aileen Pringle. 5596	SOMETHING ALWAYS HAPPENS (CO) Par. (R) March 3, 1928. Esther Raiston, Neil Hamilton, Kamiyama Sojin, Charles Selton, Roscoe Karns, Lawrence Grant and Mischa Auer. 4792	STAGE STRUCK Par. (R) Nov. 28, 1925. Gloria Swanson. 6691
SINGLE WIVES FN. (R) Aug. 9, 1924. Griffith-Sills. 7526	SON OF HIS FATHER, THE Par. (R) Oct. 10, 1925. Ressie Love. 6925	STANO AND DELIVER (Mel) Pathe. (R) May 12, 1928. Rod La Rocque, Lupe Velez, Warner Oland, Louis Natheaux, James Dime, A. Palasthy, Frank Lanning, Bernard Siegel, Clarence Burton and Charles Stevens. 5423
SINNERS IN HEAVEN Par. (R) Sept. 20, 1924. Daniels-Dix. 6881	SON OF THE SAHARA, THE FN. (R) May 24, 1924. Special cast. 7900	STAR OUST TRAIL, THE Fox. (R) March 7, 1925. Shirley Mason. 4686
SINNERS IN LOVE (Mel) FBO (Radio). (R) Nov. 3, 1928. Olive Royden, Huntley Gordon, Seena Owen, Ernest Hilliard, Daphne Pollard and Phillip Smalley. 6310	SON OF THE SHEIK, THE UA. (R) Aug. 7, 1926. Valentino-Banky. 6685	STARK LOVE Par. (R) March 19, 1927. Forrest James. 6203
SINNERS IN SILK MG (MGM). (R) Aug. 30, 1924. Menjou-Boardman. 5750	SOOA WATER COWBOY Pathe. (R) Oct. 1, 1927. Wally Wales. 4546	STARK MAO (Mel-AT) WB. (R) March 2, 1929. Sound 6681. H. B. Warner and Louise Fazenda. 4917
SINNERS PARADE (Mel) Col. (R) Oct. 20, 1928. Victor Varconi, Dorothy Revier, John Patrick, Edna Marion, Marjorie Bonner, Clarissa Selwynne and Jack Mower. 5616	SOFT CUSHIONS Par. (R) Aug. 27, 1927. Douglas Maclean. 7000	STEARFAS HEART, THE FBO (Radio). (R) Special cast. 7000
SINS OF THE FATHERS (O-M) Par. (R) Oct. 20, 1928. Emil Jannings, Ruth Chatterton, Barry Norton, Jean Arthur, Jack Ludden, Zasu Pitts, Mathew Retz, Harry Cording, Arthur Housman, and Frank Reicher. 7761	SOME MOTHER'S BOY (O) Ray. (R) Feb. 15, 1929. Mary Carr and Jason Robards. 6901	STEEL PREFERRED PDC (Pathe). (R) Jan. 9, 1926. Vera Reynolds. 6717
SIoux BLOOD (W) MGM. (R) April 20, 1929. Tim McCoy. 4811	SOME PUMPKINS Chad. (R) Dec. 26, 1925. Charles Itay. 6500	STEEL TRAIL, THE Univ. (R) Aug. 11, 1923. Duncan. Serial 15 parts. 5700
SIR LUMBERJACK FBO (Radio). (R) April 24, 1926. Lefty Flynn. 5146	SONG AND OANCE MAN, THE Par. (R) Feb. 13, 1926. Thomas Moore and Ressie Love. 6997	STEELE OF THE ROYAL MOUNTED Vita (WB). (R) June 27, 1925. Bert Lytell. 10,157
SIREN OF SEVILLE, THE PDC (Pathe). (R) Nov. 29, 1924. Priscilla Dean. 6724	SONG OF LOVE, THE FN. (R) Jan. 19, 1924. Norma Talmadge. 8000	STELLA OALLAS UA. (R) Nov. 28, 1925. Colman-Bennett. 5786
SIX CYLINDER LOVE Fox. (R) Dec. 22, 1923. Ernest Truex. 7000	SONG OF LOVE (O-AT) Col. (R) Nov. 25, 1929. Rella Walker, Ralph Graves, David Durand, Eunice Quedens, Arthur Housman, Charles Wilson. 7720	STELLA MARIS Univ. (R) Jan. 30, 1926. Mary Philbin. 5786
SIX OAYS Goldwyn (MGM). (R) Sept. 29, 1923. Corinne Griffith. 8010	SONORA KID, THE FBO (Radio). (R) March 5, 1927. Tom Tyler. 4565	STEPHEN STEPS OUT Par. (R) Dec. 1, 1923. Douglas Fairbanks, Jr. 5153
SIX FIFTY, THE Univ. (R) Oct. 6, 1923. Niles Welch. 5100	SORRELL AND SON UA. (R) Nov. 19, 1927. H. B. Warner and Anna Q. Nilsson. 9000	STEPPING ALONG FN. (R) Nov. 27, 1926. Johnny Hines. 7 reels. 7207
SIX SHOOTIN' ROMANCE, A Univ. (R) Jan. 23, 1926. Jack Hoxie. 4837	SORROWS OF SATAN, THE Par. (R) Oct. 23, 1926. Menjou-Dempster. 11,000	STILL ALARM, THE Univ. (R) Jan. 9, 1926. Helen Chadwick. 7207
SIXTH COMMANDMENT, THE AE (Pathe). (R) 1924. Special cast. 5214	SO'S YOUR OLD MAN Par. (R) Nov. 20, 1926. W. C. Fields. 6347	STOCKS AND BLOWES (CO) FBO (Radio). (R) July 14, 1928. Gertrude Astor, Jacqueline Logan, Skeets Gallagher and Albert Conti. 5493
SIXTY CENTS AN HOUR Par. (R) May 26, 1923. Walter Hillers. 5632	SOUL FIRE FN. (R) May 16, 1925. Richard Barthelmess. 8262	STOLEN BRIDE, THE FN. (R) Sept. 3, 1927. Billie Dove. 7179
SKEADOOLE GOLO Pathe. (R) Aug. 6, 1927. Wally Wales. 4562	SOUL MATES MGM. (R) Jan. 16, 1926. Pringle-Lowe. 6073	STOLEN KISSES (C-PTME) WB. (R) May, 1929. Sound 6273. May McAvoy. 5683
SKINNER'S BIG IDEA (CO) FBO (Radio). (R) Nov. 3, 1928. Bryant Washburn, William Orlamond, James Bradburn, Sr., Robert Dudley, Ole M. Ness, Charles Wesleyley, Martha Sleeper and Hugh Trevor. 5967	SOULS AFLAME (O) FD. (R) April 21, 1928. Gardner James, Grace Lord, Buddy Barton, Raymond Wells, Edward Lackaye and Gael Kefton. 6200	STOLEN LOVE (O) FBO (Radio). (R) Dec. 22, 1928. Marceline Day, Rex Lease, Owen Moore, Helen Lynch, Blanche Frederick, Joy Winthrop and Betty Blythe. 6223
SKINNER'S DRESS SUIT Univ. (R) Dec. 26, 1925. Denny LaPlante. 6887	SOUL'S AWAKENING, A CBC (Col). (R) Sept. 6, 1924. Flora LeBreton. 6000	STOLEN SECRETS Univ. (R) March 22, 1924. Herbert Rawlinson. 4742
SKIRTS (C) MGM. (R) June 2, 1928. Syd Chaplin, Betty Ralfour, Nancy Rigg, Annie Esmond, Edmond Bron, Diana Wilson, Clifford McLarlen and Enid Stamp. 5801	SOULS FOR SABLES Tif. (R) Sept. 5, 1925. Claire Windsor and Eugene O'Brien. 6000	STOOL PIGEON (Mel) Col. (R) Nov. 17, 1928. Olive Borden, Charles Delaney, Lucy Reamont, Louis Natheaux, Ernie Adams, Al Lilli, Robert Wilber and Clarence Burton. 5792
SKY SKIDDER, THE (O) Univ. (R) Jan. 13, 1929. Al Wilson, Helen Foster, Wilbur McGaugh and Pee Wee Holmes. 7040	SPANGLES Univ. (R) Nov. 6, 1926. Marian Nixon. 5633	STOP FLIRTING PDC (Pathe). (R) June 27, 1925. Wanda Hawley. 5161
SKYSCRAPER (O) Pathe. (R) April 9, 1928. William Boyd, Alan Hale, Sue Carol and Alberta Vaughn. 7040	SPANISH OANCE, THE Par. (R) Oct. 20, 1923. Pola Negri. 8434	STOP LOOK AND LISTEN Pathe. (R) Jan. 23, 1926. Larry Semon. 5305
SKYROCKET, THE AE (Pathe). (R) Jan. 23, 1926. Peggy Hopkins Joyce. 7350	SPARROWS I.A. (R) Oct. 9, 1926. Mary Pickford. 6 reels. 5389	STOP THAT MAN (CO) Univ. (R) Feb. 25, 1928. Arthur Lake, Barbara Kent, Eddie Gribbon, Warner Richmond, Walter McGrail, George Siegmann and Joe Giard. 5389
SLAVE OF DESIRE Goldwyn (MGM). (R) Dec. 15, 1923. Special cast. 6675	SPEED LIMIT, THE Gotham. (R) March 27, 1926. Raymond McKee. 5675	STORM BREAKER, THE Univ. (R) Sept. 19, 1925. House Peters. 6004
SLAVE OF FASHION, A MGM. (R) Aug. 1, 1925. Shearer-Cody. 5906	SPEE-O-SPOOK, THE Burr. (R) Aug. 30, 1924. Johnny Hines. 6000	STORM OUGHTER, THE Univ. (R) April 19, 1924. Priscilla Dean. 5303

STORMY SEAS AE (Pathe). (R) July 21, 1923. J. P. McGowan.....	4803	TEARING THROUGH FBO (Radio). (R) May 9, 1925. Richard Talmadge.....	4714	THREE WISE FOOLS Goldwyn (MGM). (R) July 14, 1923. Claude Gillingwater.....	6046
STOIKY WITHOUT A NAME Par. (R) Oct. 18, 1924. Ayres-Moreno.....	5912	TEASER, THE Univ. (R) May 30, 1925. Laura LaPlante.....	6800	THREE WOMEN WB. (R) Sept. 27, 1924. Lubitsch production.....	8200
STRANDED Ster. (R) Sept. 10, 1927. Shirley Mason.....	5414	TEMPLE OF VENUS, THE Fox. (R) Nov. 10, 1923. Special cast.....	7000	THREE'S A CROWD FN. (R) Oct. 8, 1927. Harry Langdon.....	5663
STRANDED IN PARIS Par. (R) Dec. 18, 1926. Bebe Daniels.....	6106	TEMPORARY MARRIAGE Prin. (R) May 5, 1923. Kenneth Harlan.....	8000	THRILL CHASER, THE Univ. (R) Dec. 1, 1923. Hoot Gibson.....	5196
STRANGE CARGO (O-AT) Pathe. (R) March 31, 1929. Sound 7099. All-star cast.....	6134	TEMPRESS, THE MGM. (R) Oct. 23, 1926. Garbo-Moreno.....	8221	THROUGH THE OAK Goldwyn (MGM). (R) Jan. 19, 1924. Colleen Moore.....	7999
STREET ANGEL (D-PTME) Par. (R) Feb. 16, 1924. Richard Dix.....	6660	TELEPHONE GIRL, THE Par. (R) May 21, 1927. Madge Bellamy.....	5455	THRU THE FLAMES PG. (R) June 30, 1923. Richard Talmadge.....	5000
STREET ANGEL (D-PTME) Fox. (R) Aug. 19, 1928. Janet Gaynor, Charles Farrell, Guido Trento, Henry Armetta, Natalie Kingston, Louis Liggett, Milton Dickenson, Helena Herman, David Kashner, Gino Conti, and Jennie Bruno.....	9222	TELL IT TO SWEENEY Par. (R) Oct. 22, 1927. Conklin-Bancroft.....	6006	THUNDER MOUNTAIN Fox. (R) Oct. 10, 1925. Madge Bellamy.....	7500
STREET OF FORGOTTEN MEN, THE Par. (R) Aug. 1, 1925. Marnont-Brian.....	6366	TELL IT TO THE MARINES MGM. (R) Jan. 1, 1927. Chaney-Haines.....	8800	THUNDER RIDERS, THE (W) Univ. (R) April 29, 1928. Ted Weiss, Charlotte Stevens, William A. Steele, Bill Dyer, Julia Griffith, Bob Burns, Pee Wee Holmes, Leo White, Dick d'Estrange.....	4353
STREET OF SIN, THE (Mel) Par. (R) April 28, 1928. Emil Jannings, Fay Wray, Baclanova, Ernest Johnson, George Kotsouaros, Johnnie Morris, John Gough and Jack Burdette.....	6218	TEN COMMANDMENTS, THE Par. (R) Jan. 5, 1924. C. B. DeMille production. Special cast.....	12,000	THUNDERGATE FN. (R) Dec. 15, 1923. Owen Moore.....	6565
STREETS OF SHANGHAI (Mel) TS (Tif). (R) Dec. 15, 1927. Pauline Starke, Kenneth Harlan, Margaret Livingston, Eddie Gribbon, Jason Robards, Mathilde Comont, Kamiyama Sojin, Anna May Wong, Tetsu Komai, Toshiye Ichioika and Media Ichioika.....	5276	TEN MODERN COMMANDMENTS Par. (R) July 23, 1927. Esther Ralston.....	6497	THUNDERING DOWN Univ. (R) Oct. 6, 1923. Jewel production.....	6000
STRIVING FOR FORTUNE (D) Exc. (R) Jan. 15, 1928. George Walsh, Beryl Roberts, Joe Burke, Louise Carter, Brian Donlevy, Dexter McTeignolds and Tefft Johnson.....	5337	TENDER HOUR, THE FN. (R) May 28, 1927. Dove-Lyon.....	7400	THUNDERING HERO, THE Par. (R) March 7, 1925. Holt-Wilson.....	7187
STRONG BOY (O-M) Fox. (R) March 3, 1929. Victor McLaglen and Leatrice Joy.....	5567	TENTH AVENUE (Mel) Pathe. (R) July 14, 1928. Phyllis Haver, Victor Varconi, Joseph Schildkraut, Louis Natheux, Robert Edeson, Ethel Wales, Casson Ferguson and Ernie E. Adams.....	6370	THY NAME IS WOMAN MGM. (R) March 1, 1924. Barbara LaMarr.....	9087
STRONG MAN, THE FN. (R) Sept. 18, 1926. Harry Langdon.....	6882	TERROR, THE Univ. (R) July 10, 1926. Art Acord.....	4822	TION OF ERE (M-ME) MGM. (R) March 23, 1929. Renee Adoree and George Duryea.....	6552
STRONGER WILL, THE (O) Exc. (R) Feb. 25, 1928. Percy Marmont, Rita Carewe, Howard Truscott, Merle Ferriss, William Morton and Erin La Bissioniere.....	6536	TESS OF THE D'URBERVILLES MG (MGM). (R) Aug. 9, 1924. Blanche Sweet.....	7500	TIOES OF PASSION Vita (WB). (R) May 2, 1925. Mae Marsh.....	6270
STUDENT PRINCE, THE MGM. (R) Sept. 24, 1927. Navarro-Shearer.....	9541	TESS OF THE STORM COUNTRY UA. (R) Nov. 25, 1923. Mary Pickford.....	10,000	TIGER ROSE WB. (R) Dec. 15, 1923. Lenore Ulrich.....	8000
SUBSTITUTE WIFE, THE Arrow. (R) Oct. 31, 1925. Jane Novak.....	6580	TESSIE Arrow. (R) Oct. 10, 1925. McAvoy-Agnew.....	6800	TIGER LOVE Par. (R) June 28, 1924. Melford production.....	5325
SUBWAY SAOIE FN. (R) Sept. 25, 1926. Mackaill-Mulhall.....	6727	TEXAS BEARCAT, THE FBO (Radio). (R) May 16, 1925. Sally Rand.....	4770	TILLIE THE TOILER MGM. (R) June 11, 1927. Marion Davies.....	6160
SUMMER BACHELORS Fox (R) Jan. 1, 1927. Madge Bellamy.....	6782	TEXAS STEER, THE Univ. (R) Sept. 25, 1926. Hoot Gibson.....	6259	TILLIE'S PUNCTURE ROMANCE (C) Par. Christie production. (R) Feb. 25, 1928. W. C. Fields, Chester Conklin, Louise Fazenda, Mack Swain, Soris Hill, Grant Withers, Tom Kennedy, Babe London, Kalla Pasha, Billy Platt, Mickey Bennet, Mike Rafetto and Baron von Dobeneck.....	5733
SUN OOG TRAILS Arrow. (R) 1923. William Fairbanks.....		TEXAS TOMMY (W) Svn. (R) April 30, 1929. Boh Custer.....	4720	TIMBER WOLF, THE Fox. (R) Sept. 19, 1925. Buck Jones.....	4809
SUNDOWN (W) FN. (R) Oct. 25, 1924. Special cast.....	9000	TEXAS TRAIL, THE PDC (Pathe). (R) July 18, 1925. Harry Carey.....	4720	TIME, THE COMEOIAN MGM. (R) Dec. 26, 1925. Busch-Cody.....	4757
SUNNY SIDE UP PDC (Pathe). (R) July 17, 1926. Vera Reynolds.....	5994	THANK YOU Fox. (R) Oct. 3, 1925. George O'Brien-Lokan.....	6900	TIMES HAVE CHANGED Fox. (R) Oct. 5, 1923. William Russell.....	5082
SUNRISE Fox. (R) Oct. 1, 1927. O'Brien-Gaynor.....	10 reels	THAT BLONDE (PT) Univ. (R) May 5, 1929. Laura LaPlante.....	4720	TIMES SQUARE (CO-PT) Gotham. (R) Sept. 1929. Alice Day, Eddie Kane, Arthur Lubin, Emil Chautard, John Miljan, Natalie Joyce, Josef Swickard.....	10,500
SUNSET LEGION, THE (W) Par. (R) April 21, 1923. Fred Thomson, William Courtwright, Edna Murphy and Harry Woods.....	6763	THAT FRENCH LAOY Fox. (R) Aug. 16, 1924. Shirley Mason.....	5470	TIME TO LOVE Par. (R) July 9, 1927. Raymond Griffith.....	4926
SUN-UP MGM. (R) Aug. 29, 1925. Starke-Nagel.....	5819	THAT MAN JACK FBO (Radio). (R) July 25, 1925. Bob Custer.....	5032	TIMID TERROR, THE FBO (Radio). (R) Dec. 25, 1926. George O'Hara.....	4872
SUNSET OERBY, THE FN. (R) July 2, 1927. Mary Astor.....	5000	THAT MOOEL FROM PARIS Tif. (R) Sept. 18, 1926. Marceline Day.....	6200	TIN GOOS Par. (R) Oct. 2, 1926. Meighan Adoree.....	8568
SUNSET PASS (W) Par. (R) Feb. 9, 1929. Jack Holt, Chester Conklin, Nora Lane and John Loder.....	5862	THAT ROYLE GIRL Par. (R) Jan. 23, 1926. Carol Dempster.....	10,253	TIN HATS MGM. (R) Dec. 4, 1926. Nagel-Windsor.....	6598
SUPER SPEED Ray. (R) Feb. 3, 1925. Reed Howes.....	5227	THAT'S MY BABY Univ. (R) April 24, 1926. Douglas MacLean.....	6805	TIPPED OFF Play. (R) Nov. 3, 1923. Special cast.....	4284
SURGING SEAS Steiner. (R) April 26, 1924. Charles Hutchinson.....	4700	THIEF IN THE OAK, A (Mel) Fox. (R) May 19, 1928. George Meeker, Doris Hill, Gwen Lee, Marjorie Beebe, Ervile Alderson, Michael Vavitch, Noah Young, C. M. Belcher, Raymond Turner, James Mason, Yorke Sherwood, Frank Rice and Tom McGuire.....	5937	TO THE LAOIES Par. (R) Dec. 8, 1923. Helen Jerome Eddy.....	6268
SURRENOER Univ. (R) Nov. 12, 1927. Mary Philbin.....	8249	THERE'S MILLIONS IN IT FBO (Radio). (R) June 28, 1924. Special cast.....	6000	TO THE LAST MAN Par. (R) Sept. 8, 1923. Richard Dix.....	6965
SUZANNA Allied P&D. (R) March 3, 1923. Mabel Normand.....	8000	THIEF OF BAGDAD, THE Douglas Fairbanks production. (R) March 29, 1924.....	12,000	TOMBOY, THE Chad. (R) Jan. 3, 1925. Devore-Rawlinson.....	6 reels
SWAN, THE Par. (R) March 14, 1925. Adolphe Menjou.....	5889	THIEF OF PARADISE FN. (R) Jan. 24, 1925. Sam Goldwyn production.....	7231	TOMMY ATKINS WW. Produced by British International. (R) April 1929. Walter Byron, Lillian Hall-Davis and Henry Victor.....	5842
SWEET ROSIE O'GRAOY Col. (R) Oct. 2, 1926. Shirley Mason.....	6108	THIRD OEGREE, THE WB. (R) Jan. 8, 1927. Dolores Costello.....	7647	TOO MANY KISSES Par. (R) March 14, 1925. Richard Dix.....	5759
SWIM, GIRL, SWIM Par. (R) Sept. 17, 1927. Bebe Daniels.....	6124	THIRTEENTH HOUR, THE MGM. (R) Dec. 3, 1927. Lionel Barrymore.....	5252	TOO MUCH MONEY FN. (R) Jan. 30, 1926. Anna Q. Nilsson and Lewis Stone.....	7600
SWORNS AND THE WOMAN FBO (Radio). (R) July 12, 1924. Pedro De-Cardoba.....	6000	THIRTY-FREEDOM Fox. (R) Dec. 8, 1923. Special cast.....	7000	TOO MUCH YOUTH Gerson. (R) Feb. 21, 1925. Richard Holt.....	4800
SYNCOPIATING SUE FN. (R) Nov. 20, 1926. Corinne Griffith.....	6770	THIS IS HEAVEN (O-ME) UA. (R) March, 1929. Vilma Banky, James Hall, Lucian Littlefield and Fritz Ridgeway.....	7948	TOP OF THE WORLD, THE FN. (R) Feb. 28, 1925. Anna Q. Nilsson.....	7167
		THOSE WHO DANCE FN. (R) June 21, 1924. Thomas H. Ince production.....	7312	TOPSY AND EVA UA. (R) Aug. 13, 1927. Duncan Sisters.....	7456
		THOSE WHO JUOGE Banner. (R) Aug. 2, 1924. Special cast.....	5700	TORNADO, THE Univ. (R) Nov. 15, 1924. House Peters.....	6375
		THREE AGES MGM. (R) Sept. 8, 1923. Buster Keaton.....	5251	TORRENT, IBANEE MGM. (R) March 20, 1926. Cortez-Garbo.....	6769
		THREE BAD MEN Fox. (R) Aug. 28, 1926. George O'Brien.....	8000	TOUGH GUY, THE FBO (Radio). (R) April 3, 1926. Fred Thomson.....	5451
		THREE FACES EAST PDC (Pathe). (R) Feb. 20, 1926. Jetta Goudal.....	7419	TOWER OF LIES, THE MGM. (R) Oct. 10, 1925. Shearer-Chaney.....	6849
		THREE HOURS FN. (R) April 16, 1927. Corinne Griffith.....	5760	TRACKED (Mel) FBO (Radio). (R) Dec. 1, 1928. Ranger (dog), Sam Nelson, Carl Lincoln, Al Smith, Jack Henderson, Art Robbins, Clark Comstock.....	4957
		THREE MILES UP Univ. (R) July 9, 1927. Al Wilson.....	4041	TRACKED IN THE SNOW COUNTRY WB. (R) Aug. 1, 1925. Rin-Tin-Tin (dog).....	7139
		THREE O'CLOCK IN THE MORNING Burr. (R) Feb. 23, 1924. Constance Binney.....	6293	TRACKED BY THE POLICE WB. (R) May 21, 1927. Rin-Tin-Tin (dog).....	5813
		THREE PASSIONS (O-ME) UA. (R) June 1, 1929. Sound 6646. Alice Perry, Ivan Petrovitch, Shale Gardner, Clarence Fames, Gerald Fielding, Andrew Engleman and Leslie Faher.....	7576	TRAFFIC COP, THE FBO (Radio). (R) Feb. 27, 1926. Lefty Flynn.....	5193
		THREE RING MARRIAGE (Mel) FN. (R) April 28, 1928. Mary Astor, Yolva Hughes, Lawford Davidson, Al White, Yola d'Avril, Harry Earles, Tiny Earles, R. E. Madsen, Rudolph Cameron.....	5834	TRAFFIC IN HEARTS CBC (Col). (R) July 12, 1924. Mildred Harris.....	5549
		THREE SINNERS (O) Par. (R) April 7, 1928. Pola Negri, Warner Baxter, Paul Lukas, Anders Randolph, Tullio Carminati, Anton Vaverka, Ivy Harris, William von Hardenberg, Baclanova.....	7141	TRAGEDY OF YOUTH (O) TS (Tif). (R) Jan. 15, 1928. Warner Baxter, Patry Ruth Miller, Buster Collier, Claire McDowell, Harvey Clark, Margaret Quimby, Steppin Fetchit, Belle Bennett.....	5361
		THREE WEEK ENOS (O) Par. (R) Dec. 22, 1928. Clara Bow, Neil Hamilton, Ifarrison Ford, Lucille Powers, Julia Swayne, Jack Redmond, Edythe Chapman, Guy Oliver and William Holden.....	5962	TRAIL OF '98 (O) MGM. (R) Dec. 29, 1928. Dolores Del Rio, Ralph Forbes, Harry Carey, Karl Dane, Tully Marshall, Emily Fitzroy, Renee Holtz, Russell Simmons, Cesare Gravina, George Cooper, John Down, E. Alyn Warron.....	8799
		THREE WEEKS Goldwyn (MGM). (R) April 12, 1924. Pringle-Nacel.....	7540	TRAIL RIDER, THE Fox. (R) Feb. 21, 1925. Buck Jones.....	4752
		THREE WISE CROOKS FBO (Radio). (R) Oct. 17, 1925. Evelyn Brent.....	6071	TRAIL OF HORSE THIEVES, THE (W) FBO (Radio). (R) Jan. 13, 1929. Tom Tyler.....	4823
				TRAMP, TRAMP, TRAMP FN. (R) June 12, 1926. Harry Langdon.....	5830

TRANSCONTINENTAL LIMITED, THE.....6400
 Chad. (R) March 6, 1926. Johnnie Walker.
 TRICK OF HEARTS, A (W).....5495
 Univ. (R) March 17, 1928. Hoot Gibson,
 Georgia Hale, Joe Rickson, Rosa Gore, Howard
 Truesdale, Heinie Conklin, George Ovey, Nora
 Cecil, Dan Crimmins and Grace Cunard.
 TRILBY.....7321
 FN. (R) Aug. 4, 1923. R. W. Fully pro-
 duction.
 TRIPLE ACTION.....4800
 Univ. (R) Nov. 7, 1925. Pete Morrison.
 TRIP TO CHINATOWN, A.....5594
 Fox. (R) June 26, 1926. Margaret Livingston.
 TRIUMPH.....8292
 Par. (R) May 3, 1921. Cecil DeMille pro-
 duction.
 TROPIC MADNESS (O).....6217
 FBO (Radio). (R) Dec. 28, 1928. Leatrice
 Joy, Lena Malena, George Barraud, Henry
 Sedley, Albert Valentino, David Durand.
 TROUBLE BUSTER, THE.....5000
 Steiner. (R) Feb. 21, 1925. Leo Maloney.
 TROUBLE SHOOTER, THE.....5702
 Fox. (R) May 17, 1924. Tom Mix.
 TROUBLE WITH WIVES, THE.....6189
 Par. (R) Aug. 15, 1925. Florence Vidor and
 Ford Sterling.
 TROUBLE OF A BRIDE.....4915
 Fox. (R) Dec. 27, 1924. Special cast.
 TRUE AS STEEL.....6454
 MG (MGM). (R) June 28, 1924. Rupert
 Hughes production.
 TRUE HEAVEN (O-M).....5531
 Fox. (R) Jan. 20, 1929. George O'Brien and
 Lois Moran.
 TRUNK MYSTERY, THE.....4338
 Pathe. (R) June 11, 1927. Charles Hutchin-
 son.
 TRUTH ABOUT WIVES, THE.....5973
 Selz. (R) June 9, 1923. Betty Blithe.
 TRY AND GET IT.....5607
 Hod (Pathe). (R) April 12, 1924. Bryant
 Washburn.
 TUMBLEWEEDS.....7254
 UA. (R) Jan. 2, 1916. William S. Hart.
 TUMBLING RIVERS.....1675
 Fox. (R) Aug. 27, 1927. Tom Mix.
 TURN BACK THE HOURS (Mel).....5900
 Gotham. (R) April 1, 1928. Myrna Loy,
 Walter Pidgeon, Sam Hardy, George Stone,
 Sheldon Lewis, Josef Swickard, Ann Brody,
 Jozeylle Joyner, Nanette Yillon.
 TURNED UP.....4990
 Steiner. (R) Sept. 27, 1924. Charles Hutchin-
 son.
 TURMOIL, THE.....7000
 Univ. (R) June 7, 1924.
 TWELVE MILES OUT.....7899
 MGM. (R) July 30, 1927. John Gilbert.
 TWENTY DOLLARS A WEEK.....5900
 Selz. (R) June 21, 1924. George Arliss.
 TWENTY-ONE.....6560
 FN. (R) Dec. 1, 1923. Richard Barthelmess.
 TWIN BEOS (C-PTME).....5902
 FN. (R) July 14, 1929. Silent, 5902; sound
 on disc, 7266. Jack Mulhall, Patsy Ruth
 Miller, Armond Kalz, Gertrude Astor, Knute
 Erickson, Edythe Chapman, Jocelyn Lee, Nita
 Martin, ZaSu Pitts, Eddie Gribbon, Ben Hen-
 dricks, Jr., Carl Levinnes, Alice Lake, Bert
 Roach.
 TWINKLETOES.....7833
 FN. (R) Jan. 1, 1927. Colleen Moore.
 TWISTED TRIGGERS.....4470
 AE (Pathe). (R) Aug. 7, 1926. Wally Wales.
 TWO ARABIAN KNIGHTS.....8250
 UA. (R) Oct. 29, 1927. William Boyd.
 TWO CAN PLAY.....5465
 AE (Pathe). (R) April 24, 1926. Clara Bow
 TWO GIRLS WANTED.....6293
 Fox. (R) Oct. 15, 1927. Gaynor-Tryon.
 TWO-GUN MAN, THE.....5139
 FBO (Radio). (R) July 21, 1927. Fred
 Thomson.
 TWO-GUN OF THE TUMBLEWEED.....5670
 Pathe. (R) July 23, 1927. Leo Maloney.
 TYRANT OF RED GULCH (W).....4823
 FBO (Radio). (R) Dec. 8, 1928. Tom Tyler,
 Frankie Darro, Josephine Barilo, Harry Woods,
 Serge Tomoff, Barney Fury.

U

UNCLE TOM'S CABIN.....12,000
 Univ. (R) Nov. 12, 1927. Special cast.
 UNDER THE BLACK EAGLE (Mel).....5901
 MGM. (R) March 24, 1928. Ralph Forbes,
 Marcelline Day, Bert Roach, William Fair-
 banks, Marc McDermott, and Flash.
 UNDER THE RED ROBE.....12,000
 Had/Cos. (R) Nov. 24, 1923.
 UNDER THE ROUGE.....6055
 AD (Pathe). (R) Aug. 1, 1925. Percy Moore.
 UNDER THE TONTO RIM (W).....5901
 Par. (R) Feb. 4, 1928. Richard Arlen,
 Alfred Allen, Mary Brian, Jack Lunden, Harry
 T. Morey, William Franey, Harry Todd, Bruce
 Gordon.
 UNDER WESTERN SKIES.....6352
 Univ. (R) July 10, 1926. Norman Kerry.
 UNDERSTANDING HEART, THE.....6657
 MGM. (R) May 14, 1927. Joan Crawford.
 UNDERWORLD.....7643
 Par. (R) Sept. 3, 1927. George Bancroft.
 UNEASY PAYMENTS.....4770
 FBO (Radio). (R) Feb. 12, 1927. Alberta
 Vaughn.
 UNGUARDED HOUR, THE.....6613
 FN. (R) Dec. 5, 1925. Sills-Kenyon.
 UNGUARDED WOMEN.....8051
 Par. (R) July 5, 1924. Daniels-Dix.
 UNHOLY THREE, THE.....6918
 MGM. (R) Aug. 15, 1925. Lon Chaney and
 Mae Busch.
 UNINVITED GUEST, THE.....6115
 MGM. (R) March 8, 1924. Jean Tolley.
 UNKNOWN CAVALIER, THE.....6595
 FN. (R) Nov. 6, 1926. Ken Maynard.
 UNKNOWN PURPLE, THE.....6950
 The (T.M.). (R) Dec. 8, 1923. Henry B. Wal-
 thall.

UNKNOWN SOLOIER, THE.....7979
 PDC (Pathe). (R) June 12, 1926. Charles
 Emmett Mack.
 UNKNOWN, THE.....5517
 MGM. (R) June 18, 1927. Chaney-Kerry.
 UNNAMED WOMAN, THE.....6300
 Arrow. (R) Oct. 24, 1925. Katherine Mac-
 Donald.
 UNSEEING EYES.....5500
 Hod (Pathe). (R) Nov. 3, 1923. Lionel
 Barrymore.
 UNTAMABLE, THE.....4776
 Univ. (R) Sept. 8, 1923. Gladys Walton.
 UNTAMED LADY, THE.....6132
 Par. (R) April 3, 1926. Gloria Swanson.
 UNTAMED YOUTH.....5000
 FBO (Radio). (R) May 10, 1924. Ralph
 Lewis.
 UP IN MABEL'S ROOM.....6345
 PDC (Pathe). (R) June 26, 1926. Prevost-
 Ford.
 UPLAND RIDER, THE (W).....5900
 FN. (R) April, 1928. Ken Maynard, Marion
 Douglas, Luce McKee, Sidney Jarris, Robert
 Walker, Buddy Dunn, David Kirby, Robert
 Mailsh.
 UPSTAGE.....6048
 MGM. (R) Nov. 27, 1926. Norma Shearer.
 UPSTREAM.....5510
 Fox. (R) Feb. 12, 1927. Nancy Nash.
 UP THE LAODER.....5922
 Univ. (R) Jan. 31, 1925. Virginia Valli.

V

VAGABOND CUB, THE (W).....4741
 FBO (Radio). (R) Feb. 10, 1929. Buzz Bar-
 ton.
 VAGABOND TRAIL, THE.....4562
 Fox. (R) March 22, 1924. Charles Jones.
 VALENCIA.....5680
 MGM. (R) Jan. 8, 1927. Mae Murray.
 VALLEY OF BRAVERY, THE.....5021
 FBO (Radio). (R) June 19, 1926. Bob
 Custer.
 VALLEY OF HUNTED MEN, THE (W).....4520
 Pathe. (R) Feb. 19, 1928. Buffalo Bill, Jr.,
 Kathleen Collins, Oscar Apfel, Alma Ray-
 ford, Jack Ganzhorn, Frank Griffith.
 VALLEY OF THE GIANTS, THE.....6100
 FN. (R) Dec. 10, 1927. Sills-Kenyon.
 VAMPING VENUS (C).....5923
 FN. (R) May, 1928. Charlie Murray, Louise
 Fazenda, Thelma Todd, Russ Powell, Joe Bo-
 nomo, Big Boy Williams, Spoo O'Donnell,
 Fred O'Beck, Gustav von Seyffertitz, Gus
 Patros, Janet McLeod and Yola d'Avril.
 VANISHING AMERICAN, THE.....10,063
 Par. (R) Oct. 24, 1925. Dix-Wilson.
 VANISHING PIONEER, THE (W).....5831
 Par. (R) June 23, 1928. Jack Holt, Sally
 Blane, William Powell, Fred Kohler, Guy
 Oliver, Oscar Karns, Tim Holt and Marcia
 Mason.
 VANITY.....5923
 PDC (Pathe). (R) June 18, 1927. Leatrice
 Joy.
 VANITY'S PRICE.....6124
 FBO (Radio). (R) Sept. 20, 1924. Anna Q.
 Nilsson.
 VARIETY.....7801
 Par. (R) July 10, 1926. Jannings-De Puttl.
 VARSITY (O-PTME).....6319
 Par. (R) Oct. 27, 1928. Charles Rogers,
 Mary Brian, Chester Conklin, Phillips Holmes,
 Robert Elias, John Westwood, Princeton Uni-
 versity undergraduates.
 VENGEANCE OF THE DEEP.....4753
 Selz. (R) April 28, 1923. Ralph Lewis.
 VENUS (O-M).....6882
 UA. (R) Oct. 12, 1929. Constance Talmadge,
 Jean Murat, Max Maxudian, Andre Roanne
 and Baron Flis.
 VEROICT, THE.....6150
 PG. (R) June 27, 1925. Lou Tellegen.
 VERY CONFIDENTIAL.....5620
 Fox. (R) Dec. 3, 1927. Madge Bellamy.
 VIRGIN LIPS (O).....6048
 Col. (R) Aug. 18, 1928. Clive Borden, John
 Boles, Marshall Ruth, Alexander Gill, Richard
 Alexander, Erne Yee, Harry Semels, Arline
 Pretty, William Teoer.
 VIRGINIAN, THE.....8010
 Prof. (R) Nov. 24, 1923. Kenneth Harlan.
 VIRTUOUS LIARS.....5650
 Vita (WB). (R) April 19, 1921. David Powell.
 VOICE OF THE STORM (O).....6 reels
 FBO (Radio). (R) Jan. 13, 1929. Karl Dane,
 Martha Sleeper.
 VOLCANO.....5462
 Par. (R) June 12, 1926. Daniels-Cortez.
 VOLGA BOATMAN, THE.....10,660
 PDC (Pathe). (R) April 21, 1926. William
 Boyd.
 WAGES FOR WIVES.....6600
 Fox. (R) Dec. 5, 1925. Jacqueline Logan.
 WAGON SHOW, THE (W).....6212
 FN. (R) March 17, 1928. Ken Maynard,
 Marion Douglas, Maurice Costello, Fred Mala-
 testa, George Davis, May Boley, Paul Welch
 and Henry Roquemore.
 WAKING UP THE TOWN.....4802
 UA. (R) April 11, 1925. Jack Pickford and
 Norma Shearer.
 WALL STREET WHIZ, THE.....5452
 FBO (Radio). (R) Nov. 7, 1925. Richard
 Talmadge.
 WALLFLOWERS (O).....6320
 FBO (Radio). (R) Feb. 4, 1928. Hugh
 Trevor, Mahel Julienne Scott, Jean Arthur,
 Charles Stevenson, Lola Todd, Mrs. Temple
 Fleet, Crawford Kent, Reginald Simpson.
 WALLOPING WALLACE.....4700
 Arclass. (R) Oct. 11, 1924. Buddy Roosevelt.
 WALTZ DREAM, THE.....7322
 MGM. (R) Aug. 7, 1926. Foreign cast.

W

WANDERER OF THE WASTELAND.....6700
 Par. (R) May 31, 1924. Jack Holt.
 WANDERER, THE.....8173
 Par. (R) Sept. 5, 1925. Torrence-Nissen.
 WANDERING DAUGHTERS.....5471
 FN. (R) July 7, 1923. James Young produc-
 tion.
 WANDERING FIRES.....6300
 Arrow. (R) Oct. 17, 1925. George Hacka-
 thorne.
 WANDERING HUSBANDS.....6300
 PDC (Pathe). (R) May 10, 1924. Kirkwood-
 Lee.
 WANTING SEX, THE.....6025
 MGM. (R) Oct. 2, 1926. Shearer-Nagel.
 WANTERS, THE.....6871
 FN. (R) Dec. 8, 1923. Marie Prevost.
 WAR HORSE, THE.....4953
 Fox. (R) Feb. 19, 1927. Buck Jones.
 WARNING UP (O-ME).....6500
 Par. (R) May 26, 1928. Richard Dix, Jean
 Arthur, Claude King, Philo McCullough,
 Roscoe Karns, Wade Boteler, Billy Kent
 Schaefer, James Dugan and Mike Donlin.
 WARRENS OF VIRGINIA.....6000
 Fox. (R) Nov. 1, 1924. Special cast.
 WATCH YOUR WIFE.....6974
 Univ. (R) March 13, 1926. Valli-O'Malley.
 WATER HOLE, THE (W).....6310
 Par. (R) July 21, 1928. Jack Holt, Nancy
 Carroll, John Boles, Ann Christy, Montague
 Shaw, Lydia Yeamens Tutus, Jack Perrin, Jack
 Mower, Paul Ralli, Tex Young, Bob Miles and
 Greg Whitespear.
 WATERFRONT (CO-ME).....6142
 FN. (R) Sept. 22, 1928. Dorothy Mackail,
 Jack Mulhall, James Bradbury, Jr., Knute
 Erickson, Ben Hendricks, William Norton
 Bailey, Pat Harmon.
 WAY OF A GIRL, THE.....5000
 MG (MGM). (R) April 11, 1925. Eleanor
 Boardman.
 WAY OF ALL FLESH, THE.....8486
 Par. (R) July 2, 1927. Emil Jannings.
 WAY OF A MAN, THE.....9000
 Pathe. (R) Nov. 24, 1923. Featured serial.
 WAY OF THE TRANSGRESSOR.....5000
 PDC (Pathe). (R) Sept. 22, 1923. George Larkin.
 WAY MEN LOVE, THE.....7544
 GA. (R) Nov. 17, 1923. Elliot Dexter.
 WE AMERICANS (O).....9151
 Univ. (R) May 5, 1928. George Sintony,
 Patsy Ruth Miller, George Lewis, Eddie Grib-
 bon, Beryl Mercer, John Boles, Albert Gran,
 Michael Visaroff, Daisy Belmont, Rosita Mar-
 tini, Kathlyn Williams, Edward Martindel,
 Josephine Dunn, Andy De Vane, Flora Bram-
 ley, Jacob Bleifer.
 WE MODERNS.....6609
 FN. (R) Dec. 12, 1925. Colleen Moore.
 WEDDING BELLS.....5869
 Par. (R) July 23, 1927. Raymond Griffith.
 WEDDING MARCH, THE (O-ME).....10,400
 Par. (R) Oct. 27, 1928. George Fawcett,
 Maude George, Erich von Stroheim, George
 Nichols, Zasu Pitts, Hughie Mack, Matthew
 Betz, Cesare Gravina, Dalo Fuller, Fay Wray,
 Syd Bracey.
 WEDDING SONG, THE.....7373
 PDC (Pathe). (R) Jan. 2, 1926. Leatrice Joy.
 WEEK-END HUSBANDS.....6700
 FBO (Radio). (R) Feb. 9, 1924. Alma
 Rubens.
 WEEK END WIVES (CO).....5519
 WW. Produced by British International. (R)
 July, 1929. Monty Banks, Estlee Brody,
 Jameson Thomas and Annette Benson.
 WELCOME HOME.....5909
 Par. (R) May 30, 1925. Baxter-Wilson.
 WELCOME STRANGER.....6618
 The (Pathe). (R) Oct. 25, 1924. Florence
 Vidor.
 WE'RE IN THE NAVY NOW.....5519
 Par. (R) Nov. 20, 1926. Beery-Hatton.
 WEST OF ZANZIBAR (O).....6150
 MGM. (R) Dec. 8, 1928. Lon Chaney, Lionel
 Barrymore, Warner Baxter, Mary Nolan, Jane
 Daly, Roscoe Ward, Kalla Pasha and Curtis
 Nero.
 WEST POINT (O).....8000
 MGM. (R) Jan. 21, 1928. William Haines,
 Joan Crawford, Nell Neely, William Bakewell,
 Ralph Emmerson, Leon Keller, Major R. G.
 Moses.
 WEST OF THE WATER TOWER.....7000
 Par. (R) Jan. 12, 1924. Glenn Hunter.
 WESTERN FATE.....4908
 Arrow. (R) 1921. Hatton Gerber.
 WESTERN FEUOS.....4908
 Arrow. (R) July 26, 1924. Edmund Cobb.
 WESTERN LUCK.....5020
 Fox. (R) June 28, 1924. Charles (Buck) Jones.
 WESTERN WALLOP, THE.....4611
 Pathe. (R) Oct. 11, 1924. Jack Hoxie.
 WESTERN ESTEROAYS.....5109
 Arrow. (R) 1924. Edmund Cobb.
 WET PAINT.....5109
 Par. (R) June 5, 1926. Raymond Griffith.
 WHAT EVERY GIRL SHOULD KNOW.....6281
 WB. (R) March 19, 1927. Patsy Ruth Miller.
 WHAT FOOLS MEN.....7319
 FN. (R) Oct. 10, 1925. Lewis Stone.
 WHAT HAPPENED TO FATHER.....5567
 WB. (R) July 9, 1927. Warner Oland.
 WHAT HAPPENED TO JONES.....6700
 Univ. (R) Dec. 19, 1925. Reginald Denny.
 WHAT PRICE BEAUTY (O).....5000
 Pathe. (R) Jan. 22, 1928. Nita Naldi, Pierre
 Gendron, Dolores Johnson, Virginia Pearson,
 Myrna Loy, Sally Winters, La Supervia, Mari-
 lyn Newkirk, Victor Potel, Spike Rankin,
 Templar Saxe and Leo White.
 WHAT PRICE GLORY.....11,400
 Fox. (R) Nov. 29, 1926. McLaglen Lowe.
 WHAT SHALL I DO?.....6000
 PDC (Pathe). (R) June 28, 1924. Dorothy
 Mackail.
 WHEEL OF CHANCE, THE (O).....6895
 FN. (R) June 2, 1928. Richard Barthel-
 mess, Bodil Rosing, Warner Oland, Lina
 Basquette, Margaret Livingston, Ann Schaeffer,
 Silyn Franklin, Martha Franklin.

WHEEL, THE
Fox. (R) Sept. 5, 1925. Ford-Livingston. 7264

WHEN A GIRL DIVES
AE (Pathe). (R) May 3, 1925. Special cast. 5876

WHEN A MAN LOVES
WB. (R) Feb. 12, 1927. John Barrymore. 10,049

WHEN A MAN'S A MAN
FN. (R) Feb. 16, 1924. John Bowers. 6910

WHEN DREAMS COME TRUE (D)
Rayart. (R) Jan. 15, 1929. Rex Lease and Helene Costello. 6242

WHEN LOVE GROWS COLD
FBO (Radio). (R) Feb. 20, 1926. Natacha Rambova. 6500

WHEN DODS ARE EVEN
Fox. (R) Dec. 1, 1923. William Russell. 4284

WHEN THE DDDR OPENED
Fox. (R) Nov. 28, 1925. Jacqueline Logan. 6515

WHERE IS THE WEST?
Univ. (R) Sept. 22, 1923. Jack Hoxie. 4532

WHERE THE NDRTH BEGINS
WB. (R) Aug. 25, 1923. Rin-Tin-Tin (dog). 6200

WHERE WAS I?
Univ. (R) Aug. 29, 1925. Reginald Denny. 6630

WHICH SHALL IT BE?
PDC (Pathe). (R) April 19, 1924. Special cast. 5000

WHILE LONDON SLEEPS
WB. (R) Dec. 11, 1926. Rin-Tin-Tin (dog). 5810

WHIP, THE (D-ME)
FN. (R) July 14, 1928. Dorothy Mackaill, Ralph Forbes, Anna Q. Nilsson, Lowell Sherman, Albert Gran, Marc McDermott, Lou Payne, Arthur Clayton. 5087

WHIP WOMAN, THE (D)
FN. (R) Feb. 11, 1928. Estelle Taylor, Antonio Moreno, Lowell Sherman, Hedda Hopper, Julianne Johnson and Loretta Young. 6058

WHIPPING BOSS, THE
Mon. (R) Dec. 8, 1923. Special cast. 5800

WHIRLWIND OF YOUTH, THE
Par. (R) June 11, 1927. Lois Moran. 5866

WHIRLWIND RANGER
Arrow. (R) 1924. Hatton-Gerber. 5196

WHISPERED NAME, THE
Univ. (R) Jan. 19, 1924. Ruth Clifford. 5196

WHISPERING SAGE
Fox. (R) April 9, 1927. Buck Jones. 4483

WHISPERING SMITH
PDC (Pathe). (R) May 8, 1926. H. B. Warner. 6155

WHISPERING WINDS (D-PTS)
TS (Tif). (R) May 1, 1929. Eve Southern, Malcolm McGregor and Patsy Ruth Miller. 5906

WHISPERING WIVES
Fox. (R) Oct. 30, 1926. Anita Stewart. 5906

WHITE BLACK SHEEP, THE
FN. (R) Dec. 18, 1926. Richard Barthelmess. 6798

WHITE DESERT, THE
MG (MGM). (R) July 18, 1925. Windsor O'Malley. 6464

WHITE FANG
FBO (Radio). (R) May 2, 1925. Strongheart (dog). 5800

WHITE FLANNELS
WB. (R) April 2, 1927. Louise Dresser. 6820

WHITE GOLD
PDC (Pathe). (R) April 9, 1927. Jetta Goudal. 6189

WHITE MICE
AE (Pathe). (R) March 27, 1926. Jacqueline Logan. 5412

WHITE MONKEY, THE
FN. (R) June 13, 1925. Barbara LaMarr. 6121

WHITE MOON, THE
FN. (R) June 21, 1924. LaMarr-Pearle. 6571

WHITE OUTLAW, THE
Univ. (R) June 27, 1925. Jack Hoxie. 4830

WHITE PANTHER, THE
PG. (R) Feb. 9, 1924. Snowy Baker. 4000

WHITE PANTS WILLIE
FN. (R) Aug. 6, 1927. Johnny Hines. 6350

WHITE PEBBLES
Pathe. (R) Aug. 20, 1927. Wally Wales. 4485

WHITE ROSE, THE
UA. (R) June 2, 1923. Mae Marsh. 11,000

WHITE SHADOWS IN THE SOUTH SEAS (Mel-PTME)
MGM. (R) July 7, 1928. Monte Blue, Itaque Torres and Robert Anderson. 7965

WHITE SHEIK, THE (CD)
WW. Produced by British International. (R) December, 1929. Jameson Thomas, Lillian Hall-Davis and Warwick Ward. 6571

WHITE SISTER, THE (D)
MGM. (R) Feb. 2, 1929. Lillian Gish and Ronald Colman. 6237

WHITE SIN
FBO (Radio). (R) Feb. 23, 1924. Madge Bellamy. 4550

WHITE THUNDER
FBO (Radio). (R) June 13, 1925. Yakima Canutt. 7177

WHITE TIGER
Univ. (R) Nov. 24, 1923. Priscilla Dean. 6662

WHOLE TOWN'S TALKING, THE
Univ. (R) Aug. 14, 1926. Horron-Corbin. 7507

WHY BE GOOD (CD-E)
FN. (R) March 17, 1929. Colleen Moore. 5262

WHY GIRLS GO BACK HOME
WB. (R) May 29, 1926. Patsy Ruth Miller. 7400

WHY MEN LEAVE HOME
FN. (R) May 3, 1924. John M. Stahl Production. 6570

WHY WOMEN LIVE
FN. (R) Oct. 31, 1925. Blanche Sweet. 5011

WICKEDNESS PREFERRED (CO)
MGM. (R) Feb. 11, 1928. Lew Cody, Allen Pringle, Mary McAllister, Bert Roach, George Arthur. 6570

WIFE OF THE CENTAUR
MG (MGM). (R) Jan. 17, 1925. Gilbert Boardman. 6858

WIFE WHO WASN'T WANTED, THE
WB. (R) Sept. 19, 1925. Irene Rich. 5350

WIFE'S RELATIONS, THE (CD)
Col. (R) Feb. 11, 1928. Shirley Mason, Gaston Glass, Bert Turpin, Arthur Rankin, Flora Finch, Lionel Belmore, Armand Kalitz, Maurice Ryan and James Harrison. 6000

WIFE'S ROMANCE, A
MGM. (R) Nov. 3, 1923. Clara K. Young. 4197

WILD BLOOD (W)
Univ. (R) Feb. 10, 1929. Rex Jack Crashe, Mary Killis, Luke Connor, John Ellis and Starlight. 6893

WILD BILL HICKOK
Par. (R) Dec. 1, 1923. William S. Hart. 6893

WILD BULLS LAIR, THE
FBO (Radio). (R) Aug. 8, 1925. Fred Thomson. 5280

WILD GEESSE
TS (Tif). (R) Dec. 10, 1927. Belle Bennett. 6418

WILD HORSE MESA
Par. (R) Aug. 22, 1925. Jack Holt, Noah Beery and Billie Dove. 7164

WILD HORSE STAMPEDE
Univ. (R) July 31, 1926. Jack Hoxie and Fay Wray. 4776

WILD JUSTICE
UA. (R) Aug. 29, 1925. Peter the Great (dog). 5886

WILD DATS LANE
PDC (Pathe). (R) April 10, 1926. Viola Dana. 6900

WILD DRANGES
Goldwyn (MGM). (R) March 15, 1924. King Vidor Production. 7000

WILD PARTY, THE
Univ. (R) Oct. 13, 1923. Gladys Walton. 5034

WILD TO GO
FBO (Radio). (R) May 8, 1926. Tyler-Darrow. 4570

WILD WEST ROMANCE (W)
Fox. (R) Aug. 15, 1928. Rex Bell, Caryll Lincoln, Neil Nedley, Billy Butts, Jack Walters, Fred Parke, Albert Raffert, George Pearce and Ellen Woodstein. 4921

WILD WEST SHOW (W)
Univ. (R) April 21, 1928. Hoot Gibson, Dorothy Gulliver, Allan Forrest, Monte Blue, Gale Henry, Roy Laidlaw and John Hall. 5254

WILD, WILD SUSAN
Par. (R) Aug. 22, 1925. Bebe Daniels. 5775

WILDERNESS WOMAN, THE
FN. (R) May 22, 1926. Pringle-Sherman. 7533

WILDFIRE
Vita (WB). (R) June 20, 1925. Aileen Pringle. 6550

WIN THAT GIRL (CD)
Fox. (R) Oct. 20, 1928. David Rollins, Sue Carol, Tom Elliott, Roscoe Karns, Olin Francis, Mack Fluker, Sidney Bracey, Janet McLeod, Maxine Shelly and Betty Recklaw. 5337

WIND, THE (D)
MGM. (R) Nov. 3, 1928. Lillian Gish, Loris Hanson, Montagu Love, Dorothy Cummings, Edward Earle, William Orlamond, Leon Ramon, Carmencita Johnson and Billy Kent Schaefer. 6721

WINDING STAIRS, THE
Fox. (R) Oct. 17, 1925. Rub ns-Love. 7500

WINDS OF CHANCE
FN. (R) Aug. 29, 1925. Nilsson-B. Lyon. 9554

WINE
Univ. (R) Aug. 23, 1924. Clara Bow. 6220

WINE OF YOUTH
MG (MGM). (R) July 26, 1924. Special cast. 6000

WINGS (D-ME)
Par. (R) Jan. 5, 1929. Clara Bow, Charles Rogers and Richard Arlen. 12 267

WINGS OF THE STORM
Fox. (R) Dec. 4, 1926. Thunder (dog). 5374

WINGS OF YOUTH, THE
Fox. (R) May 9, 1925. Madge Bellamy. 5340

WINNER TAKE ALL
Fox. (R) Oct. 25, 1924. Charles (Buck) Jones. 5949

WINNING OF BARBARA WDRTH, THE
UA. (R) Dec. 4, 1926. Colman-Banky. 8 Reels

WINNING WALLOP, THE
Gotham. (R) Oct. 30, 1926. William Fairbanks. 5000

WISE GUY, THE
FN. (R) June 26, 1926. Astor-Kirkwood. 7775

WISE VIRGIN, THE
PDC (Pathe). (R) 1924. Patsy Ruth Miller. 5629

WISE WIFE, THE
Pathe. (R) Nov. 5, 1927. Phyllis Haver. 5333

WITH THIS RING
Schul. (R) Sept. 19, 1925. Alyce Mills. 6500

WIVES OF THE PROPHET, THE
Lee-Brad. (R) Jan. 9, 1926. Special cast. 6300

WIZARD OF OZ, THE
Chad. (R) April 25, 1925. Larry Semon. 5629

WIZARD, THE
Fox. (R) Dec. 3, 1927. Edmund Lowe. 5145

WOLF MAN, THE
Fox. (R) March 15, 1924. John Gilbert. 6000

WOLF SONG (CD-PT)
Par. (R) March 2, 1929. Silent 6069; sound on disc 6769. Gary Cooper, Lupe Velez and Louis Wolheim. 7068

WOLF'S CLOTHING
WB. (R) Jan. 29, 1927. Monte Blue. 5000

WOLF'S FANGS, THE
Prod Sec. (R) 1923. Wilfred Lytell. 5000

WOLVES OF THE NIGHT
Fox. (R) 1924. William Farnum. 5944

WOLVES OF THE NDRTH
Univ. (R) Aug. 16, 1924. William Duncan. 5944

WOLVES OF THE CITY (Mel)
Univ. (R) Feb. 24, 1929. William Cody, Sally Blaine, Al Ferguson, Monte Montague, Louise Carver and Charles Clary. 6858

WOMAN AGAINST THE WORLD (My)
TS (Tif). (R) Jan. 1, 1928. Harrison Ford, Georgia Hale, Loe Moran, Gertrude Olmstead, William Tooker, Ida Darling, Walter Hiers, Harvey Clark, Sally Rand, Rosemary Theby, Charles Clary. 5283

WOMAN OF PARIS, A
UA. (R) Oct. 13, 1923. Charles Chaplin Production. 8000

WOMAN OF THE JURY, THE
FN. (R) May 17, 1924. Special cast. 7143

WOMAN IN THE NIGHT (D)
WW. Produced by British International. (R) March, 1929. Maria Corda and Jameson Thomas. 8 Reels

WOMAN HATER, THE
FN. (R) July 25, 1925. Chadwick-Brook. 6591

WOMAN IN WHITE (CD)
WW. Produced by British and Dominions Film. (R) July, 1929. Blanche Sweet, Had-don Mason, Jerrold Robert-Shaw and Louise Prussing. 6591

WOMAN OF THE WORLD, THE
Par. (R) Dec. 26, 1925. Pola Negri. 6353

WOMAN ON TRIAL, THE
Par. (R) Oct. 1, 1927. Pola Negri. 5960

WOMAN PROOF
Par. (R) Nov. 10, 1923. Thomas Meighan. 7687

WOMAN TO WOMAN
Seiz. (R) April 26, 1924. Betty Compson. 6804

WOMAN WISE (CD)
Fox. (R) Jan. 28, 1928. William Russell, June Colyer, Walter Pidgeon, Theodore Kosloff, Raoul Paoli, Ernest Shields and Duke Kahanamoku. 5050

WOMAN WITH FOUR ACES
Par. (R) June 30, 1923. Betty Compson. 5700

WOMANHANDLED
Par. (R) Jan. 16, 1926. Richard Dix. 6765

WOMANPOWER
Fox. (R) Oct. 2, 1926. Ralph Graves. 6240

WOMAN'S FAITH, A
Univ. (R) Aug. 15, 1925. Rubens-Marmont. 6023

WOMAN'S WAY, A (CD)
Col. (R) March 31, 1928. Warner Baxter, Margaret Livingston, Armand Kaliz, Mathilde Comont, Ernie Adams and John St. Polis. 5472

WOMEN WHO GIVE
MGM. (R) March 22, 1924. Barker Production. 7500

WOMEN'S WARES
Tif. (R) Nov. 19, 1927. Evelyn Brent. 5614

WON IN THE CLOUDS (Mel)
Univ. (R) April 22, 1928. Al Wilson, Helen Foster, Frank Rice, George Fench, Joe Bennett, Al Prisco, Myrtil Crinley, Frank Tommick, Roy Wilson, Ivan Unger, Red Sly and Art Gobel. 4348

WONDER OF WOMEN, THE
MGM. (R) July 31, 1929. Silent 6835, sound 8796. Lewis Stone, Leila Hyams, Peggy Wood, Harry Myers, Sarah Padden, George Pawcett, Blanche Frederici, Wally Albright, Jr., Carmencita Johnson, Anita Louise Fremault, Dietrich Haupt, Ullrich Haupt, Jr. 6835

WORD STRUGGLE FOR OIL, THE
Seiz. (R) Oct. 4, 1924. Special cast. 4410

WRECKAGE
Banner. (R) Sept. 5, 1925. May Allison. 5592

WRECK OF THE HESPERUS, THE
Pathe. (R) Dec. 3, 1927. Sam De Grasse. 6447

WRIGHT IDEA, THE (C)
FN. (R) July 7, 1928. Johnny Hines, Louise Lorraine, Edmund Breesee, Charles Biblyn, Fred Kelsey, Henry Herbart, Walter James and Blanche Craig. 6300

WRONG MR. WRIGHT, THE
Univ. (R) March 5, 1927. Jean Hersholt. 6459

WYDING (W)
MGM. (R) April 14, 1928. Tim McCoy, Dorothy Sebastian, Charles Bell, William Fairbanks, Chief Big Tree, Goes-in-the-Lodge, Washington Blue, Bert Henderson. 4435

WYDING WILDCAT, THE
FBO (Radio). (R) Dec. 5, 1925. Tom Tyler. 5156

Y

YANKEE CLIPPER, THE
PDC (Pathe). (R) May 14, 1927. William Boyd. 7920

YANKEE CONSUL, THE
AE (Pathe). (R) Feb. 23, 1924. Douglas MacLean. 6148

YANKEE MAGNESS
FBO (Radio). (R) April 5, 1924. Larkin-Dove. 4680

YANKEE SENDR, THE
Fox. (R) Feb. 13, 1926. Tom Mix. 4902

YELLOWBACK (D)
FBO (Radio). (R) Jan. 20, 1929. Tom Moore and Seena Owen. 4766

YELLOW BACK, THE
Univ. (R) Oct. 9, 1926. Fred Humes. 5594

YELLOW FINGERS
Fox. (R) April 10, 1926. Olive Borden. 7187

YELLOW LILY, THE (D)
FN. (R) April 28, 1928. Billy Dove, Nicholas Soussanin, Clive Brook, Gustav von Seyffertitz, Jane Winton. 6500

YESTERDAY'S WIFE
CBC (Col.). (R) Sept. 22, 1923. Marguerite De La Moite. 12,000

YOLANDA
Goldwyn (MGM). (R) March 1, 1924. Marion Davies. 5000

YOU ARE GUILTY
Burr. (R) March 31, 1923. Edgar Lewis Production. 5703

YOU CAN'T FDDL YOUR WIFE
(R) May 5, 1923. Special cast. 6152

YOU CAN'T GET AWAY WITH IT
Fox. (R) Nov. 24, 1923. Percy Marmont. 6064

YOU NEVER KNDW WOMEN
Par. (R) Aug. 7, 1926. Vidor-Brook. 5944

YOU'D BE SURPRISED
Fox. (R) Oct. 9, 1926. Raymond Griffith. 6858

YOUNG APRIL
PDC (Pathe). (R) Sept. 11, 1926. Joseph and Rudolph Schildkraut. 4005

YOUNG IDEAS
Univ. (R) July 12, 1924. Laura LaPlante. 7246

YOUNGER GENERATION, THE (D)
Col. (R) Jan. 24, 1929. Sound 7866. Jean Hersholt and Lina Basquette. 5867

YOUR WIFE AND MINE (CD)
Exec. (R) Sept. 1, 1928. Phyllis Haver, Lewis, Barbara Tennant, Blanche Upright, Jane Lufboro. 5700

YOUTH AND ADVENTURE
Stuart Holmes, Wallace MacDonald, Katherine Talmadge. 6500

YOUTH FOR SALE
Burr. (R) Oct. 18, 1924. Sigrid Holmquist. 5700

YOUTHFUL CHEATERS
Hood (Pathe). (R) June 2, 1923. Glenn Hunter. 6844

ZANOEER THE GREAT
MGM. (R) May 16, 1925. Marion Davies. 7076

ZAZA
Par. (R) Sept. 29, 1923. Gloria Swanson.

Z

SILENT PICTURES

Comparatively few silent pictures are being produced by the major companies, and the number from independent producers is steadily dwindling, a survey shows. Among the larger concerns, the silent print is a thing of the past as a real factor in distribution. This fact is more conclusively proved by the generally known rapid increase in the number of sound equipped houses throughout the country.

The companies from whom information was compiled include Warner, First National, Paramount, Radio, Universal, Fox and Metro-Goldwyn-Mayer.

Of these, Universal is the single company which makes silent versions of all features produced.

Warner and First National have entirely discontinued the production of silent versions, and report practically none now available.

Fox reports that no silent versions are now being made, and that though there may be a few old silent prints scattered through the various exchanges, it is at best only a negligible number.

Paramount is making a few of the almost obsolete versions, and had available 39 features in all on June 1.

Metro-Goldwyn-Mayer had perhaps the largest list available, totaling 44 pictures of feature length, with the exception of Universal, which makes silent versions of all productions. This compares with a 1930 MGM figure of 78.

Radio Pictures' list contained a total of 15 titles, with no additions since the 1930 report.

Big 4, a leading independent company producing chiefly Westerns, reported no silent prints available, and none being made.

Following are lists of available silent films, and Metro-Goldwyn-Mayer, Paramount and Radio.

METRO-GOLDWYN-MAYER

Marianne	Children of Pleasure
Not So Dumb	The Viking
Their Own Desire	Bishop Murder Case
Ship from Shanghai	Thirteenth Chair
The Kiss	Unholy Night
This Mad World	Divorcee
Navy Blues	Girl in the Show
Speedway	About Women
Girl Said No	It's a Great Life
Our Modern Maidens	Hallelujah
Untamed	Mysterious Island
Montana Moon	Dynamite
Free and Easy	Chasing Rainbows
Devil May Care	So This Is College
In Gay Madrid	The Floradora Girl
Anna Christie	Sins of the Children
Caught Short	The Sea Bat
His Glorious Night	Our Blushing Brides
Redemption	Romance
Woman Racket	Way Out West
Lady to Love	Let Us Be Gay

PARAMOUNT

Four Feathers	Welcome Danger
The Mysterious Dr. Fu Manchu	Fast Company
The Soul of France	Why Bring That Up
The Dance of Life	The Saturday Night Kid
The Love Doctor	Sweetie
Woman Trap	Half Way to Heaven
The Return of Sherlock Holmes	The Marriage Playground
The Virginian	Applause
The Mighty	Light of the Western Stars
Glorifying the American Girl	Seven Days' Leave
The Kibitzer	Street of Chance
The Love Parade	Slightly Scarlet
Burning Up	Sarah and Son
Dangerous Paradise	With Byrd at the South Pole
Only the Brave	The Big Pond
Young Eagles	Charming Sinners
The Devil's Holiday	The Greene Murder Case
Ladies Love Brutes	True to the Navy
Laughing Lady	
Hungarian Rhapsody	
Illusion	

RADIO PICTURES

Case of Sergeant Grisha	Shooting Straight
Lovin' the Ladies	French Gertie
Love Comes Along	Side Street
Lawful Larceny	Half Marriage
Delightful Rogue	Girl of the Port
Night Parade	Midnight Mystery
Beau Bandit	Seven Keys to Baldpate
Framed	

CASTING

Motion picture extras during 1930 earned a total of \$2,460,012, an increase of approximately \$59,000 over 1929, according to the annual report of the Central Casting Bureau. Since the advent of the Bureau the money earned by extras has constantly increased. The Casting Bureau, since its founding in 1926, has made it possible for extras to earn a total of \$12,364,685.32.

During 1930 the Bureau made 252,446 placements for extras. There have been 1,381,215 placements. The average daily placement for 1930 was slightly less than that in 1929, amounting to 807 against 840. This, however, is compensated by the average daily wage which during 1930 was \$9.74 as against \$9.13 for 1929. Since the establishment of the Bureau in 1926 there has been a steady increase in the average daily wage. In that year extras were paid on the average of \$8.46 a day.

The total yearly placement of World war veterans has decreased slowly over a period of four years, primarily due to the absorption of veterans in other more lucrative and more permanent forms of

employment. In 1927 there were 23,765 placements of veterans, while in 1930 there were but 12,181 placements. Veterans in 1927 earned \$158,499.21, while in 1930 they earned but \$83,293.40.

The Central Casting Bureau has been extremely active in finding work for Negroes. This figure shows a consistent increase during the last four years. Negro extras earned \$323,937.41 during 1930, there being 8,506 placements.

The cost of placement for adults and children has shown a constant increase over a four year period, jumping from 32 cents to 45 cents in the case of adults and from 55 cents to 75 cents in the case of children.

One of the most enlightening features of the report issued by the Casting Bureau for 1930 pertains to the children. Sixty per cent of all children used, worked three days or less in the year of 1930. There are approximately 1,700 children registered at the Casting Bureau. The total money earned last year by children amounted to \$41,650. There were 5,815 placements. The average wage was \$7.16, while the average daily placement was nineteen.

The figures reveal that 17,541 extras are registered with the Central Casting Bureau at the present time. Registration gives no guarantee of employment and the figures show that out of these thousands only 833 averaged one day a week or more of work. Of that total number, 803 extras averaged three days a week or less.

Details of earnings and placements of extras are given in the accompanying table:

TOTAL MONEY EARNED BY EXTRAS					
	1926	1927	1928	1929	1930
	\$2,195,395.65	\$2,838,136.30	\$2,469,711.28	\$2,401,429.31	\$2,460,012.00
				TOTAL, \$12,364,685.32	
TOTAL PLACEMENTS					
	259,259	330,397	276,155	262,958	252,446
				TOTAL, 1,381,215	
AVERAGE DAILY PLACEMENTS					
	710	905	758	840	807
AVERAGE DAILY WAGE					
	\$8.46	\$8.59	\$8.94	\$9.13	\$9.74
TOTAL PLACEMENT VETERANS					
		23,765	16,775	19,158	12,181
MONEY EARNED BY VETERANS					
		\$158,499.21	\$95,264.24	\$117,087.02	\$83,293.50
				TOTAL, \$606,224.15	
TOTAL PLACEMENTS COLORED					
		3,754	10,916	8,726	8,506
				TOTAL, 39,237	
MONEY EARNED BY COLORED EXTRAS					
		\$30,036.00	\$89,702.09	\$67,804.08	\$76,524.00
				TOTAL, \$323,937.41	
Cost per placement: Adult	.32	.36	.42	.45	
Of the 17,541 extras registered, only 833 averaged 1 day a week or more.					
Of that number, 803 extras averaged 3 days a week or less.					
TOTAL MONEY EARNED BY CHILDREN, 1930					\$41,650.00
TOTAL PLACEMENT OF CHILDREN, 1930					5,815
AVERAGE DAILY WAGE OF CHILDREN, 1930					\$7.16
AVERAGE DAILY PLACEMENT OF CHILDREN, 1930					19
Cost per placement: Children	.55	.70	.54	.77	
Sixty per cent of all children used worked 3 days or less during the entire year of 1930.					

INDEPENDENT PRODUCTION

The independent producer in 1931-32 gives every indication of succeeding in a concentrated effort to regain the position he held before the advent of sound placed him in a state of almost complete inactivity, principally by reason of his inability to meet the great cost involved in the production of talking pictures.

A total of 192 features, 247 short features and eight serials will be made in the independent field by 22 companies, a survey by MOTION PICTURE DAILY shows.

Monogram heads the list with 28 features. In the even dozen division are Artclass, Big 4, and the embryonic producing organization planned by M. H. Hoffman and J. G. Bachmann. One of the interesting developments in the independent end of the business is the rapidly-growing number of organizations which plan to release foreign language talkers in this market. Ufa promises 25 German features and as many shorts. Capital Film Exchange declares it will have 24 in German; First Division three in French, and Judea, six in Yiddish.

In addition to schedules definitely set, there are several new companies which are not yet ready to talk. One for instance, intends to specialize in foreign language pictures and may have a limited group of its own theatres coupled with its distribution. Ufa, too, proposes a chain of 30 houses on an exclusive all-German policy.

Behind the more healthy condition of the independent and his brighter outlook for the new season are several factors. Practically all independent houses of any importance in the country are now equipped with sound apparatus, and the total is increasing daily; independents' banking interests are looking more favorably on their efforts, and responding more substantially than within the past two years; and the condition of the state rights exchanges, following the last two precarious years, is decidedly on the upgrade.

Approximately 30 independent producers will enter the list during the season, including many new units. Among the latter are companies sponsored by:

Harry Asher, Boston.
M. H. Hoffman.
Larry Darmour.
M. D. Sikawitt, organizer of Headline Pictures.

I. J. Kandel, Ideal Pictures.
M. H. Hoffman, Jr., Allied Pictures.
Hollywood Productions.
Charles Hutchinson.
Reed Productions.
Liberty Productions.
Welshay Pictures.

W. Ray Johnston has launched his new Monogram Pictures Corporation.

John R. Freuler, president of Big 4, has outlined his most extensive program to date.

Others who have planned output more pretentious than ever before are:
George Batchellor, Chesterfield.
Nat Levine, Mascot.
Dave Mountain, Richmond.
L. E. Goetz.
Bryan Foy.
Samuel Cummins.
Irving Briskin.
Larry Darmour.
William Alexander.
Congo Pictures.
Al Pollock of Hollywood Productions.

M. J. Weisfeld will produce six feature films and at least 12 shorts under the Talking Picture Epics banner.

Harry Thomas continues with First Division Pictures.

Simple Simon Comedies, producing in New York, will offer a comedy short group, continuing from its initial effort late in 1930.

Independents' 1931-1932 Plans

Company	Features	Shorts
Allied	6	.....
Artclass	12	*2
Associated Cinemas of America, Inc.	4	.....
Big 4	12	.....
Capital Film Exchange	24	24
Central Film Co.	.....	12
Chadwick	6	.....
Chesterfield	6	.....
Continental	6	.....
Falcon	.....	Not set
First Division	3	.....
Headline Pictures	4	.....
Hoffman-Bachmann	12	.....
Ideal	.....	24
Judea	6	24
Liberty	4	.....
Mascot	.....	*4
Meteor	8	.....
Monogram	28	.....
Pioneer	8	.....
Regal Talking Pictures	1	.....
G. C. Reid	6	12
Simple Simon Comedies	.....	24
Talking Picture Epics	6	12
Ufa	.....	25
Visugraphic	.....	26
J. D. Williams	1	.....
World International Pictures	4	64
		*2
Total	192	247

* Serials.

DISC PRINTS DECREASE

The industry would save half a million dollars a year by elimination of disc versions of feature pictures, according to an estimate.

The figures, from authoritative production sources, are derived on the basis of the usual method of preparing the disc prints of features, which is the re-recording on disc after a film has been completely produced. The cost of recording on the master disc is estimated at about \$2,000. Theatre records cost in the neighborhood of \$3 per set, and with the addition of express charges and the like on several thousand such records, it is figured the discs, to supply the accounts having only disc equipment, would run to something like \$20,000 per film, or \$150,000 per year.

A survey of the country's theatres, said Motion Picture Herald on May 9, 1931, has resulted in the following figures:

Total Sound Equipped Theatres	13,500
Disc Equipped Only	5,042
Sound-on-film and Disc Equipped	8,458

The general opinion among both equipment and production men was that the disc was rapidly going out, though a great many of the theatres were equipped with both sound-on-film and disc apparatus, in a combination equipment. One official closely in touch with the equipment situation said there were less than half the number of "disc only" equipped houses there were in the country last year.

In the New York State territory, for example, figures indicated a proportion of about five to one of sound-on-film installations to disc. Only one of every 10 contracts, it was estimated, called for a disc attachment.

All pictures are made in combination by most of the major companies, with the disc equipped houses for which that form is

made, noted as only the smaller theatres.

One company official estimated that 2,000 "disc only" accounts in January, 1931, had decreased by May 9 to about 1,500, indicating an average conversion to sound-on-film of 500 in every six months period. He said, however, that, in his opinion, after the final conversion is made, there will still remain some 1,000 to 1,500 small houses which will retain disc until they close their doors for one reason or another.

ADVERTISING FILMS

British National Film is reported to have concluded negotiations in Germany, France, and Belgium for the international screening of advertising films. According to a statement made by British National, advertising films will have the entree to 2,000 theatres in France, 900 in Germany, and a smaller number in Belgium. This company, which claims distribution throughout India and Ceylon, reports that agreements now held will enable it to show advertising films in approximately 6,000 theatres. Estimating an average audience of 500 with two performances a day, this would mean a daily circulation of 6,000,000.

TEN BEST DIRECTORS OF 1929-30

The Film Daily Poll of Newspaper, Trade and Fan Magazine Critics

In Order of Total Votes Received

- ALFRED E. GREEN ("Disraeli," "Green Goddess," "Man from Blankley's").
KING VIDOR ("Hallelujah," "Not So Dumb").
CLARENCE BROWN ("Anna Christie," "Wonder of Women," "Navy Blues").
LIONEL BARRYMORE ("Madame X," "Unholy Night," "His Glorious Night").
ERNST LUBITSCH ("The Love Parade," "Eternal Love").
ROY DEL RUTH ("Desert Song," "Hottentot," "Gold Diggers of Broadway," "The Aviator," "Second Floor Mystery," "Hold Everything").
HERBERT BRENON ("Lumox," "Case of Sergeant Grischa").
JAMES WHALE ("Journey's End").
FRANK LLOYD ("Drag," "Dark Streets," "Young Nowheres," "Son of the Gods").
SIDNEY FRANKLIN ("Last of Mrs. Cheyne," "Devil May Care").
Honorable Mention—David Butler, John Cromwell, Harry Beaumont, Luther Reed, Ludwig Berger, Raoul Walsh, John Ford, Frank Tuttle, Dorothy Arzner, Edmund Goulding, Frank Capra, Hobart Henley, Wesley Ruggles, F. Richard Jones, Alan Crosland, Victor Fleming, Cecil B. DeMille, Frank Borzage, Henry King, Richard Wallace, Michael Curtiz, Bayard Veiller, Robert Z. Leonard, Millard Webb, Alfred Santell, Sam Taylor.

TWO BILLION WATTS

Two billion watts of electric current! Enough to operate 80,000,000 average-sized lights. Or, 10,000,000 homes.

Reduced still farther down the dizzy scale of statistics, this vast annual power consumption of the Radio lot in Hollywood will nightly light a city of 33,300 homes, or of 100,000 population.

A mathematical genius—only a genius could do it—might translate this tremendous equation into terms of bread toasters, washing machines and vacuum cleaners. However, this current has a more romantic usage.

Under the eye of William Johnson, chief electrician, it feeds into the studio six gigantic generators, turns camera motors, projection machines and lights sets. It takes a lot of power to burn a single incandescent lamp—from 500 to 2500 watts—and there have been times when 300 lamps on a single set were insufficient.

Actual power input metered into the studio is actually 2,003,610 kilowatts for the year ending March, 1931—a kilowatt hour corresponds to 1,000 watts of current measured over a period of an hour. The studio's ranch, near Encino, consumes an annual power consumption of 6,730 kilowatts.

Handling this immense power is a man's job. In normal times 150 electricians are employed. At peak times, when production is at its height, 280 operators are engaged. The average for the coming year will be about 220 men.

Distribution



Major companies of the United States maintain their position as leading distributors in all the foreign territories—The developments of the year in all foreign countries are reviewed through the eyes of the Department of Commerce in a census of distribution—A handy reference list of exchanges, both independent and producer-owned.



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SEASON 1931-32**

including

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"DAS FLOETENKONZERT VON SANSSOUCI" Otto Gebuehr Renate Mueller

"EIN BURSCHENLIED AUS HEIDELBERG" Musical Comedy with Betty Bird-Willy Forst

"DOLLY MACHT KARRIERE" Musical Comedy with Dolly Haas-Kurt Gerron

"DIE BLONDE NACHTIGALL" Musical Comedy with Else Elster-Arthur Hell

"EINBRECHER" Musical Comedy with Lilian Harvey-Willy Fritsch

"VORUNTERSUCHUNG" A Pommer Production with Gustav Froehlich-Charlotte Ander

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Distribution

Distribution methods of American companies at home and abroad—A Who's What of distributing companies, home office executives—Lists of companies and personnel, exchanges of both producer-exhibitors and independents, Film Boards of Trade and of non-commercial companies—The Advertising Code of Ethics.

American producer-distributors maintain a direct exchange distribution system, with some few exceptions, in all territories throughout the world. The method of operation is similar to the methods under which exchanges are operated in the domestic territory, with such corrections as may be necessary to meet the market conditions of the individual territories. With one exception, national distributors all operate their own exchanges in the United Kingdom and with three exceptions their own exchange systems in Australia and New Zealand. There are from ten to eighteen distribution points in the United Kingdom and from six to ten Australia.

Several of the companies have 100 per cent direct distribution in foreign

territories. Others still market their product through the territorial sales method in the smaller countries.

In spite of the fact that English dialogue materially has reduced the number of pictures suitable for distribution in many of the non-English speaking territories, there has been no curtailment of distribution. By various methods of reconstructing English dialogue pictures and the acquisition of native production, major companies have maintained their status as the leading distributors in all the important foreign language territories.

Due to the fact that local conditions so materially enter into the formulation of policies and operations, the executive direction of foreign distribution is quite different than the highly systemized distribution plan prevailing in the United States. Most of the large companies maintain a major executive in charge of operations in the United Kingdom, another major executive in charge of operations in Europe and a third major executive in charge of operations in Australia. Under these general executives, responsible to the general manager of foreign operations, local resident managers operate

the exchanges in each individual territory with considerable latitude because of native conditions.

Due to the necessity of revision of productions to meet native conditions, including censorship, prints are made locally in the major territories of Europe. Australia and South America are the only two large territories which are supplied with positive prints from America. The export negative usually is shipped first to London, then to Berlin, then to Paris and then back to London where it is held for the withdrawal of incidental prints to replace used and worn-out prints in other territories.

Contrary to general impression, major companies do not attempt to distribute their entire product in all of the territories of the world. England, Australia, the Argentine, Brazil and some of the Far Eastern territories consume virtually 100 per cent of the American-made pictures. Particularly in Europe the American producer-distributors select a varying proportion of their yearly product for distribution, shelving pictures which do not fit the psychology of people in the territory or for some other reason are best not distributed.

EXCHANGE OPERATION

The distribution problem in the picture industry is such a complex one that there can be no comparison with any other line of business. The physical handling of the product involves a mass of detail that would stagger the layman familiar only with the activities of a commercial enterprise, whose troubles are practically over when the goods are shipped. That step is the simplest in the operation of an exchange, thus named because it provides a steady change of films for the consumer.

Passing over the work involved in making the sale of a picture or a group, there arises the intricate problem of getting bookings for the pictures set in. The urgent necessity of obtaining quick playdates may conflict with previous bookings by the exhibitor; the result is a condition that requires much valuable time to solve.

The booker also is confronted with the possibility that more day and date bookings may be obtained by the salesmen than there are prints in the office. In such a case he will have to make a substitution, with the consent of the showman, or borrow

a print from the nearest branch office. Some companies are attempting to solve this problem by the use of central booking offices, with a master booker keeping records on the prints in a number of exchanges and seeing that each is kept in circulation at all times.

Another element contributing to the difficulties of exchange management is the uncertainty of transportation and the weather. The film must reach the theatre in time, for "the show must go on," therefore it is essential that precautions be taken to see that there are no delays; concomitantly, it is unprofitable to ship it too soon and thus lose another playdate. Often, when circumstances require, airplanes or fast automobiles are chartered to deliver the "show."

The return of a print after its showing entails further labor. Every foot of the celluloid is gone over by inspectors and if it has been damaged repairs must be made. Sometime careless projection injures a print to such an extent that entire sequences must be replaced, and it is shelved until duplicates can be ordered from the laboratories.

Owing to constant changes, no definite figure on the total personnel of exchanges in this country is available, although sales

executives agree that it is in excess of 7,500. A typical roster of employees in a major office comprises the following:

- Branch manager.
- Assistant manager.
- Office manager.
- Salesmen.
- Bookers.
- Shipper and assistants.
- Accessory clerk and assistants.
- Cashier and assistants.
- Contract clerks.
- Stenographers.
- Film inspectors.
- Projectionists.
- Film cutters.
- Disc record clerks.
- Typists.
- File clerks.
- Statistical clerks.
- Telephone operator.
- Information clerk.
- Porter.
- Watchman.

In addition to the foregoing, there are division managers, district managers and traveling auditors.

The number of exchanges ranges from 35 down to but a few; the last-named are, of course, those of small companies. These are in key cities and service exhibitors in specified territories.

Distribution costs fluctuate greatly, the average ranging between 30 and 35 per cent.

EXCHANGES IN THE UNITED STATES

ALBANY, N. Y.

COLUMBIA: 1050 Broadway.
EDUCATIONAL: 1050 Broadway.
FIRST GRAPHIC: 1046 Broadway.
FIRST NATIONAL: See Vitagraph.
MGM: 1060 Broadway.
PARAMOUNT: 33 Orange street.
RKO PATHE: 35 Orange street.
RKO RADIO: 1048 Broadway.
TIFFANY: See Educational.
UNIVERSAL: 1054 Broadway.
VITAGRAPH: 1056 Broadway.
SONO ART-WORLD WIDE: 1050 Broadway.

ATLANTA, GA.

BROMBERG, A. C.: 156 Walton street.
COLUMBIA: 131 Liberty street.
EDUCATIONAL: 162 Walton street.
ELTABRAN: 156 Walton street.
FIRST NATIONAL: See Vitagraph.
FOX: 162 Walton street, northwest.
MGM: 191 Walton street.
PARAMOUNT: 158 Walton street.
RKO PATHE: 164 Walton street.
RKO RADIO: 183 Walton street.
TIFFANY: See Educational.
UNITED ARTISTS: 154 Walton street.
UNIVERSAL: 193 Walton street.
VITAGRAPH: 163 Walton street.

BALTIMORE, MD.

APEX FILM EXCHANGE: 412 East Baltimore street.
CLOVER PROD.: 240 Fallsway street.
FAVORITE FILM CO., INC.: 143 East Elizabeth street.
FILM SERVICE: 228 North Gay street.
GLOBE FILM SERVICE: Haefels building.

BIRMINGHAM, ALA.

BROMBERG, ARTHUR C., ATTRACTIONS: 529 North 18th street.

BOSTON, MASS.

ACME DIST.: 16 Piedmont street.
ADAMS, J. K.: 20 Winchest street.
BENSAM PICTURES: 28 Piedmont street.
COLUMBIA: 10 Piedmont street.
CONSOLIDATED: 12 Piedmont street.
EDUCATIONAL: 57 Church street.
FIRST DIVISION: 19 Piedmont street.
FIRST NATIONAL: See Vitagraph.
FOX: 78 Broadway.
HI-MARK: 44 Church street.
INDEPENDENT FILMS: 10 Piedmont street.
MGM: 46 Church street.
PARAMOUNT: 58 Berkeley street.
RKO PATHE: 39 Church street.
RKO RADIO: 59 Church street.
RAYART: 54 Piedmont street.
ROYAL FILMS: 46 Church street.
SCREEN ART PICTURES: 42 Melrose street.
SUPER FEATURES, INC.: 28 Piedmont street.
SPECIALTY FILM: 14 Melrose street.
TIFFANY: See Educational.
UFA-EASTERN DIVISION: 28 Piedmont street.
UNITED ARTISTS: 13 Stanhope street.
UNIVERSAL: 37 Piedmont street.
VITAGRAPH: 52 Church street.
WORLD-ART PICTURES: 28 Piedmont street.

BUFFALO, N. Y.

CELEBRITY PRODUCTIONS: 505 Pearl street.
COLUMBIA: 505 Pearl street.
EDUCATIONAL: 505 Pearl street.
FIRST GRAPHIC: 505 Pearl street.
FIRST NATIONAL: See Vitagraph.
FOX: 496 Pearl street.
MGM: 509 Pearl street.
PARAMOUNT: 4646 Franklin street.
RKO PATHE: 505 Pearl street.
RKO RADIO: 505 Pearl street.
TIFFANY: See Educational.
UNITED ARTISTS: 505 Pearl street.
UNIVERSAL: 505 Pearl street.
VITAGRAPH: 470 Franklin street.

BUTTE, MONT.

COLUMBIA: 51 West Broadway.
MGM: 38 West Broadway.
PARAMOUNT: 55 West Granite street.
RKO PATHE: 116 West Granite street.
RKO RADIO: 116 West Granite street.
UNITED ARTISTS: 38 West Broadway.
UNIVERSAL: 23 South Montana street.

CHARLESTON, W. VA.

CHARLESTON FILM: 811 Virginia street, East.
COLUMBIA: 707 Dryden street.
UNIVERSAL: 225 Hale street.

CHARLOTTE, N. C.

BROMBERG, A. C.: 505 West Fourth street.
COLUMBIA: 219 West Fourth street.
EDUCATIONAL: Second and Poplar streets.
FIRST NATIONAL: See Vitagraph.
FOX: 505 West Fourth street.
MGM: 426 West Fourth street.

PARAMOUNT: 309 South Church street.
RKO PATHE: 221 West Fourth street.
RKO RADIO: 213 South Mint street.
RKO RADIO: 2011 Jackson street.
UNITED ARTISTS: Second and Poplar streets.
UNIVERSAL: 313 South Church street.
VITAGRAPH: 311 South Church street.
WORLD WIDE PRODUCTIONS: Second and Poplar streets.

CHICAGO, ILL.

BLAND BROS.: 1018 South Wabash avenue.
COLUMBIA: 831 South Wabash avenue.
DAILY NEWS SERVICE: 15 North Wells street.
EDUCATIONAL: 829 South Wabash avenue.
EXCLUSIVE FILM: 732 South Wabash avenue.
FIRST NATIONAL: See Vitagraph.
FOX: 910 South Wabash avenue.
GREIVER: 831 South Wabash avenue.
JUDELL: 829 South Wabash avenue.
M. & M. EXCHANGE: 808 South Wabash avenue.
MGM: 1327 South Wabash avenue.
PARAMOUNT: 1306 South Michigan avenue.
RKO PATHE: 1023 South Wabash avenue.
PILGRIM: 26 East Eighth street.
RKO RADIO: 908 South Wabash Avenue.
SECURITY: 808 South Wabash avenue.
TIFFANY: See Educational.
UNITED ARTISTS: 802 South Wabash avenue.
UNIVERSAL: 831 South Wabash avenue.
UNIVERSITY CINEMA SERVICE: 806 South Wabash avenue.
WABASH: 1018 Wabash avenue.
VITAGRAPH: 1307 South Wabash avenue.
WESTERN FEATURE: 1018 South Wabash avenue.

CINCINNATI, OHIO

COLUMBIA: 1634 Central parkway.
EDUCATIONAL: 1634 Central parkway.
EXCELSIOR: 459 East Fifth street.
FIRST NATIONAL: See Vitagraph.
FISCHER FILM EXCHANGE: 1635 Central parkway.
FOX: 1638 Central parkway.
MGM: 1638 Central parkway.
MOTION PICTURE SERVICE: Broadway Film building.
PARAMOUNT: 1214 Central parkway.
RKO PATHE, INC.: 1634 Central parkway.
RKO RADIO: 1634 Central parkway.
STANDARD: 1634 Central parkway.
TIFFANY: See Educational.
UNITED ARTISTS: 1634 Central parkway.
UNIVERSAL: 1634 Central parkway.
VITAGRAPH: 1208 Central parkway.

CLEVELAND, OHIO

COLUMBIA: 629 Film Exchange building.
EDUCATIONAL: 507 Film Exchange building.
FIRST NATIONAL: See Vitagraph.
FISCHER FILM: 518 Film Exchange building.
FOX: 2219 Payne avenue.
IMPORT FILM: 212 Film Exchange building.
INDEPENDENT PICTURES: 706 Film Exchange building.
IVANHOE: 401 Film Exchange building.
MGM: 2346 Payne avenue.
PARAMOUNT: 1735 East 23rd street.
REX FILM: 219 Film Exchange building.
RKO PATHE: 2340 Payne avenue.
RKO RADIO: 1745 East 23rd street.
STANDARD: 600 Film Exchange building.
SELECTED PICTURES: 401 Film Exchange building.
TIFFANY: See Educational.
TRI-STATE: 208 Film Exchange building.
UNITED ARTISTS: 1611 East 21st street.
UNIVERSAL: 2342 Payne avenue.
VITAGRAPH: 2300 Payne avenue.

COLUMBUS, OHIO

OHIO FILM & AERIAL: 218½ North High street.
PARAMOUNT: 251 North Fifth street.

DALLAS, TEXAS

ALLIED FILM: 308 South Harwood street.
COLUMBIA: 304 South Harwood street.
EDUCATIONAL: 302½ South Harwood street.
FIRST NATIONAL: See Vitagraph.
FOX: 306 South Jefferson street.
LONE STAR FILMS: 304½ Harwood street.
MGM: 2013 Jackson street.
PARAMOUNT: 300 South Jefferson street.
PENNY, DICK: 203 Melba Theater building.
RKO PATHE: 320 South Harwood street.
RKO RADIO: 2011 Jackson street.
SQUARE-DEAL: Film Exchange building.
SYNDICATE: Film Exchange building.
TIFFANY: See Educational.
UNITED ARTISTS: 308 South Harwood street.
UNIVERSAL: 308 South Harwood street.
VITAGRAPH: 308 Park street.

DENVER, COL.

COLUMBIA: 2071 Broadway.
EDUCATIONAL: 2144 Champa street.
FIRST NATIONAL: See Vitagraph.
FOX: 2140 Champa street.
MGM: 805 21st street.

MILE HIGH FILM EXCHANGE: 828 21st street.
PARAMOUNT: 1625 Court place.
RKO PATHE: 2165 Broadway.
RKO RADIO: 809 21st street.
SHEFFIELD EXCHANGE SYSTEM: 2075 Broadway.
TIFFANY: See Educational.
UNITED ARTISTS: 2065 Broadway.
UNIVERSAL: 801 21st street.
VITAGRAPH: 2115 Champa street.

DES MOINES, IA.

COLUMBIA: 1005 High street.
EDUCATIONAL: 1005 High street.
FIRST NATIONAL: See Vitagraph.
FOX: 1022 High street.
MGM: 1111 High street.
PARAMOUNT: 1117 High street.
RKO PATHE: 1003½ High street.
RKO RADIO: 915 Grand avenue.
TIFFANY: See Educational.
UNIVERSAL: 1001½ High street.
VITAGRAPH: 1001 High street.

DETROIT, MICH.

CAPLAN, SAM: Film Exchange building.
COLUMBIA: 610 Film Exchange building.
CRESCENT: 414 Film Exchange building.
EDUCATIONAL: 710 Film Exchange building.
EXCELLENT: 518 Film Exchange building.
FAVORITE: 612 Film Exchange building.
FIRST NATIONAL: See Vitagraph.
FOX: 66 Sibley street.
GRAPHIC: 610 Film Exchange building.
MGM: 400 Film Exchange building.
METROPOLITAN: 700 Film Exchange building.
PARAMOUNT: 2949 Cass avenue.
RKO PATHE: 210 Film Exchange building.
RKO RADIO: 310 Film Exchange building.
STANDARD: 500 Film Exchange building.
TIFFANY: See Educational.
UNITED ARTISTS: 422 Film Exchange building.
UNIVERSAL: 2310 Cass avenue.
VITAGRAPH: 2300 Cass avenue.

FARGO, N. D.

DAKOTA FILM: 110 North Fifth street.

HOUSTON, TEX.

HOUSTON FILM: 2207 Washington avenue.

INDIANAPOLIS, IND.

BIG FEATURE: 400 North Illinois street.
COLUMBIA: 448 North Illinois street.
EDUCATIONAL: 120 West Michigan street.
FIRST NATIONAL: See Vitagraph.
FOX: 326 North Illinois street.
MGM: 438 North Illinois street.
MIDWEST: 218 Wimmer building.
PARAMOUNT: 116 West Michigan street.
RED SEAL: 406 North Illinois street.
RKO PATHE: 120 West Michigan street.
RKO RADIO: 428 North Illinois street.
SECURITY: 404 North Illinois street.
TIFFANY: See Educational.
UNITED ARTISTS: 408 North Illinois street.
UNIVERSAL: 326 North Illinois street.
VITAGRAPH: 120 West Michigan street.

JACKSONVILLE, FLA.

PARAMOUNT: 110 North Lee street.
RKO RADIO: 1262 West Adams street.

KANSAS CITY, MO.

COLUMBIA: 113 West 17th street.
EDUCATIONAL: 130 West 18th street.
FIRST NATIONAL: See Vitagraph.
FOX: 1901 Wyandotte street.
INDEPENDENT: 115 West 18th street.
LIBERTY: 1818 Wyandotte street.
MGM: 19th and Central.
MIDWEST: 110 West 18th street.
PARAMOUNT: 1800 Wyandotte street.
RKO PATHE: 111 West 17th street.
RKO RADIO: 1717 Wyandotte street.
TIFFANY: See Educational.
UNITED ARTISTS: 1706 Baltimore avenue.
UNIVERSAL: 1710 Wyandotte street.
VITAGRAPH: 1701 Wyandotte street.

LITTLE ROCK, ARK.

HOME STATE: 108 South Cross street.

LOS ANGELES, CAL.

ACME: 1906 South Vermont avenue.
ALL-STAR FEATURE: 1910 South Vermont avenue.
ANCHOR FILM DIST.: 6912 Hollywood boulevard.
COLUMBIA: 1914 South Vermont avenue.
COOPERATIVE: 1912 South Vermont avenue.
EDUCATIONAL: 1920 South Vermont avenue.
FIRST NATIONAL: See Vitagraph.
FOX: 2019 South Vermont avenue.
HICKEY, GEORGE A.: 1620 Cordova.
MGM: 1620 Cordova.
PARAMOUNT: 1980 South Vermont avenue.
RKO PATHE: 1926 South Vermont avenue.
RKO RADIO: 1924 South Vermont avenue.

STANDARD MOTION PICTURE SERVICE, INC.:
1906 South Vermont avenue.
SUPREME: 1910 South Vermont avenue.
TIFFANY: See Educational.
UNITED ARTISTS: 1966 South Vermont avenue.
UNIVERSAL: 1960 South Vermont avenue.
VITAGRAPH: 1968 South Vermont avenue.

LOUISVILLE, KY.

AMERICAN: Alamo Theatre building.
BIG FEATURE RIGHTS: 917 West Jefferson street.
EDUCATIONAL: 917 West Jefferson street.
TIFFANY: See Educational.

MEMPHIS, TENN.

COLUMBIA: 416 South Second street.
FIRST NATIONAL: See Vitagraph.
FOX: 397 South Second street.
HOME STATE FILM CO.: 108 South Cross street.
MGM: 494 South Second street.
PARAMOUNT: 265 South Front street.
RKO PATHE: 302 Mulberry street.
RKO RADIO: 492 South Second street.
UNIVERSAL: 399 South Second street.
VITAGRAPH: 500 South Second street.

MILWAKUEE, WIS.

BAIER FILM: 713 Wells street.
CELEBRATED PLAYERS: 715 Wells street.
COLUMBIA: 345 Eighth avenue.
CONTINENTAL: 108 Ninth street.
EDUCATIONAL: 814 North 11th street.
FIRST NATIONAL: See Vitagraph.
FOX: 292 Eighth street.
FRACKMAN FILM: 713 Wells street.
KAY-BEE: 713 Wells street.
LUDWIG: 721 Wells street.
MGM: 726 State street.
MIDWEST: 145 Seventh street.
PARAMOUNT: 335 Eighth street.
RED SEAL: 713 Wells street.
REGAL: 210 11th street.
RKO PATHE: 104 Ninth street.
RKO RADIO: 341 Eighth street.
TIFFANY: See Educational.
UNIVERSAL: 717 Wells street.
VITAGRAPH: 149 Seventh street.

MINNEAPOLIS, MINN.

CELEBRATED: 70 Glenwood avenue.
COLUMBIA PICTURES CORP.: 66 Loeb arcade.
EDUCATIONAL FILM EXCHANGE: 1111 First
avenue, North.
ELLIOT, F. YORK: 316 Film Exchange building.
EQUITABLE: 502 Film Exchange building.
FIRST NATIONAL: See Vitagraph.
FOX: 36 Glenwood avenue.
MGM: 74 Glenwood avenue.
PARAMOUNT: 1100 First avenue, North.
RKO PATHE: 72 Glenwood avenue.
RKO RADIO: 42 Glenwood avenue.
SCREEN CLASSICS: 319 Loeb arcade.
TIFFANY: See Tiffany.
UNITED ARTISTS: 1109 First avenue, North.
UNIVERSAL: 1105 First avenue, North.
VITAGRAPH: 954 First avenue, North.

NEW HAVEN, CONN.

COLUMBIA: 134 Meadow street.
EDUCATIONAL: 134 Meadow street.
FIRST NATIONAL: See Vitagraph.
FOX: 114 Meadow street.
MGM: 134 Meadow street.
PARAMOUNT: 134 Meadow street.
RKO PATHE: 134 Meadow street.
RKO RADIO: 134 Meadow street.
TIFFANY: See Educational.
UNITED ARTISTS: 134 Meadow street.
UNIVERSAL: 126 Meadow street.
VITAGRAPH: 134 Meadow street.
WORLD ART PICTURES: 148 Meadow street.

NEW ORLEANS, LA.

BROMBERG ATTRACTIONS: 1101 Perdido street.
COLUMBIA: 1307 Tulane street.
EDUCATIONAL: 220 South Liberty street.
FIRST NATIONAL: See Vitagraph.
FOX: 218 South Liberty street.
MGM: 223 South Liberty street.
PARAMOUNT: 215 South Liberty street.
RKO PATHE: 221 South Liberty street.
RKO RADIO: 419 Dryades street.
TIFFANY: See Educational.
UNITED ARTISTS: 147 South Liberty street.
UNIVERSAL: 145 South Liberty street.
VITAGRAPH: 150 South Liberty street.

NEW YORK, N. Y.

AMKINO: 723 Seventh avenue.
AYWON: 729 Seventh avenue.
BELL PICTURES: 630 Ninth avenue.
BIG 4 FILM CORP.: 130 West 46th street.
BIG THREE: 630 Ninth avenue.
BIG "U" (UNIVERSAL): 622 Ninth avenue.
BILTMORE PICTURES: 630 Ninth avenue.
CAPITAL FILM: 630 Ninth avenue.
CASTLE FILMS: 630 Ninth avenue.
COLUMBIA PICTURES: 630 Ninth avenue.
COSMOS: 630 Ninth avenue.
DORA: 630 Ninth avenue.

EDUCATIONAL: 630 Ninth avenue.
FILM EXCHANGE: 729 Seventh avenue.
FIRST DIVISION: 630 Ninth avenue.
FIRST NATIONAL: See Vitagraph.
FITZ PATRICK: 729 Seventh avenue.
FOX: 345 West 44th street.
HOLLYWOOD: 630 Ninth avenue.
INDUSTRIAL FILMS: 622 Ninth avenue.
INTERNATIONAL PHOTOPLAY: 218 West 42nd
street.
MGM: 630 Ninth avenue.
NEW ERA EXCHANGE: 630 Ninth avenue.
PARAMOUNT: 331 West 44th street.
RKO PATHE SHORT SUBJECT EXCHANGE: 35
West 45th street.

RKO PATHE: 622 Ninth avenue.
RKO RADIO: 630 Ninth avenue.
STATES CINEMA: 729 Seventh avenue.
TIFFANY: See Educational.
UNITED ARTISTS: 622 Ninth avenue.
UNIVERSAL: 622 Ninth avenue.
VITAGRAPH: 321 West 44th street.
WORLDART PICTURES CO., INC.: 630 Ninth
avenue.

OKLAHOMA CITY, OKLA.

BROMBERG (ALLIED FILM CO.): 704 West Grand
avenue.
COLUMBIA: 702 West Grand avenue.
EDUCATIONAL: 702½ West Grand avenue.
FIRST NATIONAL: See Vitagraph.
FOX: 521 South Robinson street.
MGM: 515 South Robinson street.
MID-WEST: 125 South Hudson street.
PARAMOUNT: 701 West Grand avenue.
RKO PATHE: 515 South Robinson street.
RKO RADIO: 706 West Grand avenue.
SYNDICATE: 119 South Hudson street.
SPECIAL PICTURES: Film building, 705 West
Grand avenue.
TIFFANY: See Educational.
UNIVERSAL: 519 West Main street.
VITAGRAPH: 115 South Hudson street.

OMAHA, NEB.

CAPITAL PICTURES CORP.: 1508 Davenport
street.
COLUMBIA: 1514 Davenport street.
EDUCATIONAL: 1508 Davenport street.
FIRST NATIONAL: See Vitagraph.
FOX: 1509 Chicago street.
LIBERTY: 1524 Davenport street.
MGM: 1512 Davenport street.
PARAMOUNT: 1610 Davenport street.
RKO PATHE: 1508 Davenport street.
RKO RADIO: 1508 Davenport street.
SECURITY: 1506 Davenport street.
TIFFANY: See Educational.
UNITED ARTISTS: 1508 Davenport street.
UNIVERSAL: 1513 Davenport street.
VITAGRAPH: 1511 Davenport street.

PHILADELPHIA, PA.

CAPITAL: 1314 Vine street.
COLUMBIA: 1232 Vine street.
CONSOLIDATED: 1237 Vine street.
EDUCATIONAL: 1309 Vine street.
FIRST NATIONAL: See Vitagraph.
FOX: 310 North 13th street.
GOLD MEDAL: 1339 Vine street.
INTERSTATE (UNIVERSAL): 1308 Vine street.
LIBERTY: 1339 Vine street.
MASTERPIECE: 329 Vine street.
MGM: 1228 Vine street.
PARAMOUNT: 1201 Vine street.
PHILADELPHIA EXCHANGE: 1333 Vine street.
RKO PATHE: 1224 Vine street.
RKO RADIO: 310 North 13th street.
SUCCESS: 1239 Vine street.
TIFFANY: See Educational.
UNITED ARTISTS: 1235 Vine street.
UNIVERSAL (INTERSTATE): 1308 Vine street.
VITAGRAPH: 1225 Vine street.

PITTSBURGH, PA.

ALEXANDER FILM SERVICE, INC.: 1024 Forbes
street.
COLUMBIA: 1623 Boulevard of Allies.
EDUCATIONAL: 1014 Forbes street.
FIRST NATIONAL: See Vitagraph.
FOX FILM CORP.: 1014 Forbes street.
INDEPENDENT PHOTOPLAY: 1030 Forbes street.
MGM: 1633 Boulevard of Allies.
PARAMOUNT: 1727 Boulevard of Allies.
PINKNEY FILM SERVICE: 1028 Forbes street.
PROGRESS FILM SERVICE, INC.: 1030 Forbes
street.
RKO PATHE: 1623 Boulevard of Allies.
RKO RADIO: 1623 Boulevard of Allies.
STANDARD FILM: 1018 Forbes street.
TIFFANY: See Educational.
UNITED ARTISTS: 1014 Forbes street.
UNIVERSAL: 1709 Boulevard of Allies.
VITAGRAPH, INC.: 1014 Forbes street.

PORTLAND, ME.

AMERICAN FEATURE: 388 Congress street.
PARAMOUNT: 263 South Johns street.
UNITED ARTISTS: 614 Fidelity building.

PORTLAND, ORE.

COLUMBIA: 124 North 12th street.
EDUCATIONAL: 126 North 12th street.
FIRST NATIONAL: See Vitagraph.
FOX: 128 North 12th street.
MGM: 451 Glisan street.
PARAMOUNT: 201 North 19th street.
RKO PATHE: 443 Glisan street.
RKO RADIO: 203 North 19th street.
STAR: 444 Glisan street.
SHEFFIELD EXCHANGES: 464 Glisan street.
TIFFANY: See Educational.
UNIVERSAL: 445 Glisan street.
VITAGRAPH: 441 Glisan St.

ST. LOUIS, MO.

COLUMBIA PICTURES CORP.: 3306 Olive street.
EDUCATIONAL: 3334 Olive street.
FIRST NATIONAL: See Vitagraph.
FOX FILM CORP.: 3316 Olive street.
MGM: 3010 Olive street.
PARAMOUNT: 3201 Olive street.
PREMIER PICTURES CORP.: 3308 Olive street.
PROGRESSIVE PICTURES: 3320 Lindell boulevard.
RKO PATHE: 3318 Olive street.
RKO RADIO: 3312 Olive street.
TIFFANY: See Educational.
UNITED ARTISTS: 3310 Lindell boulevard.
UNIVERSAL: 3320 Olive street.
VITAGRAPH: 3214 Olive street.

SALT LAKE CITY, UTAH

COLUMBIA: 258 East First South street.
EDUCATIONAL: 214 East First South street.
FIRST NATIONAL: See Vitagraph.
FOX: 216 East First street.
MGM: 204 East First South street.
PARAMOUNT: 200 East First South street.
RKO PATHE: 206 East First street.
RKO RADIO: 256 East First South street.
SHEFFIELD: 252 East First South street.
TIFFANY: See Educational.
UNITED ARTISTS: 254 East First South street.
Universal: 208 East First street.
Vitagraph: 210 East First South street.

SAN ANTONIO, TEXAS

PARAMOUNT: 501 Soledad street.
UNIVERSAL: 610 Soledad street.

SAN FRANCISCO, CAL.

AMERICAN EDUCATIONAL: 290 Turk street.
COLUMBIA: 177 Golden Gate avenue.
COOPERATIVE: 284 Turk street.
EDUCATIONAL: 191 Golden Gate avenue.
E. L. C. CO.: 298 Turk street.
FIRST NATIONAL: See Vitagraph.
FOX: 308 Turk street.
GOODWILL, INC.: 298 Turk street.
INDEPENDENT: 177 Golden Gate avenue.
LEAVITT CINE: 565 Market street.
MGM 259 Hyde.
PARAMOUNT: 201 Golden Gate avenue.
RKO PATHE: 321 Turk street.
RED SEAL: 209 Golden Gate avenue.
RKO RADIO: 310 Turk street.
SUPREME: 294 Turk street.
TIFFANY: See Educational.
UNITED ARTISTS: 229 Golden Gate avenue.
UNIVERSAL: 129 Hyde.
VITAGRAPH: 140 Leavenworth street.

SEATTLE, WASH.

COLUMBIA: 2404 First avenue.
EDUCATIONAL: 2415 Second avenue.
FIRST NATIONAL: See Vitagraph.
FOX: 2316 Second avenue.
G. & H.: 3419 Second avenue.
HURST, P. C.: 2419 Second avenue.
MGM: 2401 Second avenue.
MONARCH: 2419 Second avenue.
PARAMOUNT: 2413 Second avenue.
RKO PATHE: 2312 Second avenue.
RKO RADIO: 2407 Second avenue.
SHEFFIELD EXCHANGE SYSTEM: 2418 Second
avenue.
TIFFANY: See Educational.
UNITED ARTISTS: 2403 Second avenue.
UNIVERSAL: 2421 Second avenue.
VITAGRAPH: 2422 Second avenue.

SIoux FALLS, S. D.

PARAMOUNT: 318 South Main street.
RKO RADIO: 121 West Twelfth street.
UNIVERSAL: 221 South Main street.

SYRACUSE, N. Y.

ADVANCE PICTURES: 549 South Salina street.
QUALTOPLAY: Burt and Montgomery streets.
THEATRE OWNERS ASSOCIATION: Nicolle
hotel.
UNITED ARTISTS: 502 Loeb Arcade.
UNIVERSAL: 1105 First avenue.
VITAGRAPH: 70 Glenwood avenue.

WASHINGTON, D. C.

COLUMBIA: 916 G street, Northwest.
EDUCATIONAL: 916 G street, Northwest.

FIRST NATIONAL: See Vitagraph.
 FOX: 932 Jersey Avenue, Northwest.
 LIBERTY: 916 G street, Northwest.
 MGM: 1009 New Jersey avenue, Northwest.
 PARAMOUNT: 1101 North Capitol avenue.
 PROGRESS: 916 G street, Northwest.
 RKO PATHE: 916 G street, Northwest.
 RKO RADIO: 924 New Jersey avenue, Northwest.
 TIFFANY: See Educational.
 UNITED ARTISTS: 916 G street, Northwest.
 UNIVERSAL: 924 New Jersey avenue, Northwest.
 VITAGRAPH: 916 G street, Northwest.

FIRST NATIONAL: See Vitagraph.
 FOX: 400 Film Exchange building.
 REGAL: 303 Film Exchange building.
 RKO RADIO: 503 Film Exchange building.
 TIFFANY: See Educational.
 UNITED ARTISTS: 403 Film Exchange building.
 VITAGRAPH, LTD.: 330 Film Exchange building.

New York City.....	14.53	15.49
Oklahoma City.....	1.45	1.52
Omaha.....	1.26	2.27
Philadelphia.....	6.33	6.01
Pittsburgh.....	4.11	3.89
Portland, Ore.....	1.05	1.19
St. Louis.....	2.40	2.25
Salt Lake City.....	1.25	1.25
San Francisco.....	3.23	3.11
Seattle.....	1.72	1.65
Washington, D. C.....	3.40	3.08

Sales Percentages

Basic territorial sales percentages which are used by national distributors in the U. S. remain practically unchanged despite the new developments under sound, a survey in February showed.

In the case of state right distribution percentages, and those involving foreign markets, there still prevails the same condition of uncertainty which existed at sound's inception.

The following chart gives in detail average key-city distribution percentages of national distributors, and a comparison with sales percentages in 1928 when sound first obtained a strong foothold on the industry's structure:

Territories of Nat'l Distribs.	1928 Sales Percentages	1931 Sales Percentages
Alhany.....	1.76%	1.67%
Atlanta.....	2.92	3.10
Boston.....	6.58	7.27
Buffalo.....	2.86	2.87
Charlotte.....	1.30	1.33
Chicago.....	6.74	6.26
Cincinnati.....	3.39	3.28
Cleveland.....	4.06	4.02
Dallas.....	3.25	3.08
Denver.....	1.50	1.55
Des Moines.....	1.47	1.61
Detroit.....	4.01	3.86
Indianapolis.....	2.50	2.46
Kansas City.....	2.33	2.73
Los Angeles.....	3.63	3.35
Louisville.....	1.21	1.79
Memphis.....	1.03	1.01
Milwaukee.....	2.23	2.27
Minneapolis.....	2.72	2.51
New Haven.....	1.88	1.90
New Orleans.....	1.71	1.37

Totals100.00% 100.00%

This table represents the average basic sales split-up of the entire industry. The percentages were compiled by obtaining sales percentage charts from leading national distributors, and from these an average chart was obtained.

The only appreciable changes were in Boston and New York territories, each of which now contribute close to one per cent more gross rentals than in 1928.

The chart, aside from indicating how the various territories contribute to each dollar grossed by national companies, tells to what extent new theatre construction has hit various sectors in the past few years.

Territories which now contribute lower gross rentals than three years ago, include:

Albany, Cleveland, Indianapolis, Memphis, New Haven and Seattle, all of which have dropped less than one-tenth of one per cent.

Denver, Detroit, Minneapolis, Pittsburgh, St. Louis and San Francisco, all off less than one-quarter of one per cent.

Cincinnati, Chicago, Kansas City, Los Angeles, New Orleans, Philadelphia and Washington, which have dropped less than one-half of one per cent.

Territories which now contribute more gross rentals than three years ago, include:

Atlanta, up two-tenths of 1%; Boston, up seven-tenths of 1%; Buffalo, up .01; Charlotte, .03; Denver, .05; Des Moines, .12; Louisville, .58; Milwaukee, .04; New York City, .96; Oklahoma, .07; Omaha, .01; Portland, Ore., .14; and Salt Lake City, which remains unchanged. (Note: Foregoing percentages are all less than one per cent.)

EXCHANGES IN CANADA

CALGARY, ALTA.

CANADIAN EDUCATIONAL FILMS, LTD.: 212 Traders building, 405 Eighth avenue.
 CANADIAN UNIVERSAL: 408 East Eighth street.
 COLUMBIA: Traders building, third floor.
 FAMOUS-LASKY: 320 Traders building.
 FIRST NATIONAL: See Vitagraph.
 FOX: 111 First street, West.
 REGAL FILMS, LTD.: 308 Traders building.
 RKO RADIO: 326 Traders building.
 TIFFANY: See Educational.
 UNITED ARTISTS: Traders building, 405 Eighth avenue.
 VITAGRAPH: 300 Traders building, 405 Eighth avenue.

MONTREAL, QUE.

CANADIAN EDUCATIONAL FILM, LTD.: 5909 Monkland avenue.
 CANADIAN UNIVERSAL FILMS, LTD.: 5907 Monkland avenue.
 CINEMATOGAPHE FRANCO CANADIAN: University Tower building.
 COLUMBIA PICTURES OF CANADA, LTD.: 5975 Monkland avenue.
 FAMOUS LASKY FILM SERVICE, LTD.: 5899 Monkland avenue.
 FILM DE LUXE: 660 St. Catherine West.
 FIRST NATIONAL: See Vitagraph.
 FOX FILM CORP.: 5903 Monkland avenue.
 REGAL FILMS, LTD.: 5905 Monkland avenue.
 RKO RADIO: 5911 Monkland avenue.
 TIFFANY: See Educational.
 UNITED ARTISTS CORP.: 5911 Monkland avenue.
 VITAGRAPH: 5957 Monkland avenue.

ST. JOHN, N. B.

CANADIAN EDUCATIONAL: 158 Union street (Box 132).
 CANADIAN UNIVERSAL: 162 Union street.
 COLUMBIA: 87 Union street.
 FAMOUS-LASKY FILM SERVICE: 133 Princess street.
 FIRST NATIONAL: See Vitagraph.
 FOX: 87 Union street.
 MARITIME (COLUMBIA): 87 Union street.
 REGAL FILM: 133 Princess street.
 RKO RADIO: 27 Prince William street.
 TIFFANY: See Educational.
 UNITED ARTISTS: 162 Union street.
 VITAL FILMS: 29 Prince William street.
 VITAGRAPH: 162 Union street.

TORONTO, ONT.

CANADIAN EDUCATIONAL: 277 Victoria street.
 CANADIAN UNIVERSAL: 277 Victoria street.
 COLUMBIA: 21 Wilton square.
 EXCELLENT: 6 Dundas street.
 FAMOUS-LASKY: 111 Bond street.
 FIRST NATIONAL: See Vitagraph.
 FOX: 287 Victoria street.
 GAUMONT BRITISH: 277 Victoria street.
 REGAL (Dist. for MGM and RKO Pathe): 277 Victoria street.
 TIFFANY: See Educational.
 UNITED ARTISTS: 277 Victoria street.
 VITAGRAPH: 21 Dundas street.

VANCOUVER, B. C.

CANADIAN EDUCATIONAL: 1218 Burrard street.
 CANADIAN UNIVERSAL: Exchange building.
 COLUMBIA: Exchange building.
 FAMOUS-LASKY: Exchange building.
 FIRST NATIONAL: See Vitagraph.
 FOX: 1210 Burrard street.
 GAUMONT BRITISH CORP. OF CANADA: See Tiffany.
 REGAL FILMS, LTD.: Exchange building.
 RKO RADIO: Exchange building.
 TIFFANY: See Educational.
 UNITED ARTISTS: Exchange building.
 VITAGRAPH: 1206 Burrard street.

WINNIPEG, MAN.

CANADIAN EDUCATIONAL: 504 Film Exchange building.
 CANADIAN UNIVERSAL: 502 Film Exchange building.
 COLUMBIA: 302 Film Exchange building.
 FAMOUS-LASKY: 500 Film Exchange building.

How Films Are Used in Instructional Work

Table I

RELATIVE FREQUENCY IN THE USE OF SUBJECT FILMS IN CONNECTION WITH CURRICULAR AND EXTRA CURRICULAR ACTIVITIES IN 517 PRIMARY AND SECONDARY SCHOOLS IN THE UNITED STATES

Subjects	Showing Per Cent		Showings Per Cent		Showings Per Cent	
	Total	Curricular	Curricular	Extra Curricular	Extra Curricular	Extra Curricular
Physical, Ed.....	3,186	7.22	2,151	4.88	1,035	2.34
Soc. Sciences.....	17,919	40.56	14,940	33.81	2,979	6.75
Natural Sci.....	11,919	26.18	8,825	19.98	3,094	7.00
English.....	1,826	4.13	1,385	3.13	441	1.00
Mathematics.....	230	.52	182	.41	48	.11
Commercial.....	1,721	3.89	1,052	2.38	669	1.51
Manual Arts.....	2,152	4.87	1,431	3.24	721	1.63
Home Economics.....	1,999	4.52	1,260	2.85	739	1.67
Professional.....	278	.63	111	.25	167	.38
General.....	1,017	2.30	128	.29	889	2.01
Agriculture.....	758	1.72	573	1.30	185	.42
Entertainment.....	949	2.15	87	.20	862	1.95
Safety.....	12	.02	6	.01	6	.01
News Reels.....	111	.25	81	.18	30	.07
Clubs.....	36	.08	9	.02	27	.06
Thrift.....	1	.00	1	.00	0	.00
Language.....	72	.16	72	.16	0	.00
Total.....	44,186	100.00	32,294	73.09	11,892	26.91

Table II

RELATIVE FREQUENCY IN WHICH FILMS WERE USED FOR CURRICULAR AND EXTRA CURRICULAR PURPOSES IN PRIMARY, JUNIOR AND SENIOR HIGH SCHOOLS

Subjects	Showings Total	Showings Per Cent		Showings Per Cent		Showings Per Cent	
		Elementary	Junior High	Junior High	Senior High	Senior High	Senior High
Physical Ed.....	3,186	1,009	2.28	814	1.84	1,363	3.08
Social Science.....	9,735	22.03	4,633	10.49	3,551	8.04	
Natural Science.....	11,919	4,303	9.74	3,280	7.42	4,336	9.81
English.....	1,826	540	1.22	552	1.25	734	1.66
Mathematics.....	230	72	.16	94	.21	64	.14
Commercial.....	1,721	272	.62	644	1.46	805	1.82
Manual Arts.....	2,152	519	1.17	739	1.67	894	2.02
Home Economics.....	1,999	453	1.03	616	1.39	930	2.10
Professional.....	278	35	.08	112	.25	131	.30
General.....	1,017	755	1.71	85	.19	177	.40
Agriculture.....	758	65	.15	110	.25	583	1.32
Entertainment.....	949	160	.36	288	.65	501	1.13
Safety.....	12	5	.01	5	.01	2	.00
News Reels.....	111	36	.08	30	.07	45	.10
Clubs.....	36	4	.01	13	.03	19	.04
Thrift.....	1	1	.00	0	.00	0	.00
Language.....	72	0	.00	15	.03	57	.13
Total.....	44,186	17,964	40.65	12,030	27.23	14,192	32.12

FOREIGN NOTES

A substantial return to healthy business in the motion picture industry in Europe in 1931-32, with the greatest competition in the history of the European film business, applying equally to American sound-film equipment companies, is forecast by George R. Canty, American trade commissioner at Paris, in the light of developments of the past year, as recorded in the annual resume by the U. S. Department of Commerce.

Gains in grosses of wired theatres, considerably offset the losses in silent smaller houses, except in Germany, and total receipts were greater than ever before, Canty said. New houses were erected in unprecedented numbers. Film production was infinitely better than silent film standards, with the exception of Germany. In general an optimistic trade feeling was prevalent in Great Britain and France.

In Germany, however, internal difficulties had their effect throughout the German-speaking market. Germany's film-control restrictions precluded the possibility of profitable importation of pictures, and the tariff of the Klanfilm-Tobis combination was so high as to make the entire German production industry suffer, except Ufa, which had a special contract.

Irregularity in method of film financing was another deterrent on the Continent. Most of the larger companies operate with public money, but Canty pointed out a hit or miss policy of borrowing against exorbitant interest rates.

Revival of international agreements for joint bilingual production, was in evidence though such agreements had suffered from unfitness to sound film conditions. Production in four or five languages was a spent policy, but there was a trend toward bilingual on distribution assurances.

Following is Canty's resume in part:

The British film business continued its rapid strides. Product was good, and the films produced were well supported by the public. That phase of the British film act obligating domestic exhibitors to show a certain footage of British film in proportion to the whole was less felt than heretofore. As a result, public confidence in the film business manifested a happy return.

In France the industry worked to capacity; in Germany it was one-sided; and in Italy it was at low ebb because of internal difficulties. In all other countries the situation ranged from indifferent to poor. The highest amount on record was put into European negative cost, and as considerable capital was required also to accomplish studio betterments, cinema construction, and reproducing installations, it was apparent that credit was plentiful. No evidence of a tendency to liberalize existing legislative restrictions, which would, in effect, ease the flow and increase the utility of this new capital investment, was seen.

Except in so far as domestic films were concerned, the distribution curve throughout Europe declined materially. This was essentially due to the general inability of exporting companies to meet foreign demand with their sound films. Innumerable films that otherwise might not ever have entered distribution, and many re-issues were released to meet the needs of unwired houses. Otherwise, the decline would have been greater.

The outstanding happening in the year's activities was the German-American sound-patents conference, the result of which provided for a complete interchange of patent rights and manufacturing and technical information, and the division of the world into three parts for equipment sales.¹ While the conference included certain German and American companies only, it was intended that the arrangements made would be available to all world companies. The conference put an end to European lawsuits filed against certain American companies for alleged patent infringements.

These suits had a retarding effect on the film business in general, and it was seen early that their continuance would cause an irreparable loss.

Film Production

It was previously predicted that the first definite evidence of public approval of the sound film would be the sign for European producers to mobilize their forces for the launching of serious production schedules. This is just what happened during 1930, after very dismal results during the previous year, when the transition period started.

Accurate information of the results of the year under review is not entirely available, inasmuch as complete statistics are not kept regularly in Europe. The situation is made more difficult because in the few leading countries of production, where a reasonable attempt is made to keep statistics, no records have been made of foreign versions of domestically made features. Thus, in France, for example, it is possible

which 82 per cent of the European output occurred. The output of the smaller countries was maintained quantitatively, very likely because producers were experimenting with the theory that their products would be acceptable because of national characteristics. These national films suffered in export sales, owing to language barriers. It is questionable whether the smaller countries can continue successfully with their relatively limited production plans.

Wherever total features in the accompanying table were less in 1930 than in 1929, the real situation was worse than the figures indicate, inasmuch as a great many out-of-date or inferior films were released because of the market scarcity of sound films. Otherwise the old films would probably not have been distributed. For the most part they helped exhibitors to fill play dates, but failed to attract the customary remunerative rentals. Incidentally, the number of subjects in the various 1930 totals was obviously less than the figures indicate, since separate count was

Country	1929		1930	
	Feature films produced	Estimated cost	Feature films produced	Estimated cost
Austria	19	\$ 275,000	12	\$ 300,000
Baltic States	6	14,500	3	26,000
Belgium	4	60,000	—	—
Bulgaria	4	8,000	—	—
Czechoslovakia	25	300,000	23	750,000
Denmark	2	70,000	7	450,000
Finland	4	40,000	1	15,000
France	52	2,080,000	160	7,200,000
Germany	192	8,000,000	193	12,500,000
Great Britain	40	3,200,000	135	10,000,000
Greece	2	6,000	7	45,000
Hungary	4	70,000	4	100,000
Italy	4	100,000	7	350,000
Norway	3	75,000	2	25,000
Poland	12	180,000	7	210,000
Portugal	2	8,000	5	185,000
Rumania	4	19,000	6	50,000
Spain	29	300,000	10	200,000
Sweden	12	325,000	14	600,000
Switzerland	—	—	1	24,000
Turkey	1	5,000	—	—
Total	412	\$15,135,500	597	\$33,030,000

The table shows the estimated total number of feature films made during 1930, by countries, together with estimated negative costs involved, as compared with the previous year. In percentage figures the results for 1930, as compared with 1929, show an increase of 45 per cent in the number of films produced and 118 per cent increase in negative costs.

to determine from the data of the censorship office the number of French films produced locally, but as regards foreign versions that are not required to be censored in the country of origin, the figures had to be based on information received from several unofficial sources. In addition, there are isolated cases where a film which was produced in one country, where no sound studios existed or were available, was sent to another for sound recording, and then entered on the records as having been produced in both countries. There are also many cases where old silent films were sound-scored during 1930 and then entered as part of the production of that year.

In the compilation of available figures it has been decided that it would be better to count original productions and their foreign versions separately, and also to list as current productions any old silent films that were sound-scored. In France, for instance, 94 domestically made features were censored in France, and 66 foreign versions that were not censored locally were made for export. Therefore, for the purposes of this review, 94 plus 66, or 160 features were turned out during the year.

The bulk of European film production continued to center in Great Britain, Germany, and France, in

made of films in their silent, sound, and foreign versions.

New Motion Picture Theatre Construction

A great many small theatres, whose ultimate elimination was foreseen some time ago, were discontinued during 1930, but the seatage loss thereby was probably recompensed by the many theater renovations and enlargements that also occurred. Accurate statistics of these changes have never been kept throughout Europe, but from the point of view of business, the trend is encouraging, for the smaller houses eliminated would probably never have been able to show sound films.

The results for 1930 in the construction of new cinemas show a decidedly upward movement. Not only do these new houses hulk large in number, but most of them appear to have been erected with a view for their future possibilities and were therefore well located. During 1930, 478 houses with 467,568 seats were added in Europe, as compared with 439 cinemas and 383,550 seats during 1929. The 1930 gain over the previous year was, therefore, 39 new houses and 84,018 seats.

As was to be expected, the bulk of the cinema con-

Item	1923	1929	Number	1930
				Per cent change from 1929
Germany:				
Total features	520	426	305	---29.6
American features	205	142	97	---31.6
Percentage of market—				
German	42.5	45.1	50.4	+ 5.3
American	39.4	33.3	31.0	--- 2.3
Other foreign	18	21.6	18.6	--- 3.0
France:				
Total features	583	437	478	+ 9
American features	313	211	237	+12
Percentage of market—				
French	16.1	11.9	19.4	+ 7.5
American	53.7	48.3	49.6	+ 1.3
Other foreign	30.2	40.0	31.0	--- 9
Great Britain: Total features	778	758	873	+15.3

*American current films were practically all off the French market for six months during 1929 because of film quota difficulties.

The table shows the number of feature films censored during 1930 in Germany, France, and Great Britain, the origin of those reviewed in the first two, and the change from 1929.

struction took place in Great Britain, Germany, and France, the three principal film markets of Europe. Whatever was done in other countries was courageous, however, since conditions were generally against such investments.

The year was discouraging for American film sales, and the number of American releases was lower than for many years past.

As a single exception, the British situation was excellent. American business there was unquestionably the best on record. The continued progress in the equipping of cinemas for the reproduction of sound films, the addition of many new theaters, the fact that American dialogue features constituted no problem to the English-speaking public, the absence of new quota difficulties, and the acknowledged success of the British industry itself, which was reflected in greater interest in the motion picture as a form of entertainment—all tended to help American business.

Results in Germany, France, and Italy, however, were disappointing. In Germany a tighter film-control measure adversely affected American possibilities, though this restriction was tempered somewhat by the fact that the American industry found it extremely difficult to meet local demand with German dialogue films from the United States. As a consequence, the number of American films on the German market was lower than for a decade, at least.

In France results were somewhat better. Film business in general was good, although two French companies practically monopolizing theater circuits, severely handicapping American release possibilities, as the French industry was turning out a record number of feature films. One leading American company inaugurated its policy of production in France of multi-lingual versions and met with satisfactory success in view of the multitude of new problems involved.

In Italy the continued enforcement of an official ruling preventing the exhibition of films in foreign dialogue, together with an evident dislike of the calibre of dialogue films in the local language, reduced the situation to its lowest ebb in years. Italian patrons have now had two successive years of indifferent motion-picture entertainment.

In other countries where English, French, or Spanish is either the first or second language, or approximately so, such as Scandinavia, Spain, Rumania, Greece, Turkey, results in view of already described limitations were satisfactory enough. But in other countries, where German is the first or, definitely, the second language (Poland and Czechoslovakia excluded), American film business suffered appreciably. Such countries are the Netherlands, Switzerland, Austria, Hungary, Yugoslavia, and Bulgaria. American prestige was satisfactorily maintained in Czechoslovakia and Poland, even though German is the second language of these countries, but this was purely because of present national feelings against the use of the German tongue. (In Poland a Government ban exists against the showing of German dialogue films.)

While 1930 may be recorded as the most difficult year since American film distribution in Europe achieved any importance, it is not yet certain, at least in so far as several American companies are concerned, that the crisis has yet been reached. Most American companies regard continental production for foreign-speaking markets with apprehension, because of such factors as recording and distributing costs, where certain foreign sound equipment is concerned, the limited outlet in "wired" cinemas, and local distribution problems that appear at the moment to be almost insurmountable.

It is to be assumed, therefore, that competition for European business will for the coming release season be principally in foreign dialogue films produced in the United States. These will very probably be expensive investments when matched against the revenues that they will bring, but until such time as cinema wirings will have increased sufficiently in number to justify other experiments there appears to be no other alternative if American sound films are to be accepted on the Continent.

Sound Film Studios

The end of 1930 found practically all adequate studios of the silent film days equipped for the production of sound films, and with few exceptions the apparatus installed was of the few leading world manufacturers. The few exceptions involved Petersen and Poulson, British Acoustics, British Talking Pictures, and Selenophon. A few other makes have been installed throughout Europe, but they can hardly be called adequate.

The amazing progress which has been made in equipping European studios is sufficient evidence of the seriousness with which European producers have met sound-film demand. Thus, at the end of 1930, it is estimated that 42 different studios were equipped with sound-film apparatus, as compared with 21 at the corresponding time the year before. This increase is the more remarkable when it is considered that expansion occurred during 1930, not only of some of the studios equipped during 1929, but also of some 1930 additions as well.

Full details as to the exact number of stages, film recorders, disc recorders, and working channels are not available.

From available reports, it appears that the saturation point of sound studios has nearly been reached, and it is expected that but relatively few new studios will be equipped during 1931. France seems likely to have two additions, and Czechoslovakia and Hungary one or two each. However, expansion of some of the existing plants is very likely.

Country	1929		1930	
	New cinemas	Seats added	New cinemas	Seats added
Baltic States	4	3,250	6	2,830
Belgium	10	7,500	4	3,450
Bulgaria	1	450	—	—
Czechoslovakia	50	22,000	60	26,000
Denmark	—	—	1	900
Finland	3	1,800	—	—
France	20	20,000	76	54,700
Germany	123	80,000	60	40,000
Great Britain	71	200,000	175	250,000
Greece	1	450	3	2,750
Hungary	—	—	2	1,050
Italy	1	4,500	6	8,000
Netherlands	7	4,100	7	5,000
Norway	1	1,400	—	—
Poland	—	—	1	1,000
Portugal	6	5,100	4	2,800
Rumania	4	3,000	5	7,000
Spain	10	15,000	48	51,588
Sweden	7	4,000	5	2,500
Switzerland	10	6,000	9	4,000
Turkey	4	3,000	4	2,500
Yugoslavia	6	2,000	2	1,500
Total	439	383,550	478	467,568

The table gives the estimated number of new cinemas and seats added, as compared with the previous year. While a substantial increase is revealed over 1929, it should be remembered that that year was the readjustment period when, except in Great Britain, large gains were hardly to be expected. The 1930 gains are significant, however.

Country	Dec. 31, 1929		Dec. 31, 1930*	
	1929	1930*	1929	1930*
Germany	2	13	—	1
Great Britain	10	12	1	2
France	5	10	—	1
Italy	1	1	—	1
Spain	1	—	—	—
Denmark	1	1	—	—
Total	21	42	21	42

*1930 figures take no account of disk-recording studios only.

The table shows the total number of studios equipped for sound as of December 31, 1930, compared with December 31, 1929, by countries.

Country	Year Ended Dec. 31, 1929			Year Ended Dec. 31, 1930			Total number of installations as of Dec. 31, 1930
	Cinemas wired	American sets installed	Foreign sets installed	Cinemas wired	American sets installed	Foreign sets installed	
Austria	23	15	8	130	29	101	153
Baltic States	3	—	3	64	—	64	67
Belgium	11	11	—	89	13	76	100
Bulgaria	—	—	—	22	3	19	22
Czechoslovakia	14	8	6	145	43	102	159
Denmark	18	15	3	107	13	94	125
Finland	4	4	—	61	—	61	66
France	166	92	74	420	163	257	365
Germany	223	—	223	1,578	—	1,578	1,801
Great Britain	980	688	292	1,183	847	336	2,163
Greece	7	4	3	29	11	18	36
Hungary	10	6	4	108	8	100	118
Italy	51	25	26	175	51	121	210
Netherlands	57	5	52	93	7	86	150
Norway	7	5	2	32	18	14	39
Poland	8	8	—	54	24	30	62
Portugal	—	—	—	9	6	3	9
Rumania	3	2	1	86	21	65	89
Spain	15	11	4	158	74	84	173
Sweden	45	16	29	366	42	324	411
Switzerland	10	8	2	94	38	56	104
Turkey	2	2	—	21	8	13	23
Yugoslavia	13	11	2	55	7	48	68
Total	1,670	936	734	5,079	1,429	3,650	6,720

*Discrepancies in 1929 and 1930 totals are accounted for by machines scrapped after installation during 1929.

The table lists the total number of theatres that were wired for the reproduction of sound films, divided by countries, as of December 31, 1930, compared with the corresponding period of a year ago. The table also divides these totals between the number of sets of American and foreign makes.

[Lists of wired cinemas (as of December 31, 1930) in practically all of the countries covered in this bulletin may be obtained by American firms from the Commercial Intelligence Division of the Bureau of Foreign and Domestic Commerce, Washington, D. C., if such firms are on its Exporters' Index.]

Wired Cinemas

An encouraging feature of Europe's effort to keep pace with sound-film demand was the remarkable progress made in the equipping of theatres for reproduction. At the end of 1930, there were approximately 6,720 cinemas thus wired, as compared with 1,670 at the end of the previous year, a gain of 5,050, or 302 per cent. In arriving at this total, it was necessary to include those houses that were outfitted with so-called "hootleg" apparatus, inasmuch as film exchanges felt no hesitancy in supplying them with sound films. While the total in question is not

large in terms of similar progress made in the United States, it should be borne in mind that continental Europe is literally dotted with small cinemas that under existing credit conditions could hardly afford to enter into this new field of competition. Suffice it to say that the vast majority of houses seating 500 or more have become sound-film play dates, and a surprising number of houses under this capacity have followed suit. Market supplies of talking films understandable to local patrons having been generally insufficient, owners of silent houses attempted to wait out the situation, hoping either for a return to silent films or for a marked decrease in sales prices of the more adequate equipment. As the situation clearly showed that the silent film, to all intents and purposes, was doomed, and as the market supply of films which could be exhibited in these houses gradually indicated exhaustion, makers of cheaper types of equipment made progress in their sales. This was

purely on a price basis, for the general impression continued to prevail that the better makes are worth the price.

European Demand

It is the general trade impression that Europe is definitely committed to the sound film, and that the good sound film offers better entertainment than the good silent feature.

There is little difference in the general European demand for sound films. Tastes being so similar, it is evident that the British and American demand may be alike. Reports from all parts of the Continent, however, indicate a strong desire for films of the silent feature formula, plus the dialogue and sound effects that are understandable and not excessive. Other things being equal, it is reasonably certain that films of this character will find greater appeal in the larger markets, and it is certain that they now constitute the single hope of redeeming lost confidence in the smaller markets. Meanwhile, a mixed demand will continue to prevail, with key cities supporting their sound-equipped theatres and with the provincial "unwired" theatres evidencing some indifference.

Since the sound film first appeared on the continental market the novelty stage has come and to all serious intents gone, during which period the American product maintained its favored position without any difficulty.

During 1930 the continental public was offered a varied assortment of films for approval. Since it is obviously not to be expected that the public understood that these were for the most part makeshift films for exhibition during the transition period only, or until such time as demand could be ascertained and met, it is small wonder that some dissatisfaction resulted. For example, films with the following characteristics were on the market:

- (a) Silent features.
- (b) Sound-synchronized films with music in their original versions.
- (c) Foreign features with dialogue sequences in the native tongue, carried by local artists.
- (d) Foreign dialogue features, with native language subtitles cut in.
- (e) "Special foreign versions" with sound effects and/or songs remaining, but with all dialogue deleted in favor of local language subtitles.

Films of the first two categories were very popular. In the case of the silent features, wired houses would not use them unless they were outstanding successes, which was rare, while unwired houses refused to pay rentals commensurate with previous rates, thus rendering their market value practically nil. It was evident that the market supply of sound-synchronized films was limited and would soon become exhausted.

As regards films in class (c), the competition of domestically made features in the local language was too great in the so-called producing countries. While films of foreign origin (chiefly from the United States) including reputable national artists were in many instances admittedly of excellent technique, they failed to satisfy as national films. For other markets, the cost of these films was unquestionably more than the revenue which they would bring.

Films in class (d) were generally unpopular, although in some countries, notably the Scandinavian, where they vie with the German dialogue films for popularity, they met with what appears to be a temporary success. (Regarding the most popular foreign attractions in Sweden, Norway, and Denmark, it is believed by some that the American dialogue films have the better demand, while others feel just as strongly for the German dialogue features. At present it appears that quality films in the original version of either of these languages find equal demand.)

Films in class (e) were not only unpopular, but did much to destroy public confidence in talking films. This situation was particularly noticeable in the small continental markets. All in all, it was increasingly evident throughout 1930 that the continental cinema goers missed their favorite screen artists as well as the old super films.

Changes in Legislation

Contrary to more or less general expectations, the sound film has not nullified continental film restrictions. Rather does it appear that these restrictions may become sharper and assume different trends as the few countries where they exist recognize the problems of foreign trade in sound films.

During 1930 the British film control entered upon the fourth year as prescribed by law.

New regulations of the German restrictions, commonly referred to as the "kontingent," were promulgated for the film season beginning July 1, 1930. These provisions, aiming to meet the new situation, were so severe as virtually to close the German market to all foreign films, so far as possible profits were concerned.

The French contingent, calling for a ratio of seven distribution licenses for imported films to one French feature, was further extended until September 30, 1931, under the option included in an agreement signed between representatives of the organized French and American trades, respectively, with the approval of the French undersecretary of State for Fine Arts, in September, 1929.

The Austrian "kontingent" likewise underwent a change to meet sound film conditions, but amendments had to be made soon afterward to cover discrepancies contained in the first pronouncement. In effect, the situation became more acute to all but importers of German-made films.

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The Hungarian regulations were changed from the previous year. While import certificates are still required, these are not based on local production, and consequently the change is slightly for the better for all importers of foreign films.

The Italian restriction continued without change, although there were threats to institute a form of protection whereby domestic production of feature films would become obligatory against the importation of certain numbers of foreign features.

The entertainment tax as applied to cinemas was increased slightly in the city of Riga, Latvia.

A slight reduction took place in the entertainment tax for cinemas in France.

The Danish Government appointed a special committee to investigate the cinema situation with a view to bringing about relief for exhibitors by a reduction in the entertainment tax.

The International Patents Agreement

The international agreement on sound-equipment patents, between the German Tobis and Klangfilm on the one hand, and Electrical Research Products (Inc.) and R. C. A. Phototone (Inc.) on the other, which was made in Paris on July 22, 1930, was probably the most important single outstanding development of the year. The agreement, which resulted in the withdrawal of several court actions, had for its chief

aims the exchange of patent rights throughout the world of the German and American companies involved; and the division of the world into three different categories for the sale of sound-film equipment—first "exclusive German territory," second "exclusive American territory," third "neutral territory." Thus, so far as Europe is concerned, "exclusive German territory" means Germany (including the Free City of Danzig, the Saar Basin, and the Territory of Memel), Austria, Hungary, Switzerland, Czechoslovakia, Netherlands, Denmark, Norway, Sweden, Finland, Yugoslavia, Rumania, and Bulgaria. "Exclusive American territory" means Russia alone, while "neutral territory" means Great Britain, Belgium, Luxembourg, France, Spain, Italy, Poland, Lithuania, Latvia, Estonia, Greece, and Turkey.

In regard to manufacture and sale of apparatus, the arrangements made possible to complete interchange of German and American patent rights and manufacturing and technical information to the end that apparatus incorporating the best German and American ideas will be available for installation in all countries.

To offset any prevalent belief that the agreement tended to form a world trust, the conferees carefully announced publicly that the arrangements made are not only available to American and German interests, but are available likewise to the interests of all

other nations, the purpose being to provide for the widest possible use of patent rights and technical information controlled by the German and American interests, these interests seeking the world-wide development of the talking-picture industry.

Under the terms agreed upon, films recorded by the American group outside the "exclusive German territory" in the language of the "exclusive German territory" shall be subject to a recording fee and a distribution license fee payable to the German group entering "exclusive German territory." On the other hand, films recorded by the German group outside the "exclusive American territory" in the language of the "exclusive American territory" shall be subject to a recording fee and a distribution license fee payable to the American group upon entering the "exclusive American territory." In either of these two instances, recording and distribution of news reels will be on a freely competitive basis throughout the world, subject, however, to the special minimum recording license that exists in America. The agreement is for 15 years without option.

Following is a resume of the past year's developments in the motion picture industry in Europe, as compiled by C. J. North, chief of the Motion Picture Division of the Department of Foreign and Domestic Commerce.

UNITED KINGDOM

[Trade Commissioner Martin H. Kennedy, London]

The moving picture industry of the United Kingdom enjoyed continuous and uninterrupted growth during 1930, highlights being liquidation of losses incurred in the silent film industry, the formation of new companies and the overhauling of studio equipment. Production and distribution of British made films increased, and many more theatres were wired.

Production:

There were 116 sound feature films produced with 8 German, 8 French and 3 Spanish versions. Nearly all of these were produced by 17 companies in the 12 studios now wired for sound film production. Their average cost was around \$75,000. No silent features were made.

Distribution:

The number of films tradeshown was 747, of which 519 were American, 142 British, 49 German, 22 French and 15 from other countries. Of these, 501 were talking pictures, America contributing 400 and the United Kingdom 87.

Exhibition:

There were estimated to be 5,166 theatres in the United Kingdom as of December 31, 1930. Of these 3,151 are wired. Six sound systems account for 2,533 of these, and installations of American equipment total about 1,600. There were 195 new theatres constructed with an additional seating capacity of around 293,000.

FRANCE

[Trade Commissioner George R. Canty, Paris]

The French film industry made unmistakable progress. Production increased 207 per cent over the previous year with negative costs higher by 240 per cent. New theatre construction jumped 280 per cent with a trend toward larger and more adequate theatres, and theatre receipts jumped an average of 50 per cent in wired houses but decreased 25 per cent in unwired houses, leaving, however, a net increase of 25 per cent. Theatre wiring increased by 150 per cent. Unfortunately, American participation in the market was less than in previous years with a consequent falling off in revenues.

Production:

No less than 43 companies produced films in France. A total of 76 sound films were produced with 66 foreign versions, and 18 silents. In addition 162 shorts were made. Ten sound studios were involved.

Distribution:

478 features and 616 shorts were released during the year, as compared with 437 features in 1929. Of these, 237 features and 379 shorts were of American origin as compared with 211 features in 1929. Germany contributed 111 features as against 130 in 1929, and France 94 as compared with 52.

Exhibition:

76 new theatres were built adding a seating capacity of 54,700. This compares with 20 new houses with 20,000 seats in 1929, 420 theatres were wired—163 with American apparatus and 257 with foreign. Including the 1929 figures, this gives a total as of December 31 of 565 theatres in France and North Africa with sound installations. The total of theatres in France and North Africa is about 3,200.

GERMANY

[Assistant Commercial Attache Douglas Miller, Berlin]

Sales of American pictures to Germany declined through three main causes. First, the change from silent to sound pictures made more effective control over the German market by the holders of patent rights (Tobis-Klangfilm). Second, the new German film import regulations effective July 1, and running until June 30, 1931, were much more stringent than

Highlights of 1930 in Europe

(From Annual Report of Bureau of Foreign and Domestic Commerce)

Thirty-three millions was spent in making 600 features in European studios, including old silents scored for sound.

6,079 theatres were wired in 1930 as against a total of 1,670 at the end of 1929.

135 features were made in Great Britain as against 40 the year before; 160 in France contrasted with 52 in 1929; only one more in Germany than in 1929, but \$4,000,000 more was spent in production.

Cost of production increased over threefold in Great Britain and France.

Exports of American films to Europe increased from 110 million feet in 1929 to 122 million in 1930.

any preceding regulations. Third, the general business depression which cut down theatre attendance.

Production:

Statistics are not entirely clear on this point, but somewhere around 160 films were produced. A large number of companies were involved, 24 companies producing more than one film apiece. Thirteen studios have been equipped for sound.

Distribution:

305 films were distributed, of which 151 were German and 97 from the United States. This is compared with 192 German and 142 American the year before.

Exhibition:

As of December 31, 1930, there were 5,087 theatres in Germany, only nine new theatres being added during the year. Estimates place the number of wired houses at 1930. Due to the patent situation, there are no American installations.

ITALY

[C. Mathews, Clerk to Commercial Attache, Rome]

Italy has not accepted the sound film with the same degree of enthusiasm as other countries. In addition the sale of American pictures was hampered by decrees of the authorities which prohibited foreign dialogue and which imposed a 5 per cent cut in contract prices.

Production:

Three sound films were produced by one studio.

Distribution:

About 160 talking pictures and 190 silents were distributed, estimates placing the American share of the market at about 75 per cent.

Exhibition:

There were 209 theatres wired as of December 31, 1930, with 70 of these using American equipment, and 147 using 16 foreign makes. (The discrepancy between the 209 theatres and 217 equipments is accounted for by the fact that 8 theatres have two sets each.)

About six new theatres were constructed or converted, adding 8,000 new seats.

BELGIUM

[Commercial Attache R. C. Miller, Brussels]

The year was not a good one for theatre owners, as they had to pay high prices for sound films, and houses still using silent films had difficulty in securing product. A large number of new theatres were wired.

Production:

There is one studio which turns out silent films of a patriotic nature. No studios are equipped for sound film production.

Distribution:

About 600 films were released during the year, of which 50 per cent were French and 40 per cent American.

Exhibition:

Five new theatres with 3,500 seats were opened during the year. About 88 theatres were wired, 24 with American apparatus, which, with the 11 wired in 1929, makes a total of 99 theatres as of December 31, 1930.

THE NETHERLANDS

[Commercial Attache Jesse F. Van Wickel, The Hague]

The year was in general a good one for distributors and exhibitors, though there was a slight falling off in theatre attendance. Outstanding developments were the increase in wired theatres and more serious competition from German films through the better understanding of German than English by the Dutch public.

Production:

Production is confined to a few shorts of local interest.

Distribution:

There were 479 films released, with 274 from the United States, 146 from Germany, 20 each from England, France and 19 other countries.

Exhibition:

Eleven new theatres of a combined seating capacity of 7,000 were built or converted. About 100 theatres were wired, bringing the total as of December 31 up to 150. The great majority used locally manufactured equipment.

DENMARK

[Acting Commercial Attache Paul Pearson, Copenhagen]

General:

The year was rather unfavorable to the Danish motion picture trade, due to the fact that the prices of both films and sound equipment were more expensive than the Danish exhibitor could readily afford.

Production:

Four silent films, Pat and Patachon, and one sound film were produced, this latter being made in Norwegian, French and German as well as Danish.

Distribution:

581 feature films were censored, of which 314 were sound and 267 silent. Including shorts, the total number is 1,249, of which 737 were of American origin.

Exhibition:

One new theatre with seating capacity of 900 was built in Copenhagen. About 125 theatres were wired for sound, which, with the 20 wired in 1929, makes a total of 145 theatres sound equipped as of December 31, 1930. Of this total, 28 are equipped with American apparatus.

NORWAY

[Commercial Attache Marguars H. Lund, Oslo]

The general situation was characterized by difficulty in securing silent films for the houses yet unwired. American prestige held up well, but competition from Germany is becoming keener as Norwegians understand German much better than English.

Production:

Two features—both silent—were produced together with a few short subjects.

Distribution:

A total of 733 films, both features and shorts, were censored, 202 were sound films and about 62 per cent of these were of American origin.

Exhibition:

No new theatres were built or converted. Thirty-two theatres were wired, which, with 7 wired in 1929, makes a total of 39 sound equipped theatres. Of these, 13 have American apparatus.

SWEDEN

[Trade Commissioner Basil B. Dabb, Stockholm]

There was a slight increase in admissions to theatres. American prestige has suffered somewhat due to the feeling that American sound films have too much dialogue and too little action. The few American films released with Swedish dialogue, however, have been quite successful.

Production:

Eleven sound features were produced, of which two had German versions and one an English version. Many short subjects were also produced.

Distribution:

Of 3,915,455 meters of films censored in Sweden during 1930, 2,085,939 were from the United States, 858,822 meters were of Swedish origin.

Exhibition:

Eleven theatres were either built or reconstructed, adding a total of 3,500 seats. About 350 theatres were wired in 1930, bringing the total up to 411 as of December 31. 73 of these had American apparatus.

CZECHOSLOVAKIA

[Commercial Attache K. L. Rankin, Prague]

Exhibitors had a pretty good year with generally excellent theatre attendance, despite the expenses of installing sound equipment, increased prices for sound films, and the heavy entertainment tax reduced profits. American sound films have decreased somewhat in popularity due to the language obstacle, and German films in spite of nationalistic sentiment are being more widely shown.

Production:

Seven sound features—three of which were made in both German and Czech—and 13 silent films were produced. In addition, four silent films were synchronized, two in Berlin and two in Prague and Czech versions of two American films were also made.

Distribution:

2,079 films of all sorts were censored. 1,064 were from the United States, 504 from Germany, 293 from Czechoslovakia, and France 90.

Exhibition:

About 60 theatres were constructed or converted, adding 26,000 seating capacity. 145 theatres were wired, which, added to the 14 in 1929, gives a total of 159 wired theatres as of December 31, 1930. 51 theatres have apparatus of American manufacture.

ESTONIA

Not more than two features were produced, these being of local interest only. American films suffered somewhat from German competition but nevertheless were maintained at 50 per cent average of showings. Three new motion picture houses were constructed and about 23 were wired, all with foreign apparatus.

LATVIA

[Commercial Attache Lee C. Morse, Riga]

Outstanding features in Latvia were increased theatre wiring, growing competition from German sound pictures, and legislation involving higher theatre taxation, which cut down exhibition profits and

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them financially weaker than at the close of 1929.

Production:

About 125 short films, mostly of an educational and advertising nature, were produced. They were all silent. There is no sound or feature film production.

Distribution:

A total of 784 films of all sorts were censored. Of these, 354 were German, 296 American and 125 Latvian. Of sound films censored, 82 were American and 63 German.

Exhibition:

One new theatre was built and several were reconstructed. Twenty-six theatres had been wired as of December 31 as against one at the close of the previous year. Of these, 16 have German equipment, a local apparatus and one a French set.

LITHUANIA

[Consul Hugh S. Fullerton, Kovno]

The chief highlights of the year were the growth of the sound picture and the increased German competition due to the better understanding of its language in Lithuania.

Production:

No film production as such. Two or three educational shots were made.

Distribution:

Between 350 and 400 films distributed, about 27 per cent from the United States.

Exhibition:

Two new theatres were built and one was closed. Sixteen theatres out of 75 in the country have been wired as of December 31.

FINLAND

[Trade Commissioner Frederick C. Sommer, Helsingfors]

Attendance at theatres decreased from the previous year and exhibitors' profits have been small. Sound films are popular but better understanding of German than English has created increased competition from German sound films.

Production:

One feature first made as a silent, but then synchronized, was produced. A few short subjects also were made.

Distribution:

610 films were released, of which 392 were from the United States, 111 from Germany, 31 from Finland, 19 from Russia, 18 from Sweden and 39 from other countries.

Exhibition:

There were no new theatres built. 55 theatres

were wired, and as 4 were sound equipped in 1929, a total of 59 theatres were wired as of December 31. Only 2 have American apparatus.

POLAND

[Acting Commercial Attache Gilbert Redfern, Warsaw]

1930 was a trying year for exhibitors. Depressed economic conditions cut down theatre attendance, and with the high prices charged for sound films, plus the difficulty of getting suitable material, exhibitors have been lucky to make both ends meet. In spite of this, installation of sound equipment has continued to make headway.

Production:

Seven films—all sound—were produced. There are several small studios, which in addition produced considerable short subject material.

Distribution:

1,647 films of all sorts were released during the first 9½ months of 1930. Of these 1,283 were of American origin and 137 from Germany. 719 sound films (including shorts) were released, 605 from the United States and 42 from Germany.

Exhibition:

Only one new theatre was built, while several were closed. By December 31, 61 houses were wired as against 15 at the close of the previous year. About 35 per cent of these are using American equipment.

SWITZERLAND

[Asst. Trade Commissioner Henry E. Stebbins, Berne]

The sound film has attained considerable popularity as exemplified by a notable increase in theatres wired. As Switzerland is a trilingual country, however, the necessity for versions of American pictures in German, French and Italian is apparent to meet the needs of the market. At present, due to the language factor, German films are actively competing with American product and have attained great popularity.

Production:

One silent feature was made and a number of short subjects.

Distribution:

Estimates indicate the distribution of 250 silents and 120 sound films. Of the former, about 65 per cent and of the latter 55 per cent were American.

Nine new theatres were built with a total seating capacity of about 2,500. Six theatres were closed. About 104 theatres were wired as of December 31, as against 10 at the close of 1929. 41 installations were American.

AUSTRIA

[Assistant Commercial Attache D. E. Spencer, Vienna]

The economic depression in Austria arrested to a certain degree the development of the film trade. Sound films continued to displace silents, but in this American companies are meeting keen competition from Germany. The Austrian contingent law, which was changed as of December 1, had a hampering effect on the American trade.

Production:

Two sound films and 3 silents were produced in two sound equipped studios.

Distribution:

147 sound features and 362 silents were distributed. Of these 85 sound features and 151 silents were supplied by Germany, and 53 sound features and 168 silents by the United States.

Exhibition:

Thirty theatres were remodeled and none built. Total wired theatres as of December 31 is 153, of which 29 have American equipment.

HUNGARY

[Assistant Trade Commissioner Walter M. Slavik, Budapest]

The general film situation was critical owing to lack of theatre attendance, and increased charges for sound films. American films are beginning to feel German competition, as many more Hungarians understand German than English.

Production:

Three sound features were produced, one with a Rumanian version.

Distribution:

A total of 323 features were censored for release, these consisting of 199 sound and 124 silent films, 132 of the former and 72 of the latter came from the United States.

Exhibition:

Theatres built and reconstructed reached a total of 5 with 1,806 seats, but a number of theatres were closed. Ten theatres had been wired in Hungary during 1929, and 108 additional were wired in 1930, making a total of 118 wired as of December 31.

SPAIN

From figures at hand it is believed that 10 feature films were produced. So far as distribution is concerned films from the United States held their own very well averaging around 75 per cent of all those distributed. New theatres constructed amounted to 48 seating an additional 51,500 persons and 153 theatres had sound equipment installed, which with the 15 wired at the end of 1929 gives a total of

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173. Of these 84 have American apparatus and 88 foreign equipment.

PORTUGAL

[Commercial Attache Richard C. Long, Lisbon]

American prestige held up well, but the public is tiring of films with foreign dialogue. Exhibitors object to the cost of sound films and equipment.

Production:

One sound film (not yet complete) and four silents were produced, also a few shorts.

Distribution:

350 features were released, of which 60 were sound. American films numbered 260 silents and 49 sound, as against 50 German silents and 3 German sound films.

Exhibition:

Four theatres adding 2,800 seats were built or reconstructed. Nine theatres were wired, six with American equipment. Together with six wired in 1929, this makes a total of 15.

YUGOSLAVIA

[Commercial Attache Emi Kekich, Belgrade]

General:

The most interesting development was the increased demand for German pictures, which it is estimated cut into American business by about 20 per cent. The reason for this is the language factor. Increased prices for sound films have cut into exhibition profits, but they had a generally satisfactory year.

Production:

One silent feature was made, but production in general is at a minimum.

Distribution:

242 features were released, of which 134 came from the United States and 72 from Germany. The United States also supplied 260 shorts as against 54 from Germany.

Exhibition:

Two new theatres were built or reconstructed, adding 1,500 seats. 68 theatres were wired during 1930, of which 18 equipments were American. As only one theatre was wired in 1929, the total wired as of December 31, is 69.

GREECE

[Acting Commercial Attache Ralph B. Curren, Athens]

General:

General conditions in the film trade have not been very satisfactory. Economic depression and heavy taxation have cut down exhibition profits. American prestige held up as well as can be expected and sound films were well attended, even with the limited knowledge of English on the part of Greek audiences.

Production:

Seven silent features were produced, of which one had a considerable local success. Production is as yet relatively undeveloped.

Distribution:

Between October 1, 1929, and September 20, 1930, a total of 264 films was released. Of these, 194 were of American origin. Of the total, 126 were features, the number of American being 72, of which 37 were silent and 35 sound.

Exhibition:

One theatre was built and two were reconstructed, adding about 2,800 seats. Thirty theatres were wired in 1930, which, with the 1929 figures, makes the total 36 as of December 31.

BULGARIA

[Vice Consul Thomas F. Sherman, Sofia]

Despite the economic depression, business was generally better than in 1929. Sound films are popular and American prestige was increased though there is strong competition from German sources.

Production:

Four silents of a primitive type.

Distribution:

Nearly 900 films of all sorts were released. Official statistics are not available, but it is believed German

films were in the majority with films from the United States next.

No new theatres were constructed or converted. Of a total of about 135 theatres, 22 were wired as of December 31.

RUMANIA

[Commercial Attache Sprouh Fouche, Bucharest]

General:

The general film situation was less satisfactory than in 1929 for two reasons. First, the economic depression cut down theatre attendance and second the increased prices of sound films absorbed existing profits. Increased competition is being felt from both French and German sources.

Production:

Only a few shorts were produced.

Distribution:

About 300 films were released—125 silent and 175 sound. About 80 per cent of the silent and 60 per cent of the sound films were of American origin.

Exhibition:

Five new theatres were built and 20 were reconstructed, making an added seating capacity of about 7,000 seats. 86 theatres were wired in 1930, which, with those wired in 1929, makes a total of 89 as of December 31. American equipments number 15.

TURKEY

[Commercial Attache Julian E. Gillespie, Istanbul]

General:

Exhibitors reported better business by about 20 per cent from the period September 15 to December 31 over the previous year. This is accounted for largely by new theatre wirings, which gave a wider market. American prestige suffered, however, on account of the language barrier as the number of English speaking people in Turkey is much smaller than those understanding French or German. Thus, French and German films have made considerable gains.

No features were produced.

Distribution:

143 features were exhibited—98 sound and 45 silent. About 50 per cent of the sound and 80 per cent of the silents were of American origin.

Exhibition:

Three theatres were built and one reconstructed adding about 2,500 seats. As of December 31, 23 theatres were wired (21 in 1930 and two in 1929). Nine of these had American apparatus.

QUOTAS

Most severe of the quota regulations in force in the principal countries of the world are those existing in Germany, birthplace of the quota as a protection against American product. The German law, shifted from time to time, has been, and continues to be, always in a direction more inimical to American films.

In England, where a 10-year regulation is in force, the law is strict and more serious for American interests than in other countries, because, naturally, the English speaking countries form the most adaptable market for American pictures since the advent of talkers. In others, language itself forms a strong barrier.

The regulations in France, Italy and the smaller countries are continually shifting, and up to now, have not generally been taken too seriously.

Following is a summarization of existing regulations in each of the major countries of the world, as of June 1, 1931.

England

On April 1, 1931, the percentage of British films on distributors became 12½%; the quota on exhibitors remains 7½% until October 1, 1931, when it becomes 10%. This law, the Cinematograph Films Act, became first effective January 1, 1928, and remains in force for ten years. The quota percentage on exhibitors and distributors increases periodically by 2½% until it reaches 20% on both.

France

The French contingent regulations, effective March 1, 1928, provide seven import certificates for each film of the first category (a film of which the author, technical director, director, his assistants and the cameramen must all be French; the sets must have been made exclusively in studios belonging to French companies and on French territory; the principal roles may include foreign actors to the extent that these actors do not exceed 25%, although the right to a foreign actor is recognized even if the number is not divisible by four, etc.) produced in France, plus two certificates for films exported for foreign exploitation. Importers are entitled to import free of contingent regulation 60% of the number of films imported into France by them in 1927. On September 19, 1929, by agreement between the French Government and the representative of the American industry, these conditions were to remain effective until October 1, 1931.

Germany

The new German contingent regulations effective between July 1, 1931, and June 30, 1932, provide for the insurance of 105 permits for sound feature films and 70 permits for silent feature films with 20 additional permits in the discretion of the Minister of the Interior, to be issued, probably, for sound pictures. The proportion of the total number of permits allotted to any given company depends on the proportion of the German film supply that it has distributed during the preceding calendar year.

Hungary

On July 1, 1930, the Prime Minister of Hungary issued a decree which, when made effective by the Hungarian Ministers of Commerce and Interior, provided for the abolition of the contingent system of 20 licenses for each Hungarian film of feature length and specifying a fixed charge of 1,000 pengos for import certificates for sound films of more than 1,500 meters and 200 pengos for certificates for short sound films less than 400 meters in length. In addition to the 20 filler and 7 filler charges now in force, there will be charged a supplementary fee of 20 fillers per meters and 200 pengos for certificates for short sound films. Silent films are exempted from supplying an import certificate while newsreels, cultural educational and scientific films are exempt from all charges except the import duty of \$50 per 220 pounds.

Austria

Effective April 7, 1931, the Austrian film regulations were modified to the extent that to obtain import permits for sound feature films which, to be understood by the general public require the insertion of text and titles, 1½ bonus certificates are required for 2 prints thereof; 2½ certificates for 3 prints; and 3 certificates for 4 prints. The former regulations provided for 3 contingents for each sound film of feature length. No contingents are required for silent features.

Italy

As of October 1, 1927, regulations in Italy provided for the reservation on the total days of showing of not less than the tenth part for the projection of national films. From this total of days the period from July 1 to September 30 is excluded.

New Zealand

By the Cinematographic Films Act, 1928, which became effective January 1, 1929, New Zealand instituted a quota act similar to that of England, by the terms of which the distributors percentage of British or New Zealand films became 10% on January 1, 1931, and the exhibitors percentage became 7½% for the year ending September 30, 1931. As in England, these quota percentages advance periodically by 2½% until a maximum of 20% is reached.

State of Victoria (Australia)

On July 1, 1927, the provision of the Victoria censorship law requiring the showing in each program of 1,000 feet of Australian made pictures and the same quantity of British made pictures, went into effect.

Province of Ontario (Canada)

About April 1, 1931, the Theatres and Cinematographs Act of the Province of Ontario was amended to enable the Lieutenant Governor in Council to make regulations requiring that a portion of the films available for distribution to exhibitors and the films exhibited in each theatre shall be of British manufacture and origin and fixing such proportions on a monthly or yearly basis. The Ontario Government now has power to make quota regulations without further legislation.

Rumania

In March, 1931, regulations were issued in Rumania compelling the inclusion of 1,000 ft. of educational film in all movie performances.

PRODUCERS AND DISTRIBUTORS NON-COMMERCIAL PICTURES

- ABBOTT'S DAIRIES (INC.)**
31st and Chestnut Streets, Philadelphia, Pa.
Ice Cream, production and pasteurization of milk.
- ACME EDUCATIONAL FILM SERVICE**
736 Wabash Avenue, Chicago, Ill.
General Library.
- ACME SOUND PRODUCTS CORPORATION**
35 E. Wacker Drive, Chicago, Ill.
Producers and distributors of educational and industrial films—and of portable talking-picture equipment.
- AIR REDUCTION SALES COMPANY**
342 Madison Avenue, New York
Acetylene Welding.
- AJAX ELECTROTHERMIC CORPORATION**
Trenton, N. J.
High-frequency furnaces.
- ALEXANDER FILM COMPANY**
Alexander Industries Building, Colorado Springs, Colo.
Advertising films.
- ALPHA FILM LABORATORIES**
3437 Park Heights Avenue, Baltimore, Md.
Producers.
- ALPHA PORTLAND CEMENT COMPANY**
13 South Third Street, Easton, Pa.
Cement.
- AMER-ANGLO CORPORATION**
701 Seventh Avenue, New York City
Educational subjects.
- AMERICAN ABRASIVE METALS COMPANY**
50 Church Street, New York City
Safety subjects.
- AMERICAN BOY, THE**
550 LaFayette Boulevard, Detroit, Mich.
Airplanes.
- AMERICAN BRASS COMPANY**
414 Meadow Street, Waterbury, Conn.
Mining, smelting, refining and fabricating of copper and brass products.
- AMERICAN CAR AND FOUNDRY COMPANY**
30 Church Street, New York City
Manufacture of transportation equipment.
- AMERICAN DISTRIBUTING CORPORATION**
1518 Davenport Street, Omaha, Neb.
General Library.
- AMERICAN FARM BUREAU FEDERATION**
58 East Washington Street, Chicago, Ill.
Agriculture; rural life.
- AMERICAN FILM CORPORATION**
319 Leob Arcade Building, Minneapolis, Minn.
General Library.
- AMERICAN LEATHER PRODUCERS, INC.**
1 Park Avenue, New York City
Leather.
- AMERICAN LEGION FILM SERVICE**
777 North Meridian Street, Indianapolis, Ind.
World War and others.
- AMERICAN MOTION PICTURE COMPANY**
Alamo Theatre Building, Louisville, Ky.
Producer; film distributed by clients.
- AMERICAN MUSEUM OF NATURAL HISTORY**
77th Street and Central Park West, New York City
Natural history, geography, history
- AMERICAN PAPER AND PULP ASSOCIATION**
18 East 41st Street, New York City
Paper.
- AMERICAN ROLLING MILL COMPANY**
Middletown, Ohio
Manufacture of ingot iron.
- AMERICAN SOCIAL HYGIENE ASSOCIATION**
370 Seventh Avenue, New York City
Social hygiene.
- AMERICAN SOCIETY FOR CONTROL OF CANCER**
25 West 43rd Street, New York City
Educational film on control of cancer.
- AMERICAN STEEL AND WIRE**
29th South LaSalle Street, Chicago, Ill.
Industrial subjects.
- AMATEUR MOVIES CORPORATION**
132 South 15th Street, Philadelphia, Pa.
General library.
- AMKINO CORPORATION**
737 Seventh Avenue, New York City
Educational, scientific, geographical, biological, ethnographical.
- ANOLAUER FILM COMPANY**
312 Ozark Building, Kansas City, Mo.
Salt mining, lumber, candy manufacturing and others.
- ARC FILM COMPANY**
729 Seventh Avenue, New York City
Religious subjects and others.
- ARMOUR AND COMPANY**
Union Stock Yards, Chicago, Ill.
Meat products.
- ARTCLASS PICTURES CORPORATION**
1540 Broadway, New York City
Religious and recreational subjects.

(Continued on page 308)

Motion Picture Equipment Exports for the First Six Months of 1930

Preliminary exports figures for the first six months of 1930, says N. D. Golden, Assistant Chief of the Motion Picture Division of the Bureau of Foreign and Domestic Commerce, show that 1,218 standard size 35 millimeter motion picture projectors valued at \$313,116 were sold abroad as against 702 projectors with a value of \$178,591 during the first six months of 1929. However, a decrease is noted in our projector exports of the 16 millimeter type. During the first six months of this year 715 projectors of the portable or amateur type valued at \$69,610 were exported as against 946 projectors of 16 millimeter type valued at \$92,589 in 1929.

The following table shows our exports of 35 and 16 millimeter projectors to the various geographical sections of the world for the first six months of 1929 and 1930.

**MOTION PICTURE PROJECTORS
Six Months 1929-1930: Projectors 35 Millimeter**

Country	1929		1930	
	Quantity	Value	Quantity	Value
Europe	152	\$53,083	646	\$137,829
Far and Near East.....	244	53,141	352	76,999
Latin America	78	26,291	119	57,176
Canada	217	41,311	63	15,885
Africa	11	4,765	38	24,327
Total.....	702	\$178,591	1,218	\$313,116

Projectors Less Than 35 Millimeter

Country	1929		1930	
	Quantity	Value	Quantity	Value
Europe	259	\$24,896	168	\$17,152
Far and Near East.....	491	42,117	242	21,335
Latin America	59	8,039	85	13,536
Canada	131	14,087	217	16,918
Africa	6	950	3	669
Total	946	\$92,589	715	\$69,610

The following table shows our exports of 35 and 16 millimeter projectors to the ten leading individual countries throughout the world for the first six months of 1929 and 1930.

**MOTION PICTURE PROJECTORS
Six Months 1929-1930: Projectors 35 Millimeter**

Country	1929		1930	
	Quantity	Value	Quantity	Value
United Kingdom	86	\$23,163	347	\$75,968
Japan	113	15,136	224	34,009
France	20	12,655	104	18,005
Spain	18	10,394	63	17,190
Canada	217	41,311	63	75,963
Australia	4	1,583	46	11,321
China	48	6,277	38	9,097
Mexico	12	2,988	32	22,502
South Africa	10	4,694	32	22,486
Belgium	0	0	28	1,788

**MOTION PICTURE PROJECTORS
Six Months 1929-1930: Projectors Less Than 35 Millimeter**

Country	1929		1930	
	Quantity	Value	Quantity	Value
Canada	131	\$14,087	217	\$16,918
Japan	376	30,350	150	14,757
China	27	3,590	42	2,737
Spain	8	1,279	37	1,632
Argentina	16	2,600	28	5,274
Sweden	8	640	28	4,063
France	9	1,660	26	3,914
United Kingdom	93	7,240	26	1,929
New Zealand	5	423	24	1,040
Switzerland	35	5,810	21	2,167

Exports of motion picture cameras of the 35 millimeter type for the first six months of 1930 also show a slight increase. During this period 430 cameras valued at \$194,608 were exported as against 419 cameras valued at \$142,847 for the first six months of 1929. Exports of the 16 millimeter camera have decreased almost fifty per cent for the first half of 1930. During this period 761 cameras of 16 millimeter type, valued at \$91,519 were exported as compared with 1,383 cameras valued at \$136,176 during the same period of 1929.

The following table shows our exports of 35 and 16 millimeter cameras to the geographical sections of the world for the first six months of 1929 and 1930.

**MOTION PICTURE CAMERAS
Six Months 1929-1930: Cameras 35 Millimeter**

Country	1929		1930	
	Number	Value	Number	Value
Europe	216	\$67,821	248	\$111,942
Far and Near East.....	139	47,626	84	35,585
Latin America	25	8,692	45	18,950
Canada	34	17,048	24	14,648
Africa	5	1,660	29	13,483
Total	419	\$142,847	430	\$194,608

Cameras Less Than 35 Millimeter

Country	1929		1930	
	Number	Value	Number	Value
Europe	470	\$39,620	250	\$25,095
Far and Near East.....	650	63,893	312	39,854
Latin America	113	22,039	104	18,134
Canada	106	8,246	93	8,138
Africa	44	2,374	2	300
Total	1,383	\$136,172	761	\$91,519

MOTION PICTURE CAMERA EXPORTS

To Ten Leading Individual Markets

Six Months 1929-1930: Cameras 35 Millimeter

Country	1929		1930	
	Number	Value	Number	Value
United Kingdom	157	\$34,037	72	\$37,720
Switzerland	1	75	41	5,935
Italy	2	2,712	40	18,687
France	27	14,743	26	15,735
Spain	2	1,656	26	17,157
South Africa	0	0	26	12,447
Canada	34	17,048	24	14,648
India	10	7,131	23	12,308
Philippine Islands	2	1,000	21	12,420
Netherlands	15	6,190	13	5,066

Six Months, 1929-1930: Cameras Less Than 35 Millimeter

Country	1929		1930	
	Number	Value	Number	Value
Japan	377	\$34,073	230	\$29,023
United Kingdom	209	9,221	114	3,471
Canada	106	8,246	93	8,138
Switzerland	168	14,129	50	5,616
Argentina	35	14,208	50	11,156
Netherlands	15	1,534	40	8,609
China	48	4,403	36	4,248
France	11	1,728	23	2,870
Philippine Islands	5	707	13	1,364
Australia	181	19,263	10	1,032

Due to the absence of export figures of sound equipment during 1928 comparative figures are not available. It might also be mentioned that only values of such equipment are available inasmuch as exporters of sound equipment do not always send the complete sound reproducing unit as a single shipment.

The following tables show the value of our exports in sound motion picture apparatus to the geographical sections of the world and also the ten leading individual markets.

SOUND EQUIPMENT

Exports 1930

Europe	3,001,324	Canada	283,847
Far and Near East	702,588	Africa	35,974
Latin America	561,843		
Total			4,585,576

SOUND EQUIPMENT

Leading Individual Markets

United Kingdom	1,771,721	Argentina	164,351
France	601,391	Philippine Islands	125,864
Canada	283,847	New Zealand	112,031
Australia	268,050	Chile	88,788
Italy	222,295	Brazil	83,008

Projection Arc Lamps

For the first six months of 1930, 569 projection arc lamps with a value of \$46,653 were exported to foreign markets. Comparative figures for the same period are not available as this is the first year of this classification.

U. S. EXPORTS OF SOUND AND SILENT PICTURES

U. S. EXPORTS OF SOUND AND SILENT PICTURES

First Nine Months of 1930

EUROPE

Country	Sound Films	Silent Films	Percentage Sound	Percentage Silent	Number Theatres	Theatres Wired
United Kingdom	26,905,485	6,133,183	81.4	18.6	4,500	2,602
France	13,583,828	3,734,685	78.4	21.6	3,236	460
Germany	9,248,728	2,135,142	81.2	18.8	5,360	939
Italy	2,516,294	1,068,179	70.2	29.8	2,500	168
Spain	3,468,769	1,693,382	67.2	32.8	2,600	150
Czechoslovakia	536,046	506,253	51.4	48.6	1,250	175
Sweden	2,085,915	858,923	70.8	29.2	1,190	95
Poland	1,589,641	626,349	71.3	28.7	861	70
Austria	680,107	703,974	41.9	59.1	745	116
Belgium	987,994	1,016,422	44.3	55.7	710	30
Hungary	322,676	198,497	61.7	38.3	524	82
Denmark	1,757,601	1,608,561	63.2	36.8	400	70
Yugoslavia	1,006,200	26,104	97.4	2.6	362	49
Portugal	398,592	127,283	75.8	24.2	398	15
Switzerland	404,304	147,649	73.2	26.8	310	91
Finland	528,740	240,344	68.7	31.3	300	20
Rumania	794,356	398,099	66.6	33.4	279	50
Norway	548,586	295,046	65.0	35.0	245	37
Netherlands	1,699,362	434,094	79.6	20.4	215	95
Greece	666,978	190,407	77.8	22.2	185	32
Turkey	342,556	88,818	79.4	20.6	108	10
Latvia	259,505	307,176	45.8	54.2	70	5
Estonia	45,779	176,777	20.5	79.5	55	3
Total	70,368,042	22,115,347	76.1	23.9	26,453	5,344

- ASBESTOS PAPER MANUFACTURERS ASSOCIATION**
1701 Winter Street, Philadelphia, Pa.
Distributed by Bureau of Mines.
- ASSOCIATION OF PACIFIC FISHERIES**
826 Skinner Building, Seattle, Wash.
Salmon industry in North Pacific region.
- ATKINS, E. C.**
402 South Illinois Street, Indianapolis, Ind.
Manufacture of steel saws.
- ATLANTIC MOTION PICTURE SERVICE**
739 Boylston Street, Boston, Mass.
General educational and industrial subjects.
- ATLAS EDUCATIONAL FILM COMPANY**
1111 South Boulevard, Oak Park, Ill.
Produce and distribute industrial and educational films.
- AUDIO-CINEMA, INC.**
161 Harris Avenue, Long Island City, N. Y.
Laboratories.
- BAIER, WALTER A. FILM COMPANY**
713-715 Wells Street, Milwaukee, Wis.
Specialty subjects.
- BAKELITE CORPORATION**
247 Park Avenue, New York City
Manufacture of Bakelite products.
- BALL BROTHERS COMPANY**
Muncie, Ind.
Manufacture of glass jars and canning of foods.
- BAUSCH AND LOMB OPTICAL COMPANY**
Rochester, N. Y.
Manufacture of optical glass.
- BELOING HEMINGWAY COMPANY**
180 Madison Avenue, New York City
Manufacture of silk and silk products.
- BELL AND HOWELL**
1801 Larchmont Avenue, Chicago, Ill.
Subjects for education and entertainment.
- BELL TELEPHONE COMPANY OF PENNSYLVANIA**
1835 Arch Street, Philadelphia, Pa.
Telephones.
- BIGELOW HARTFORD CARPET COMPANY**
385 Madison Avenue, New York City
Manufacture of carpets.
- BIG FEATURE RIGHTS CORPORATION**
917 West Jefferson Street, Louisville, Ky.
Theatrical and educational.
- BLOCK, SAMUEL A.**
152 West 42nd Street, New York City
Medicine and hygiene.
- BOARD OF COOK COUNTY COMMISSIONERS**
523 County Building, Chicago, Ill.
Educational subjects.
- BOARD OF EDUCATION, DEPARTMENT OF VISUAL INSTRUCTION**
203 Studio Building, Kansas City, Mo.
Educational films for school use.
- BOARD OF NATIONAL MISSIONS**
156 Fifth Avenue, New York City
Social service.
- BOLLMAN-GRANT MOTION PICTURES**
723 Seventh Avenue, New York City
General library.
- BOLLMAN, HENRY**
201 West 49th Street, New York City
Educational and entertainment.
- BOSTON WOVEN HOSE AND RUBBER COMPANY**
29 Hampshire Street, Cambridge, Mass.
Rubber.
- BOY SCOUTS OF AMERICA**
Park Avenue Building, 2 Park Avenue, New York City
Boy Scout activities.
- BOY SCOUT FOUNDATION OF GREATER NEW YORK**
220 West 42nd Street, New York City
Boy Scout activities.
- BRAUNSTEIN, CY**
729 Seventh Avenue, New York City
General library.
- BRAY PRODUCTIONS, INC.**
729 Seventh Avenue, New York City
Educational and entertainment subjects.
- BREYER ICE CREAM COMPANY**
43rd and Woodland Avenue, Philadelphia, Pa.
Manufacture of ice cream.
- BROWN, H. S.**
806 South Wabash Avenue, Chicago, Ill.
General library.
- BROWNING STUDIOS**
110 West 40th Street, New York City
Modern uses of steel and others.
- BUREAU OF COMMERCIAL ECONOMICS**
1108-10 Sixteenth Street, Washington, D. C.
General library.
- BURROUGHS ADDING MACHINE COMPANY**
6071 Second Boulevard, Detroit, Mich.
Business machines.
- BURTON HOLMES LECTURES, INC.**
7510-14 North Ashland Avenue, Chicago, Ill.
Travel and industrial subjects.
- CAOILLAC MOTOR CAR COMPANY**
2860 Clark Avenue, Detroit, Mich.
Automobiles.
- CALIFORNIA DEPARTMENT OF PUBLIC HEALTH, BUREAU OF CHILD HYGIENE**
356 State Building, Fresno, Cal.
Child hygiene.
- CALIFORNIA DEPARTMENT OF NATURAL RESOURCES, DIVISION OF FISH AND GAME**
510 Russ Building, San Francisco, Cal.
- CALIFORNIA FRUIT GROWERS EXCHANGE**
Box 530, Station C., Los Angeles, Cal.
Growth, harvesting and packing fruits.

CALIFORNIA AND HAWAIIAN SUGAR REFINING CORPORATION

215 Market Street, San Francisco, Cal.
Refining of sugar cane.

CAPITAL PROJECTOR AND FILM COMPANY

133 West Washington Street, Chicago, Ill.
Miscellaneous educational.

CARBORUNOUM COMPANY,

Niagara Falls, N. Y.
Manufacture of abrasives.

CARPENTER-GOLOMAN LABORATORIES

161 Harris Avenue, Long Island City, N. Y.
Specialty subjects.

CARLSON STUDIOS

3810 Broadway, Chicago, Ill.
Animated drawing for technical, educational and industrial films.

CARNATION MILK PRODUCTS COMPANY

Oconomowoc, Wis.
Production of evaporated milk.

CARTER CINEMA PRODUING COMPANY

531 Fifth Avenue, New York City
General library.

CARTER'S INK COMPANY

Cambridge 41, Boston, Mass.
Development of writing and alphabet, manufacture of ink and carbon paper.

J. I. CASE THRESHING MACHINE CO., INC.

Racine, Wis.
Tractors, threshers, combines and other farm machinery.

CASTLE FILMS

630 Ninth Avenue, New York City
Semi-educational and novelty films.

CATERPILLAR TRACTOR COMPANY

San Leandro, Cal.
Caterpillar tractors.

CATHOLIC FILM SYNOICATE

1125 Union Mortgage Building, Cleveland, Ohio
Religious.

CENTRAL FILM COMPANY

729 Seventh Avenue, New York City
Specialty subjects.

CEREAL SOAPS, INC.

334 East 27th Street, New York City
On care of hair.

CHAMPION SPARK PLUG COMPANY

Avondale and Upton Avenue, Toledo, Ohio
Manufacture of spark plugs.

CHASE CANOY COMPANY

Sylvan at Fifth, St. Joseph, Mo.
Candy making.

CHESTERFIELD PRODUCTIONS

1540 Broadway, New York City
Theatrical.

CHICAGO, BURLINGTON AND QUINCY R. R. COMPANY

547 West Jackson Boulevard, Chicago, Ill.
Travel.

CHICAGO FILM LABORATORY

1322 Belmont Avenue, Chicago, Ill.
Educational and industrial firms.

CHICAGO LYING IN HOSPITAL

426 East 51st Street, Chicago, Ill.
Obstetrical subjects.

CHICAGO, ROCK ISLAND AND PACIFIC R. R. COMPANY, AND CHICAGO, ROCK ISLAND AND GULF RAILWAY COMPANY

LaSalle Street Station, Chicago, Ill.
Transportation facilities of modern railway, building of railway.

CHURCH FILM COMPANY

28 Piedmont Street, Boston, Mass.
Entertainment, health, religious, industrial, educational.

CHURCH AND SCHOOL FILM EXCHANGE

315 Polk Building, Des Moines, Iowa
General education, religious and entertainment.

CINE ARTS PRODUCTIONS

6060 Sunset Boulevard, Hollywood, Cal.
General library.

CINECRAFT FILMS

1900 Buttonwood Street, Philadelphia, Pa.
Producers, films distributed by clients.

CINEMA ATTRACTIONS

729 Seventh Avenue, New York City
Roadbuilding and miscellaneous industrial.

CLEVELAND BOARD OF EDUCATION

Cleveland, Ohio
School activities.

CLEVELAND TRACTOR COMPANY

Cleveland, Ohio
Tractors in road construction and other uses.

CLEVELAND TWIST DRILL COMPANY

1242 East 49th Street, Cleveland, Ohio
Use and abuse of twist drills.

CLYDE IRON WORKS SALES COMPANY

Duluth, Minn.
Log loaders, skidding and track-lifting machines.

COLGATE PALMOLIVE PEET COMPANY

919 North Michigan Avenue, Chicago, Ill.
Mouth health.

COLUMBIAN GAMES OF AMERICA, NATIONAL SOCIETY OF

942 Lake Shore Drive, Chicago, Ill.
Americanization.

COLUMBIA GAS AND ELECTRIC CORPORATION

61 Broadway, New York City
Gas and electricity.

COLUMBIA ENGINEERING AND MANAGEMENT CORPORATION

61 Broadway, New York City
Production of natural gas.

L A T I N A M E R I C A

Country	Sound		Silent		Number Theatres	Number Wired
	Films	Films	Percentage Sound	Percentage Silent		
Brazil	4,897,113	4,602,970	51.6	43.4	1,600	125
Argentina	6,098,104	6,542,465	48.6	51.4	975	100
Mexico	4,295,773	3,001,939	58.9	41.1	701	136
Cuba	1,992,703	2,131,610	48.3	51.7	457	36
Chile	2,105,380	2,378,458	46.9	53.1	221	43
Colombia	942,804	957,619	49.6	50.4	218	13
Uruguay	1,178,048	636,880	64.9	35.1	125	20
Venezuela	314,482	1,525,858	17.7	82.3	123	8
Peru	567,341	973,678	36.8	63.2	70	8
*Salvador	78,660	15,430	83.6	16.4	47	1
Panama	2,393,986	2,106,125	53.2	46.8	38	2
Dominion Republic	177,695	1,123,786	13.6	86.4	31	1
Bermudas	1,285,305	702,509	64.2	35.8	8	2
*Honduras	24,771	7,056	77.8	22.2	27	1
Guatemala	1,024,527	420,772	70.9	29.1	39	2
Ecuador	10,600	13,601	43.8	56.2	25	0
*Nicaragua	6,600	600	91.7	8.3	24	2
Bolivia	6,600	28,840	18.6	81.4	20	0
Costa Rica	6,600	15,970	29.3	70.7	21	4
Jamaica	25,552	122,358	17.3	82.7	—	—
Other B. W. Indies	275,226	1,113,524	19.8	80.2	—	—
Total	27,710,870	28,422,048	49.4	50.6	4,770	504

*More silent films undoubtedly received probably by way of Egypt and hence these do not appear on our export records.

F A R E A S T

Country	Sound		Silent		Number Theatres	Number Wired
	Films	Films	Percentage Sound	Percentage Silent		
Australia	12,973,536	2,565,075	84.1	15.9	1,276	540
New Zealand	3,828,773	566,176	87.1	12.9	443	189
Japan	1,879,050	1,675,686	52.9	47.1	1,327	25
India	1,842,177	3,184,073	36.6	63.4	355	20
Philippine Islands	1,260,460	1,612,193	43.9	56.1	282	55
China	1,648,504	1,610,225	50.6	49.4	233	40
Neth. East Indies	591,439	1,760,962	25.1	74.9	214	23
British Malaya	1,464,718	1,579,397	48.2	51.8	42	19
Total	25,488,657	14,553,788	63.6	36.4	4,172	911

A F R I C A A N D N E A R E A S T

Country	Sound		Silent		Number Theatres	Number Wired
	Films	Films	Percentage Sound	Percentage Silent		
South Africa	1,360,643	1,247,645	52.1	47.9	480	56
Egypt	758,546	498,262	60.3	39.7	65	36
Syria	18,000	136,932	11.6	88.4	20	1
*Palestine	82,199	13,352	86.	14.	21	1
Total	2,219,388	1,896,191	53.9	46.1	586	94

*More silent films undoubtedly received probably by way of Egypt and hence these do not appear on our export records.

COLUMBIA PICTURES CORPORATION

729 Seventh Avenue, New York City
Entertainment.

COLUMBUS CANNING COMPANY

Columbus, Wis.
Canning of food products.

COMMUNITY COUNCILS

Room 2240, Municipal Building, New York City
Community subjects.

COMMUNITY MOTION PICTURE SERVICE LIBRARY

4 Wilsey Square, Ridgewood, N. J.
Educational films only.

COMMUNITY SERVICE, INC.

315 Fourth Avenue, New York City
"Playtime."

CONCRETE "FORM HOLO" CORPORATION

Culver Building, Culver City, Cal.
History of, and construction with, concrete.

CONSOLIDATED FILM INDUSTRIES

1776 Broadway, New York City
Health, home economics.

CONSOLIDATED GAS COMPANY OF NEW YORK

4 Irving Place, New York City
History, manufacture and use of gas.

CONVERSE AND COMPANY

88 Worth Street, New York City
Specialty subjects.

COOPERATIVE FILM EXCHANGE

284 Turk Street, San Francisco, Cal.
General subjects, sound and dialogue subjects.

CRANE COMPANY

836 South Michigan Avenue, Chicago, Ill.
Development of the bathtub.

OAVIS, H. O.

106 South Hudson Street, Oklahoma City, Okla.
General subjects, including religious.

OAVIS AND CLARK

217 Duffield Street, Brooklyn, N. Y.
Surgical subjects.

DEFRENS AND COMPANY

Wilkes-Barre, Pa.
Industrial subjects.

DELAWARE SAFETY COUNCIL

2047 Du Pont Building, Wilmington, Del.
Public Safety.

DENNISON MANUFACTURING COMPANY

300 Howard Street, Framingham, Mass.
Use of crepe paper in window trimming.

DENTAL HEALTH FOUNDATION FOR CHILDREN, INC., INTERNATIONAL

755 Park Avenue, New York City
Care of the teeth.

DE VRY SCHOOL FILMS (See Q R S)

DIERKS LUMBER AND COAL COMPANY

700 Gates Building, Kansas City, Mo.
Lumber.

DIRMEYER STUDIOS, INC.

259 Monroe Ave., Rochester, N. Y.
Dairy Products, Girl Scouts, optical glass and others.

OITMARS, RAYMOND L.

New York Zoological Park, New York City
Animal biology.

OIVISION OF UNIVERSITY EXTENSION, STATE DEPARTMENT OF EDUCATION

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VISUAL TEXT SALES COMPANY

1890 South Crenshaw Boulevard, Los Angeles, Cal.
Miscellaneous library.

VISUGRAPHIC PICTURES, INC.

247 Park Avenue, New York City
Entertaining and educational subjects, aviation, radio, vocational guidance and travelogues.

WAFILMS, INC.

130 West 46th Street, New York City
Miscellaneous library.

WARNER BROTHERS

321 West 44th Street, New York City
Primarily theatrical.

WELCH GRAPE JUICE COMPANY

Westfield, N. Y.
Grapes and grape-juice manufacturing.

WESTERN ELECTRIC COMPANY

120 West 41st Street, New York City
Pertaining to electrical transmission of sound and general electrical subjects.

WHOLESALE FILMS SERVICE, INC.

48 Melrose Street, Boston, Mass.
Educational, religious, health, industry, entertainment with some theatrical features.

WILDING PICTURES PRODUCTIONS, INC.

1358 Mullett Street, Detroit, Mich.
Automotive.

WILD FLOWER PRESERVATION SOCIETY

3740 Oliver Street, Washington, D. C.
Wild flowers.

WILLOUGHBY'S

110 West 32nd Street, New York City
Recreational and scenic.

WINSTON, JOHN C.

1007 Arch Street, Philadelphia, Pa.
Bookmaking.

WORCESTER FILM CORPORATION

130 West 46th Street, New York City
General library.

WORLD FILMS

406 Englewood Avenue, Chicago, Ill.
General library.

WORLD WIDE PICTURES

130 West 46th Street, New York City
Mostly theatrical.

WYKO PROJECTOR CORPORATION

33 West 60th Street, New York City
General library.

YALE UNIVERSITY PRESS FILM SERVICE

386 Fourth Avenue, New York City
Distributors of "The Chronicles of America Photographs."

YELLOW CAB COMPANY

1123 Cathedral Street, Baltimore, Md.
Cab service.

YOSEMITE PARK AND CURRY COMPANY

Yosemite National Park, Cal.
Scenic.

Y. M. C. A. NATIONAL COUNCIL OF MOTION PICTURE BUREAU

120 West 41st Street, New York City
300 West Adams Building, Chicago, Ill.
General library.

YOUNG, RICHARD P. FILM PRODUCTIONS

635 Tujunga, Burbank, Cal.
General educational subjects.

THEATRES THROUGHOUT THE WORLD

MOTION PICTURE THEATRES OF THE WORLD—1930

Country	Theatres	Number Wired for Sound
Europe	28,454	5,401
United States	22,731	12,500
Latin America	4,954	527
Far East	4,283	905
Canada	1,100	450
Africa	769	116
Near East	74	1
Total	62,365	19,900

*Above figures are approximations.

EUROPE

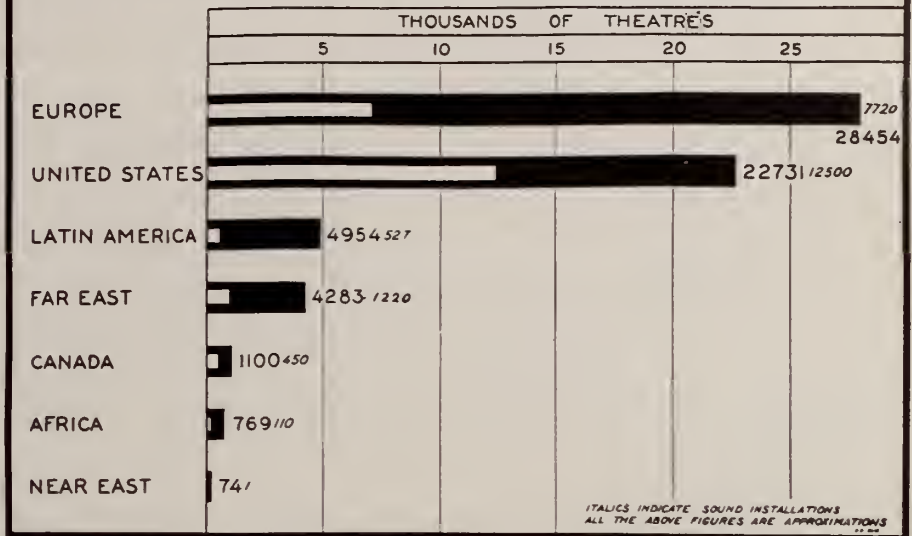
Country	Theatres	Sound Installations
Germany	5,360	939
England	4,500	2,602
France	3,236	460
Spain	2,600	150
Italy	2,500	168
Russia	1,800	—
Czechoslovakia	1,250	175
Sweden	1,190	95
Poland	861	70
Austria	745	116
Belgium	710	30
Hungary	524	82
Denmark	400	70
Portugal	398	15
Yugoslavia	362	49
Switzerland	310	91
Finland	300	20
Rumania	279	50
Norway	245	37
Netherlands	215	95
Greece	185	32
Bulgaria	138	11
Turkey	108	10
Latvia	70	5
Estonia	55	3
Lithuania	53	6
Other Countries	60	20
Total	28,454	5,401

LATIN AMERICA

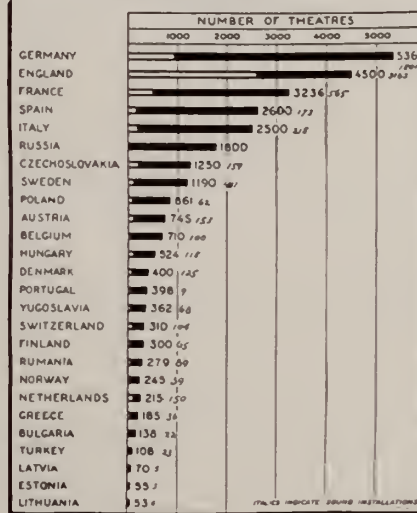
Country	Theatres	Sound Installations
Brazil	1,600	125
Argentina	975	100
Mexico	701	136
Cuba	457	36
Chile	221	43
Colombia	218	13
Uruguay	125	20
Venezuela	123	8
Porto Rico	113	18
Peru	70	8
Salvador	47	—
British West Indies	42	5
Guatemala	39	2
Panama	38	2
Dominican Republic	31	—
Honduras	27	1
Ecuador	25	—
Nicaragua	24	2
Costa Rica	21	4
Bolivia	20	—

(Continued on following page, column 1)

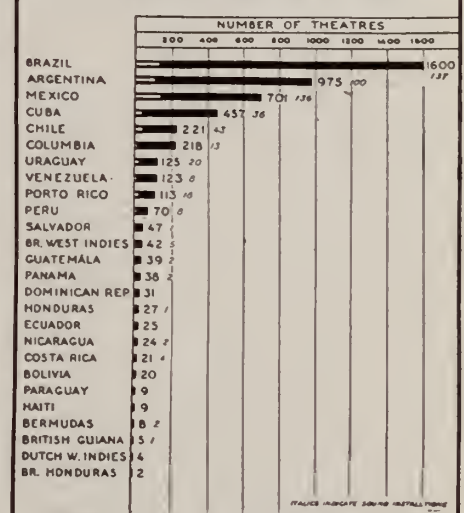
MOTION PICTURE THEATRES THROUGHOUT THE WORLD 1930



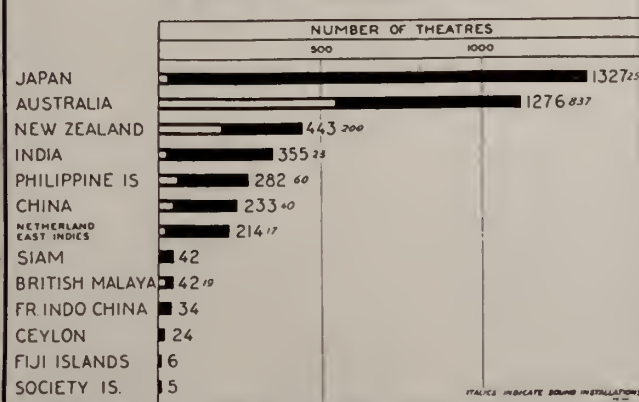
MOTION PICTURE THEATRES IN EUROPE 1930



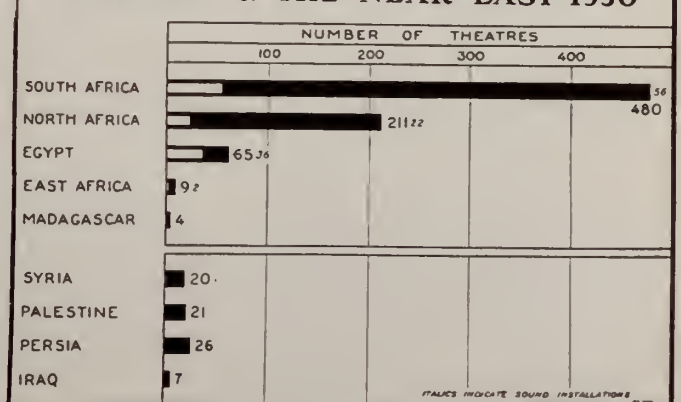
MOTION PICTURE THEATRES IN LATIN AMERICA 1930



MOTION PICTURE THEATRES IN THE FAR EAST 1930



MOTION PICTURE THEATRES IN AFRICA & THE NEAR EAST 1930



(Continued from preceding page, column 1)

Paraguay	9	----
Haiti	9	----
Bermudas	8	2
British Guiana	5	1
Dutch West Indies	4	----
British Honduras	2	----
Total	4,954	527

*Arrangements completed for 16 additional installations.

AFRICA AND NEAR EAST

Country	Theatres	Sound Installations
South Africa	480	56
North Africa	211	22
Egypt	65	36
East Africa	9	2
Madagascar	4	----
Syria	20	1
Palestine	21	----
Persia	26	----
Iraq	7	----
Total	843	117

FAR EAST

Country	Theatres	Sound Installations
Japan	1,327	25
Australia	1,276	540
New Zealand	443	189
India	355	20
Philippine Islands	282	55
China	233	40
Netherland East Indies	214	*17
Siam	42	----
British Malaya	42	19
French Indo China	34	----
Ceylon	24	----
Fiji Islands	6	----
Society Islands	5	----
Total	4,283	905

*Six additional installations ordered.

Preliminary figures of American motion picture exports for the first nine months of 1930 show an increase of 8,900,540 feet and a value increase of \$719,212 over exports for the corresponding period in 1929, says C. J. North, chief of the Motion Picture Division of the Bureau of Foreign and Domestic Commerce. The United States shipped to all markets of the world during the 1930 period 210,037,969 linear feet of motion pictures with a declared value of \$6,168,703 as compared with 201,137,429 linear feet valued at \$5,449,491 for the corresponding period in 1929. This 1930 total incidentally is the largest since the Motion Picture Division began to make compilations on the subject back in 1925.

The largest increase was in exports of positive motion pictures which amounted to 201,320,492 linear feet valued at \$5,166,805 in the first nine months of 1930 as against 195,018,280 linear feet valued at \$4,610,723 for the same period in 1929. Exposed negative film also shows an increase, the figures for the 1930 period being 8,717,477 feet with a declared value of \$1,001,898 as against 6,119,149 feet valued at \$838,768 for the 1929 period. It is interesting to note that of the motion picture films exported from the United States during the first nine months of 1930, 5,208,810 feet of negatives and 132,239,581 feet of positives were sound synchronized. As 1930 is the first calendar year in which sound films received a separate classification from silent films in our export statistics, no comparison in this regard can be made with the 1929 period. *Distribution of American Pictures*

Since the introduction of the sound and dialogue film Europe has become by far our largest quantity market at the same time maintaining its position as our best source of revenue. For the first nine months of 1930 American exports of motion pictures to this region reached the unprecedented total of 93,537,822 feet or not far below half of our total film exports. This figure furthermore shows an increase of nearly 20,000,000 feet more than for the 1929 period which in turn topped 1928 by nearly 25,000,000 feet. As a matter of fact, Europe accounts for something more than our total gain in film exports, for both Latin America and the Far East showed declines from 1929. The former, which was our largest quantity market as recently as 1928, fell about 850,000 feet below its 1929 figure, while the Far East totals declined just over 8,000,000 feet. This latter was due almost entirely to the falling off in film exports to Australia. Of other regions Canada showed a gain of nearly 2,000,000 feet and South Africa an almost equivalent loss.

The accompanying table gives in detail the quantity and value of film exports to the various regional divisions of the world.

America Film Exports by Geographical Location

Countries	First 9 Months of 1929		First 9 Months of 1930	
	Linear Feet	Value	Linear Feet	Value
Europe	74,366,404	\$2,324,219	93,537,822	\$3,212,341
Latin America	57,695,969	1,438,356	56,851,729	1,362,808
Far East	47,049,888	1,030,348	38,878,767	918,281
Canada	10,609,548	462,734	12,534,397	501,469
South Africa	3,459,097	87,155	2,608,288	70,805
Other Countries	7,956,523	106,679	5,626,966	102,999
Total	201,137,429	\$5,449,491	210,037,969	\$6,168,703

Distribution by Countries—Europe—Latin America

The United Kingdom remains by far our leading individual film market, showing an increase of nearly 10,000,000 feet over its record 1929 figures. France, which stood ninth in the 1928 period and seventh in 1929, went to second place in 1930 both in Europe and in the world. Her total of 17,318,513 linear feet is well over double her film importations from the United States during the first nine months of 1929. Germany, our third largest market in Europe, has declined from fifth to sixth place as a world market even though our exports of films to Germany for the 1930 period were nearly 1,000,000 feet greater than in the 1929 period. Spain appears as our fourth largest European market and the ninth in the world. This is the first time this country has been in the first ten of our world markets.

The three countries in Latin America which almost invariably appear among our ten leading film markets are (in that order)—Argentina, Brazil and Mexico. This year is no exception to the rule, but Argentina has dropped from third to fourth though there is

declined nearly 6,000,000 feet. The only other Far Eastern country which stands among the first ten markets for American films is India which as for the same period last year holds tenth position. Curiously enough just 2,344 feet less of film was exported to this market for the first nine months of 1930 than in the first nine months of 1929.

Exports by Countries

The accompanying table gives details of United States film exports to the leading individual markets of the world.

American Imports of Motion Pictures

For the first nine months of 1930 American imports of negatives amounted to 1,746,114 linear feet with a declared value of \$221,932 as against 1,926,749 feet valued at \$243,254 for the same period in 1929. For these periods the imports of positives were respectively 3,407,355 feet valued at \$163,563 as compared with 3,764,797 feet valued at \$130,729. In the case both of negatives and positives the total imported during the first nine months of 1930 was less than during the first nine months of 1929.

United States Exports of Films to Individual Leading Markets

Countries of Destination	Rank	First 9 Months of 1929		Rank	First 9 Months of 1930	
		Linear Feet	Value		Linear Feet	Value
United Kingdom	1	23,111,066	\$1,049,760	1	33,038,668	\$1,708,843
France	7	8,022,510	199,863	2	17,318,513	429,703
Australia	2	21,133,317	485,652	3	15,538,612	393,303
Argentina	3	14,829,125	368,344	4	12,640,569	344,935
Canada	6	10,609,548	462,734	5	12,534,397	501,469
Germany	5	11,532,705	354,501	6	12,083,870	321,075
Brazil	4	12,673,107	303,807	7	9,500,083	198,842
Mexico	8	6,739,505	162,150	8	7,304,112	193,769
Spain	----	----	----	9	5,162,151	112,294
India	10	5,031,522	124,194	10	5,029,178	128,490

only a very slight decrease in our film exports to Argentina. Brazil has dropped from fourth to seventh, while Mexico remains eighth. Exports of films to Brazil declined over 2,000,000 feet while similar exports to Mexico showed an increase of a little under 1,000,000 feet.

The Far East

Australia, which led the world as a quantity market for American films from 1925 through 1928, continued the decline which set in for the nine months' period of 1929, but nevertheless went up from fourth to third place in the markets of the world. The film footage sent to Australia, however,

American Foreign Trade in Non-Exposed Film

During the first nine months of 1930 American exports of films sensitized but not exposed reached a total of 60,098,922 linear feet valued at \$1,341,543 as compared with 44,965,833 feet valued at \$980,202 for the first nine months of 1929. Coincident with this gain there was a tremendous decline in the amount of non-exposed film imported. Whereas for the 1929 period the amount reached a total of 273,357 feet valued at \$3,472,079 in the 1930 period this fell off to 103,095,089 with a value of \$933,444.

Industrial Film Producers and Distributors Personnel

Alexander Film Company

Colorado Springs, Col.

PRESIDENT

J. DON ALEXANDER

VICE-PRESIDENT

D. M. ALEXANDER

SECRETARY AND TREASURER

R. A. DUNCAN

PRODUCTION MANAGER

MARK FITZGERALD

Has made nine industrial motion pictures (but not all of them in the past twelve months) for Kurer-Empson Co., Brighton, Col.; Continental Oil Co., Public Service Co., Denver, Col.; Bradley Knitting Co., Delavan, Wis.; Florsheim Shoe Co., Chicago; Walk-Over Shoe Co., Silent Automatic Corp., Detroit; Radio Corporation of America, New York; three for screening in sales departments, six for screening in theatres. Average footage: from 250 to 2,000 feet; total footage of raw stock used annually: negative 405,101 feet; positive 3,855,044 feet; uses standard, 35 mm. raw stock.

Atlantic Film Corporation

Pittsburgh, Pa.

PRESIDENT

CHAS. S. STANTON

TREASURER

JOHN A. SCANLON

Has made 14 industrial motion pictures in the last year, 11 for screening in sales departments, 3 for screening in theatres. Average footage, 500 feet; total footage of raw stock used annually: negative, 30,000 feet; positive, 150,000 feet; uses Eastman and Dupont raw stock. Several hundred shorts were produced for commercial and other uses.

Burton Holmes Lectures, Inc.

7510 N. Ashland Avenue
Chicago, Ill.

PRESIDENT

E. BURTON HOLMES

VICE-PRESIDENT AND TREASURER

OSCAR B. DEPUÉ

SECRETARY AND MANAGER OF INDUSTRIAL DIVISION

BURTON W. DEPUÉ

MANAGER OF LECTURE DIVISION

W. W. WESTCOTT

Has made 11 industrial motion pictures in the last year, for Eli Lilly and Co., Standard Oil Co. (Ind.), American Depositor Corp., Radium Service Corp. of America, Red Top Steel Post Co., and others.

four for screening in sales departments. Average footage, 2 to 4 reels; total footage of raw stock used annually: negative, 101,592 feet; positive, 1,940,331 feet; uses Eastman panchromatic and super-sensitive negative and Eastman positive raw stock.

Church and School Film Exchange

3178 Polk Building
Des Moines, Iowa

MANAGER
E. F. BIDDLE
Distributor only.

Frank R. Church Films

1719 Jefferson Street
Oakland, Cal.

GENERAL MANAGER
FRANK R. CHURCH
PRODUCTION MANAGER
KEN P. ALLEN

Has made 4 industrial motion pictures in the last year, two for screening in sales departments, one for screening in theatres. Average footage, 4 reels; total footage of raw stock used annually: negative, 30,000 feet; positive, 214,000 feet; uses Dupont panchromatic raw stock.

DeFrenes and Company

Wilkes-Barre, Pa.

PRESIDENT
JOSEPH DEFRENES

Has made 15 industrial motion pictures in the last year, for various companies, 10 for screening in sales departments, 2 for screening in theatres. Average footage, 2,000 feet; total footage of raw stock used annually: negative, 60,000 feet; positive, 300,000 feet; uses Eastman raw stock.

Films of Commerce, Inc.

35 West 45th Street
Pathe Building
New York City

PRESIDENT AND GENERAL MANAGER
DON CARLOS ELLIS

VICE-PRESIDENT AND PRODUCTION
MANAGER

HENRY C. GRANT
SECRETARY

DOUGLAS GORDON

Has made 20 industrial motion pictures in the last year, for Chilean Nitrate of Soda Educational Bureau, International Fire Equipment Corporation, Silica Ge. Corporation, Westinghouse Electric Manufacturing Company, Joseph Hilton Sons, National Dairy Show, National Sugar Refining Company, General Electric Company, Tohacco By-Products & Chemical Company, Hegeman & Harris, Howard Clothes, Inc., Canadian Pacific R. R., Troy Fire Dept., 8 for screening in sales departments, 4 for theatres. Average footage: 2 reels; uses non-inflammable Dupont 35 and 16 mm.

General Electric Company Visual Instruction Section

Schenectady, N. Y.

HEAD OF SECTION
JOHN KLENKE

Has made thirty industrial motion pictures in the last year, for General Electric departments, 28 for screening in sales department, 2 for screening in theatres. Average footage, 1,000 feet; total footage of raw stock used annually: negative, 150,000 feet (approximately); positive, 1,350,000 feet (approximately); uses DuPont negative and Eastman positive raw stock.

Harcot Motion Picture Industries, Inc.

610-612 Baronne Street
New Orleans, La.

PRESIDENT AND GENERAL MANAGER
A. HARRISON, JR.

VICE-PRESIDENT
A. W. HARRISON

SECRETARY AND TREASURER
H. HARRISON

Has made 22 reels of industrial motion pictures in the last year, for the State of Louisiana and various companies, 4 for screening in sales departments. Average footage: 1,000 feet; uses all types of raw stock.

Hollywood Film Enterprises, Inc.

6058 Sunset Boulevard
Hollywood, Cal.

MANAGER PRODUCTION AND EQUIPMENT
DIVISIONS
F. K. ROCKETT

Has made 24 industrial motion pictures in the last year, for Celite Co. (now Johns-Manville Co.), Associated Realty Owners, Inc., Los Angeles, Cal., Darnell Co., Lt., Long Beach, Cal., Dr. Richardson, Los Angeles, Cal., Universal Engineering Co., Los Angeles, Cal., Union Oil Co., Los Angeles, Cal.,

Automobile Club of So. Cal., Los Angeles, Cal., Southern Sierras Power Co., Riverside, Cal., Atlantic and Pacific Tea Co., Los Angeles, Cal., Los Angeles Soap Co., Los Angeles, Cal., National Cash Register Co., Los Angeles, Cal., Seaboard Royalty Co., Los Angeles, Cal., Hy Vis Oil Refining Co., Los Angeles, Cal., Gruss Air Spring Co., Los Angeles, Cal., Clear Lake Beach Co., Los Angeles, Cal., Crescent City Co., Los Angeles, Cal., Community Industries, Los Angeles, Cal., Hollywood Movie Supply Co., Hollywood, Cal., Protective Life Insurance Co., Birmingham, Ala.; mostly for use of sales forces, 3 for screening in theatres. Total footage of raw stock used annually for both industrial work and other purposes in the laboratory includes: 16 mm. film, negative 17,795 feet, positive 3,404,256; 35 mm. film, negative 204,031 feet, positive 2,129,383; uses all kinds of 16 mm. and 35 mm. raw stock.

Loucks and Norling Studios

245 West 55th Street
New York City

PARTNERSHIP
A. H. LOUCKS
J. A. NORLING

Has made 12 industrial motion pictures in the last year, for Harbison-Walker Refractories Co., Pittsburgh Code Co., Naylor Pipe Co., Eastman Kodak Co., Cities Service Co., Henry L. Doherty Co., U. S. Steel Corp. and many others, all of them for screening in sales department. Average footage: one to five reels; average two reels; total footage of raw stock used annually: negative, 100,000 feet; positive, 1,000,000 feet; uses Eastman and some DuPont raw stock.

Malkames Educational Film Co.

Hazleton, Pa.

PRESIDENT
DON MALKAMES

TREASURER
GEORGE MALKAMES

SECRETARY
CARL MALKAMES

Has made 5 industrial motion pictures in the last year, for many companies, and also has synchronized many productions for other companies which produce films, as they specialize in sound recording, 3 for screening in sales departments, 2 for screening in theatres. Average footage, 2,000 feet; total footage of raw stock used annually: negative, 30,000; positive, 100,000; uses Eastman Panchro Type 2 raw stock.

Metropolitan Motion Picture Co.

2310 Cass Avenue
Detroit, Mich.

PRESIDENT
MAURICE J. CAPLAN

VICE-PRESIDENT
MAX SMITH

SECRETARY AND TREASURER
ARTHUR CAPLAN

Has made 6 industrial motion pictures in the last year for Chrysler Corp., all for screening in sales departments. Average footage, 1,000 feet; total footage of raw stock used annually: negative, 250,000; positive, 2,000,000; uses Eastman raw stock.

Q. R. S.-DeVry Corporation

333 N. Michigan Avenue
Chicago, Ill.

PRESIDENT
T. M. PLETCHER

VICE-PRESIDENT
C. SUNDBERG

TREASURER
A. C. BARCLAY

Rothacker Film Corp.

113 West Austin Avenue
Chicago, Ill.

also
729 Seventh Avenue
New York

PRESIDENT AND GENERAL MANAGER
DOUGLAS D. ROTHACKER

VICE-PRESIDENT
J. DON ALEXANDER

SECRETARY AND TREASURER
J. D. ALEXANDER, JR.

Has made 20 or more industrial motion pictures in the last year, about 15 per cent for screening in sales departments, 10 per cent for screening in theatres. Average footage, 2,000 feet; total footage of raw stock used annually: negative, 50,000 feet; positive, 1,000,000 feet.

Ray-Bell Films, Inc.

817-823 University Avenue
St. Paul, Minn.

PRESIDENT
R. H. RAY

VICE-PRESIDENT
E. E. BELL

SECRETARY
A. M. GRISWOLD

TREASURER
C. A. NYQUIST

Has made about 20 industrial motion pictures in the last year, for various industrial manufacturers, nearly all for screening in sales departments, three for part theatre screen. Average footage: 1 reel, 1,000 feet; uses Eastman Kodak Co. raw stock.

Rowland Rogers Picture Service

74 Sherman Street
Long Island City, N. Y.

PRESIDENT
ROWLAND ROGERS

SECRETARY
E. J. WOOD

Has made more than 25 reels in the last year, about one-half for screening in sales departments, one for theatres. Average footage, 1,000 feet; uses Eastman raw stock.

Society for Visual Education, Inc.

327 S. La Salle Street
Chicago, Ill.

PRESIDENT
M. M. WITHAM

VICE-PRESIDENT
B. J. KLEENIP

SECRETARY
IRENE GONSER

Produces educational films only and pictorials (still film slides). Uses Eastman non-inflammable raw stock.

Stark-Films

(Successor to Stark & Edwards)
219 W. Centre Street
Baltimore, Md.

PRESIDENT AND GENERAL MANAGER
MILTON STARK

SALES MANAGER
WILLIAM KING

DISTRIBUTION MANAGER
HARRY VOGELSTEIN

PRODUCTION MANAGER
PHILIP STARK

Has made 8 industrial motion pictures in the last year, for various industrial and educational organizations within a radius of 100 miles of Baltimore, Md., 6 for screening in sales departments, 2 for screening in theatres. Average footage, 1,000 feet; total footage of raw stock used annually: negative, 25,000 feet; positive, 75,000 feet, including 16mm.; uses DuPont raw stock.

Strickland Industrial Film Corporation

163 Walton Street
Atlanta, Ga.

PRESIDENT
ROBERT B. STRICKLAND

SECRETARY
B. McCoy

LABORATORY SUPERINTENDENT
V. A. LAMBERT

SALES MANAGER
F. L. CANNON

MANAGER EQUIPMENT SALES (16 mm. and
35 mm.)
W. L. WELCH

Has made 7 industrial motion pictures in the last year, for Coko Cola Co., Campbell Coal Co., Atlantic and Pacific Tea Co., Atlanta Metallic Casket Co., Wofford Oil Co., Atlanta Stove Works, Caterpillar Tractor Co., 2 for screening in sales departments, 5 for screening in theatres. Average footage, 500 feet; total footage of raw stock used annually: negative 30,000 feet; positive, 100,000 feet; uses Eastman raw stock.

Van Beuren Corporation

1560 Broadway
New York City

PRESIDENT
AMEDEE J. VAN BEUREN

W. V. CURRIE

E. A. ESCHMANN

Visua Service Co., Inc.

245 West 55th Street
New York City

PRESIDENT
A. H. LOUCKS

VICE-PRESIDENT
B. F. HAUGH

FRANK LAPPIN

SECRETARY AND TREASURER
J. A. NORLING

DISTRIBUTOR DRAFT OF PROPOSED CONTRACT

Final text of distributors' proposed standard licensing agreement, completed by them following the Atlantic City meetings of the "5-5-5" conference, held early in July, at which proposed changes in the agreement were drafted by distributors, the M. P. T. O. A. and Allied States Association.

There are two forms to the proposed agreement, a "long" and "short." The former, appearing below, is immediately followed by the "short" agreement.

Agreement of license under copyright of the motion pictures distributed by the distributor for exhibition at the theatre of the exhibitor respectively named and specified in a Short Form License Agreement (hereinafter referred to as the Short Form) containing the Schedule hereinafter referred to, and in which Short Form by reference hereto there shall be deemed incorporated and made a part thereof all of the provisions of this Standard License Agreement as if therein fully set forth. This agreement of License and said Short Form shall be for all purposes deemed one complete and single instrument.

WARRANTY AS TO FORM

The distributor warrants that this license agreement contains all of the provisions of the twenty-six (26) numbered articles of the "Standard License Agreement" recommended by the Motion Picture Producers and Distributors of America, Inc.; the Motion Picture Theatre Owners of America and the Allied States Association of Motion Picture Exhibitors, an authenticated copy of which has been filed with each of said organizations. That any and all additional provisions are not inconsistent with or in contradiction of the provisions of said numbered articles and are printed or written in the Schedule of the Short Form under the caption "Added Articles"; and that any such added provision shall be deemed to have been so added after the date of the recommendation of this form of Standard License Agreement, to conform with the distributor's own business policy.

LICENSE AND TIME AND PLACE OF EXHIBITION

First: Subject to the terms and conditions hereinafter stated, and those specified in the Short Form in which by reference hereto all the provisions hereof shall be deemed incorporated therein, the distributor hereby grants to the exhibitor and the exhibitor accepts a limited license under the respective copyrights of the motion pictures designated and described in the Schedule of the said Short Form all the provisions of print shall be deemed to include the records, discs and any other device which by this reference thereto are made a part hereof as if herein fully set forth; and if in such Short Form it is provided that this license is for sound motion pictures, under any copyright of any matter included in any sound recorded therefor, to exhibit publicly said motion pictures and to reproduce for public performances such recorded sound in synchronism therewith, but only at the said theatre for the number of successive days and for the sums in the said Schedule specified and for no other use or purpose. Each such license so to reproduce such recorded sound is granted upon the exhibitor's express warranty and upon condition (a) that the sound reproducing equipment in the said theatre will operate reliably and efficiently to reproduce such recorded sound with adequate volume and high quality whether recorded upon a print or upon records, discs or other similar devices; and (b) if copyrighted musical compositions are included in such recorded sound, the exhibitor now has or will have at the date or dates of the exhibition of each of such motion pictures and the reproduction of such recorded sound, an effective license from the copyright proprietor or from any licensee of the copyright proprietor to perform publicly the said copyrighted musical compositions. The distributor reserves the right to record the sound for reproduction in synchronism with the exhibition of said motion pictures or any of them on the print thereof or on records or discs as the distributor may from time to time determine, provided that if the sound reproducing equipment in said theatre will reproduce sound recorded only on prints or only on discs, as represented and specified by the exhibitor in the Short Form, then upon written notice to the exhibitor of the recording of such sound only by means other than that specified in the Short Form, the exhibitor shall have the right to cancel this license agreement as to all motion pictures affected by such other method of recording upon written notice to such effect given to the distributor not later than fourteen (14) days after the receipt by the exhibitor of the said notice of the distributor and upon the giving of such notice by the exhibitor the license as to each such picture shall terminate and revert to the distributor. If, however, the sound reproducing equipment in said theatre is thereafter during the term hereof changed by the exhibitor and as then changed reproduces sound recorded by such other method of recording, the exhibitor's notice of cancellation shall be deemed revoked and the license of said motion pictures affected thereby reinstated upon written notice to such effect by the distributor, provided that said motion pictures shall not have been in the meantime licensed to another exhibitor for the same run in

the same locality as that granted to the exhibitor and specified in the Short Form.

If more than one theatre is designated no motion picture is licensed hereunder for exhibition at more than one of such theatres unless otherwise specifically agreed upon in the Short Form.

Provided this license is for sound motion pictures and the recorded sound is not recorded upon a print, all references hereinafter made to a disc upon which sound is recorded for reproduction in synchronism with the exhibition of a print.

PAYMENT UPON PERCENTAGE BASIS

SECOND: (a) If the license fee or any part thereof, of any of said motion pictures shall be computed upon the exhibitor's receipts, or any part thereof, the exhibitor shall deliver to the distributor at the end of each day's exhibition a correct itemized statement of the gross receipts of said theatre for admission thereto upon the exhibition date or dates of each motion picture for which payment is so required to be made, signed by the exhibitor or the exhibitor's manager and the exhibitor's cashier or treasurer, which statement shall include such additional facts and figures, if required in the Schedule, for the determination of the license fee. Should the distributor so require, such itemized statement shall be made upon forms furnished by the distributor. Upon the exhibition date or dates of each motion picture an authorized representative of the distributor is hereby given the right to verify the sale of all tickets of admission to said theatre, and the receipts therefrom; and for such purpose shall have access to the theatre, including the box office, and also the right to examine all entries relating to such gross receipts and such facts and figures in all the exhibitor's books and records, and if hereunder it is provided that the exhibitor make certain expenditures and/or deductions, to examine all entries relating to such expenditures and/or deductions. The distributor, or its authorized representative, also shall have access for a period of four (4) months after the receipt by the distributor of each such statement, to all entries in all of the exhibitor's books and records relating to such gross receipts, expenditures and/or deductions and such facts and figures for the purpose of verifying such statement. The distributor agrees, unless such representative is an employee of the distributor or employed as a checker, not to employ as a representative for such purpose any person a resident of or employed in the place where the said theatre is located, other than a person engaged in business as an accountant. The distributor agrees that any information obtained pursuant to the provisions of this clause will be treated as confidential, excepting in any arbitration proceeding or litigation in respect to this license.

LIQUIDATED DAMAGES FOR BREACH IF LICENSED UPON PERCENTAGE BASIS

(b) If the license fee or any part thereof, of any of said motion pictures shall be computed either in whole or in part, upon a percentage of the admission receipts of said theatre or any part thereof or upon a percentage of such receipts and a fixed sum and if the exhibitor fails or refuses to exhibit any such motion picture as herein provided, the exhibitor shall pay to the distributor as liquidated damages for each day that the exhibitor fails or refuses to exhibit such motion picture, a sum equal to such percentage of the average daily gross receipts of such theatre during the period of thirty (30) operating days immediately prior to the date or dates when said motion picture should have been so exhibited, hereunder or, as the case may be, equal to such percentage of said average daily gross receipts plus such fixed sum provided, however, that if the exhibitor shall exhibit such motion picture for less than the full number of days provided for in the Short Form, for each day less than the said full number of days, the sum equal to sixty-five per cent (65%) of the gross receipts of said theatre during the last day of the exhibition thereof of such motion picture. A sworn statement of the said daily gross receipts shall be delivered by the exhibitor to the distributor upon demand therefor.

TERM

THIRD: The term of this agreement shall begin with the date fixed or determined as hereinafter provided for the exhibition at the said theatre of the first motion picture deliverable hereunder and shall continue for a period of one year thereafter unless otherwise in the Short Form provided; or unless any of the motion pictures shall not be available for exhibition hereunder during said period of one year by reason of the provisions of Article Eighth hereof, then the said one year term shall be deemed to be extended to the date of the expiration of the period of protection, if any, granted in respect to the last of said motion pictures deliverable hereunder and if no period of protection shall have been granted then to the last date of exhibition hereunder of such last motion picture.

DELIVERY AND EXHIBITION OF PRINTS

FOURTH: (a) The distributor agrees during the term of the license and within a reasonable time after

each of said motion pictures is generally released for public exhibition and become available for exhibition by the exhibitor hereunder to deliver to the exhibitor a print in physical condition for exhibition, and if the license is for sound motion pictures, which will clearly reproduce the recorded sound in synchronism therewith, and the exhibitor agrees to exhibit such print of each of said motion pictures upon the date or dates during said term as herein provided. Such date or dates so fixed or determined shall be for all purposes the exhibition date or dates of each such motion picture as though definitely specified in the Short Form before execution thereof by the exhibitor.

GENERAL AND PRE-RELEASE

(b) The public exhibition of any of said motion pictures for three (3) consecutive days at prices customarily and usually charged for admission to the theatre where so exhibited in the territory wherein is located the exchange out of which the exhibitor is served, excepting any "road show," "tryout," "pre-view," or "pre-release" exhibitions thereof, shall be deemed the general release for public exhibition of such motion picture but only in such territory. A "pre-release" exhibition shall be deemed any exhibition because of seasonal conditions making desirable exhibitions in advance of general release as herein defined.

EXHIBITION IN ORDER OF GENERAL RELEASE

(c) The exhibitor agrees to exhibit each of the motion pictures licensed hereunder in the order of its general release by the distributor in the exchange territory in which the said theatre is located. The exhibitor shall have the right to select any of the motion pictures for exhibition out of the order of its general release, subject to prior runs and/or protections granted other exhibitors, on the date or dates determined as provided in Article Seventh hereof or otherwise agreed upon, but only upon the following conditions (a) that the exhibitor is not in default hereunder and shall have fully complied with all the provisions, if any, set forth in the Short Form for the exhibition of one or more of said motion pictures at specified intervals; and (b) that the distributor and the exhibitor shall then agree upon the date or dates upon which all of the motion pictures generally released prior to the general release of such motion pictures and available for exhibition hereunder shall be exhibited by the exhibitor, which date or dates shall be within thirty days from the first exhibition date of the motion picture to be exhibited out of the order of its general release; or in the alternative the exhibitor shall then pay to the distributor the license fee for each of such motion pictures then generally released and available for exhibition hereunder, and as to any thereof which shall not be exhibited by the exhibitor within thirty days from the first exhibition date of the motion picture to be exhibited out of the order of its general release, the grant of the run and protection period in respect thereof shall be deemed waived by the exhibitor. Upon the failure or refusal of the exhibitor to exhibit any of such motion pictures then generally released and available for exhibition hereunder within said thirty days period or to pay the license fee thereof, the right of the exhibitor to thereafter select for exhibition any motion picture out of the order of its general release shall be forfeited. The provisions of this paragraph (c) shall not be deemed to limit or qualify the provisions of Article Seventh hereof excepting as in this paragraph (c) specifically provided.

DELIVERY BY DISTRIBUTOR

FIFTH: The Distributor shall make deliveries hereunder to the Exhibitor, or the Exhibitor's authorized agent, by delivery at the Distributor's exchange, or to a common carrier, or to the United States Postal Authorities. If deliveries are made to a carrier they shall be made in accordance with the carrier's delivery schedule in time to reach the place where the said theatre is located in sufficient time for inspection and projection before the usual time for the opening of the said theatre.

ACCEPTANCE

SIXTH: Unless notice of acceptance of this application by the distributor is sent to the exhibitor by mail or telegram within the number of days after the date thereof hereinafter specified (immediately following the name of the city wherein is situated the exchange of the distributor from which the exhibitor is served, or if such city is not hereinafter named then within the number of days specified immediately following the city hereinafter named nearest thereto) said application shall be deemed withdrawn and the distributor shall forthwith return any sums paid on account thereof by the exhibitor. Albany, 10; Atlanta, 20; Boston, 10; Buffalo, 10; Charleston, 15; Charlotte, 15; Chicago, 15; Cincinnati, 20; Cleveland, 15; Dallas, 30; Denver, 20; Des Moines, 15; Detroit, 15; Indianapolis, 15; Jacksonville, 15; Kansas City, 15; Los Angeles, 25; Little Rock, 15; Louisville, 15; Memphis, 20; Milwaukee, 15; Northern New Jersey, 7; Minneapolis, 20; Butte, 30; New Haven, 10; New Orleans, 15; New York City, 7; Oklahoma City, 20; Omaha, 20; Peoria, 15; Philadelphia, 10; Pittsburgh,

14; Portland, Ore., 30; St. Louis, 15; Salt Lake City, 30; San Francisco, 25; Seattle, 30; Washington, D. C., 14.

SELECTION OR DESIGNATION OF PLAYDATES

SEVENTH: The exhibition date or dates of each motion picture unless definitely specified or otherwise provided for in the Short Form or otherwise agreed upon shall be determined as follows:

NOTICE OF AVAILABILITY

1. Subject to prior runs and/or protection granted or hereafter granted to other exhibitors and within a reasonable time after a print or prints of any of said motion pictures are received at the exchange of the distributor out of which the exhibitor is served and any such motion picture then being available for exhibition by the exhibitor hereunder the distributor, provided the exhibitor is not in default hereunder, shall mail to the exhibitor a notice in writing of the date when such motion picture will be available for exhibition by the exhibitor, such date being hereinafter referred to as the "available date." Such notice shall be mailed to the exhibitor at least fifteen days before the "available date" therein specified.

SELECTION BY EXHIBITOR

2. The exhibitor shall within fourteen days after the mailing of such notice select the exhibition date or dates, within the period commencing with the available date and ending thirty days thereafter, by giving to the distributor written notice of the date or dates so selected. If the exhibition date or dates so selected by the exhibitor are not open for the exhibitor because such date or dates have been previously assigned to another or other exhibitors then the exhibition date or dates shall be determined as provided in the following paragraphs (a) and (b).

(a) If other dates within said thirty day period are open the exhibitor shall immediately select from such other open dates another date or other dates, failing to do so then the distributor shall have the right to designate such date or dates within the period beginning not earlier than two weeks and ending not later than six weeks from the date first selected by the exhibitor and written notice thereof shall be given or mailed the exhibitor fourteen (14) days before the date so designated by the distributor.

(b) If no other date or dates within the said thirty day period are open then the exhibitor shall designate the date or dates which shall be within the period beginning not earlier than two weeks and ending not later than six weeks from the last day of the said thirty day period and written notice thereof shall be immediately given or mailed to the distributor by the exhibitor. If the exhibitor fails to so designate such date or dates then the distributor shall have the right to make such designation within the same period and written notice thereof shall be mailed to the exhibitor fourteen days before the date so designated by the distributor.

FAILURE TO EXHIBIT

3. If the exhibition date or dates of any motion picture are not selected by the exhibitor as hereinbefore provided or otherwise agreed upon or the exhibitor fails or refuses to exhibit such motion picture on the date or dates designated by the distributor if designated as provided in paragraphs "a" and "b" hereof then the sum or sums payable hereunder for the license to exhibit such motion picture forthwith shall become due and payable and the grant, if any, of the run and/or protection period in respect to such motion picture shall be deemed revoked with the right to the exhibitor if such payment has been made to exhibit such motion picture hereunder upon written request mailed or delivered to the distributor within sixty days after the available date therefor upon a date or dates not in conflict with any run and/or protection period granted or hereafter granted to other exhibitors, failing to make such request within said period of time the license of such motion picture granted hereunder shall terminate and revert to the distributor. Nothing contained in this paragraph 3 shall deprive the exhibitor of the right to offer, upon the hearing or trial of any controversy arising hereunder, competent evidence in mitigation of damages.

FIRST RUN EXHIBITIONS

EIGHTH: (a) If in the Short Form the exhibitor is granted a first run of the said motion pictures, the exhibitor shall exhibit each of the feature motion pictures excepting those described in Paragraph (d) of this Article within the period beginning with the date scheduled and announced by the distributor for the general release of each feature motion picture in the territory wherein is located the exchange of the distributor out of which the exhibitor is served and ending one hundred and twenty (120) days thereafter, notwithstanding any provision of Article Seventh hereof to the contrary. If the first exhibition date of any of the said motion pictures shall occur on a date later than ninety (90) days after its scheduled and announced general release date, then the period of protection of such motion picture shall be reduced so as to expire one hundred and twenty (120) days after said scheduled date of its general release. Upon the failure of the exhibitor to exhibit any feature motion picture within said period of one hundred and twenty (120) days, the grant of the said first run and the protection period in respect thereof shall be deemed waived by the exhibitor and the license fee as to such feature motion picture shall thereupon forthwith become due and payable to the distributor, with the right to the exhibitor to exhibit such fea-

ture motion picture as hereinafter in Paragraph (e) of this Article provided.

SECOND RUN EXHIBITIONS

(b) If in the Short Form the exhibitor is granted a second run of the said motion pictures and any other exhibitor having been granted the first run thereof immediately prior to such second run fails to exhibit any of the feature motion pictures, excepting those described in Paragraph (d) of this Article within the said period of one hundred and twenty (120) days specified in Paragraph (a) of this Article, the exhibitor shall exhibit each such feature motion picture within the period beginning with the date of the expiration of the said one hundred and twenty (120) days period and ending fourteen (14) days thereafter, notwithstanding any provision of Article Seventh hereof to the contrary. Upon the failure of the exhibitor to exhibit any such feature motion picture within said fourteen (14) days period the grant of such second run and the protection period if any in respect thereof shall be deemed waived by the exhibitor and the license fee as to such feature motion picture shall thereupon forthwith become due and payable to the distributor with the right to the exhibitor to exhibit such feature motion picture as hereinafter in Paragraph (e) of this Article provided.

SUBSEQUENT RUNS EXHIBITIONS

(c) If in the Short Form the exhibitor is granted a run subsequent to a second run of the said motion pictures and any other exhibitor having been granted the second run thereof immediately prior to such subsequent run fails to exhibit any of the feature motion pictures, excepting those described in Paragraph (d) of this Article within the said period of fourteen (14) days specified in Paragraph (b) of this Article the exhibitor shall exhibit each feature motion picture within the period beginning with the date of the expiration of the said fourteen day period and ending seven (7) days thereafter, notwithstanding any provision of Article Seventh hereof to the contrary. Upon the failure of the exhibitor to exhibit any such feature motion picture within said seven (7) day period, the grant of such subsequent run and the protection period if any in respect thereof shall be deemed waived by the exhibitor and the license fee as to such feature motion picture shall thereupon forthwith become due and payable to the distributor with the right to the exhibitor to exhibit such feature motion picture as hereinafter in Paragraph (e) of this Article provided.

EXTENDED RUNS

(d) Any of the motion pictures which shall have been exhibited at any theatre in the said territory for more than one show week prior to the run in the Short Form granted the exhibitor shall be excepted from the provisions of this Article and of Paragraph (b) of Article Fourth.

EXHIBITOR AFTER REVOCATION OF RUN AND PROTECTION

(e) Upon the revocation of the grant of the run and/or the protection period of any feature motion picture as provided in Paragraphs (a), (b) or (c) of this Article, the exhibitor upon payment of the sum or sums payable hereunder as provided in this Article for the license to exhibit such feature motion picture, shall have the right to exhibit the same hereunder upon a date or dates not in conflict with any run and/or protection period granted or hereafter granted to other exhibitors, upon written request mailed or delivered to the distributor within sixty (60) days after the last date upon which such feature motion picture should have been exhibited by the exhibitor as provided in this Article. Failing to make such request within said period of sixty (60) days the license to exhibit such feature motion picture granted hereunder shall terminate and revert to the distributor.

ASSIGNMENT UPON SALE OF THEATRE

NINTH: This license shall not be assigned by either party without the written consent of the other, provided, that if the exhibitor sells the said theatre or transfers any interest therein and is not in default hereunder, the exhibitor may assign this license to the purchaser of the theatre or of such interest without the written consent of the distributor but any such assignment shall not be valid or of any effect hereunder unless a written acceptance thereof by the assignee assuming the obligations of the exhibitor shall be delivered to the distributor. Any such assignment shall not release the exhibitor from any liability hereunder unless such release from liability is consented to by the distributor in writing.

VERBAL PROMISES; CHANGES IN WRITING

TENTH: This license agreement is complete and all promises, representations, understandings and agreements in reference thereto have been expressed herein.

No change or modification hereof or changes in or modification of the Short Form shall be binding upon the distributor unless in writing signed by an officer of or any person duly authorized by the distributor at its main office in New York City, excepting in an emergency and only then a change or modification may be consented to in writing but only by the representative of the distributor managing the distributor's exchange out of which the exhibitor is served provided such change or modification does not change or modify the run, and/or protection period, or decrease any license fee specified in the Short Form.

RETURN OF PRINTS BY EXHIBITOR

ELEVENTH: The exhibitor shall promptly after the last exhibition on the last date of the license period of each motion picture return the print thereof,

with the reels and containers furnished therewith, to the distributor's exchange or deliver the same to a carrier designated or used by the distributor for delivery to such exchange or as otherwise directed by written instructions of the distributor for delivery to another exhibitor in each case adequately valued or insured and the exhibitor shall pay all transportation charges but not exceeding a sum equal to the cost of transporting a print from the distributor's exchange to the exhibitor and returning it to the distributor's exchange and if insured all insurance charges therefor.

LOSS OF OR DAMAGE TO PRINTS

TWELFTH: The exhibitor shall immediately notify the distributor's exchange by telegram of the loss, theft, destruction of or damage to any print and the exhibitor shall pay to the distributor a sum equal to the cost of replacement at the distributor's exchange for each linear foot thereof and if this license is for sound motion pictures for each record and for each record case, lost, stolen, destroyed or damaged in any way in the interval between the delivery to and the return thereof by the exhibitor. The exhibitor shall not be liable for the damage to or destruction of any print provided such damage or destruction occurred while in transit from the exhibitor and provided that such print was adequately valued or insured by the exhibitor. Provided the exhibitor is not in default hereunder the distributor shall at the option of the exhibitor repay or credit to the exhibitor any sum so paid for a lost or stolen print, excepting "news reels," upon the return thereof to the distributor within sixty days after the date when the same should have been returned hereunder. All claims by the exhibitor on account of the condition of the late or non-arrival of a print, or by the distributor because of damage thereto by the exhibitor shall be barred hereunder unless any such claim if made by the exhibitor, shall be made by a telegram setting forth fully the condition complained of sent by the exhibitor to the distributor prior to the second public exhibition thereof, or if delivery of a print has been delayed, within one hour of its arrival; if any such claim is made by the distributor unless a notice in writing by the distributor is sent to the exhibitor within forty-eight (48) hours, Sundays excepted, of the receipt by the distributor of a damaged print or of a notice by another exhibitor that a print was received by such other exhibitor in a damaged condition.

DESCRIPTION

THIRTEENTH: The distributor shall have and hereby reserves the right in the sole discretion of the distributor to change the title of any of the motion pictures specified in the Schedule, to make changes in, alterations and adaptations of any story, book or play and to substitute for any thereof any other story, book or play excepting for those based upon a well known named book or play.

The distributor also shall have the right to change the director, the cast or any member thereof of any of said motion pictures but the exhibitor shall not be required to accept for any feature motion picture described in the Short Form as that of a named star or star combination or as the production of a named director or as that of a well known named book or play any feature motion picture of any other star or the production of any other director or of any other hook or play as the case may be.

REISSUES

FOURTEENTH: The distributor warrants that none of the licensed feature motion pictures are reissues of old negatives, old negatives retitled, or foreign produced by a foreign producer, excepting those specifically set forth as such in the Short Form.

ADVERTISING

FIFTEENTH: The distributor warrants that the said motion picture will not contain any advertising matter for which compensation is received by the distributor.

CUTTING OR ALTERATION OF PRINTS

SIXTEENTH: The exhibitor shall exhibit each print in its entirety and shall not copy, duplicate, sub-rent or part with possession of any print. The exhibitor shall not cut or alter any print, excepting to make necessary repairs thereto, or when required by any duly constituted public official or authority or with the written or telegraphic consent of the distributor. The exhibitor however may cut the print of a news reel. The exhibitor shall return each print in the same condition as received, reasonable wear only excepted.

ADVERTISING ACCESSORIES

SEVENTEENTH: The exhibitor shall not lease or sell any advertising accessories purchased from the distributor by the exhibitor for use in connection with the exhibition of any of said motion pictures.

PROTECTION AND RUN

EIGHTEENTH: The run and protection period, if any, granted the exhibitor shall be specified in the Short Form; and if a protection period granted shall affect alike two or more theatres a waiver of such protection period by the exhibitor as to any one of such theatres shall be deemed to be a waiver of such protection period as to all such theatres. The distributor shall not grant a license to exhibit any of said motion pictures for exhibition on a date prior to the "run" or prior to the expiration of the "protection period" if any in the Short Form specified at any theatre named in the Short Form or within the territorial limits therein specified. Such period of protection as to each of said motion pictures shall be computed from the last date of the exhibition thereof licensed hereunder. If protection is granted against a named theatre or theatres indicating that it is the intention of the distributor to grant such protection

against all theatres in the immediate vicinity of the exhibitor's theatre then unless otherwise provided in the Short Form, such protection shall include any theatre in such vicinity thereafter erected or opened.

ADVERTISING PRIOR TO FIRST RUN

NINETEENTH: If the exhibitor is granted a second or subsequent "run" of the said motion pictures the exhibitor shall not advertise any thereof by any means of advertising prior to or during the exhibition of any one of said motion pictures by any other exhibitor having the right to the first or a prior run thereof and charging admission prices higher than the prices charged for admission to the exhibitor's theatre, excepting advertising inside the theatre not intended for removal therefrom by the public, unless the first date of exhibition hereunder of any such motion picture shall be within fifteen days from the last exhibition date of such first or prior run exhibition, in which case the exhibitor shall have the right to advertise the exhibition of such motion picture but shall not in any advertising thereof announce or state that the prices charged for admission are or will be less than the admission prices charged by the exhibitor having the first or prior run of such motion picture. Nothing in this Article contained shall be deemed to prohibit the exhibitor from advertising generally all of said motion pictures as a group but such general advertising shall not refer to any one of said motion pictures during its exhibition by any other exhibitor having the first or immediately prior run thereof, excepting as herein provided. For a breach of the provisions of this paragraph the distributor shall have in addition to all other rights the right to exclude and except from this license any motion picture advertised in violation of the provisions hereof by written notice to such effect mailed to the exhibitor and upon the mailing of such notice the license of such motion picture shall terminate and revert to the distributor.

TAXES

TWENTIETH: The exhibitor shall pay to the distributor upon demand, any tax, fee or other like charge now and/or hereafter imposed or based upon the delivery and/or the exhibition of prints of motion pictures and/or upon the sums payable under this license by the exhibitor to the distributor. If under any statute or ordinance any such tax, fee or other like charge is or shall be payable or paid by the distributor and the exact amount payable hereunder by the exhibitor is not therein definitely fixed or cannot be exactly determined, then the exhibitor shall pay such part of any such tax, fee or other like charge paid or payable by the distributor as shall be fixed in the manner determined by the then President of the American Arbitration Association.

ADMISSION CHARGE

TWENTY-FIRST: The exhibitor during the whole of the license period of each of the motion pictures shall charge each adult for admission to said theatre not less than the sum of ten cents unless a greater minimum admission charge is herein elsewhere specified. If during any such period less than said sum of ten cents or such greater minimum charge is charged for admission to said theatre, the distributor, in addition to all other rights, shall have the right at the option of the distributor to immediately terminate the license of the motion picture then being exhibited by written notice to such effect and upon the giving of such notice the license of such motion picture shall forthwith terminate and revert to the distributor.

PREVENTION OF PERFORMANCE

TWENTY-SECOND: If the exhibitor shall be prevented from exhibiting or the distributor from delivering any of the said motion pictures for causes beyond their direct control then this license in respect to each such motion picture shall terminate and revert to the distributor without liability on the part of either party provided reasonable written notice of such termination and the cause thereof is given.

PICTURES NOT GENERALLY RELEASED

TWENTY-THIRD: If any one or more of said motion pictures excepting the motion pictures which may be "roadshown," shall not be generally released by the distributor for distribution in the United States during the period specified in the Short Form each such motion picture shall be excluded from this license unless the exhibitor shall give written notice to the distributor not later than thirty days after the end of said period that the exhibitor elects to exhibit hereunder all such motion pictures. If written notice of such election be given as aforesaid, the distributor shall deliver and the exhibitor shall exhibit each such motion picture when available for exhibition hereunder excepting that any thereof not so "generally released" within two years after the end of said period shall be also excepted and excluded from this license. The distributor shall have the right to exhibit or license the exhibition of any motion picture so excepted and excluded when and where desired by the distributor and all claims of the exhibitor in respect thereof are hereby expressly waived by the exhibitor.

OPTION TO EXCLUDE IF GROUP LICENSED

TWENTY-FOURTH: Provided the exhibitor is not in default hereunder and shall have fully complied with all of the provisions, if any, set forth in the Short Form for the exhibition of one or more of the feature motion pictures licensed hereunder at specified intervals and not less than twenty feature motion pictures have been licensed hereunder at one time, the exhibitor shall have the right to exclude from this license not to exceed five (5%) per cent of the total number of the feature motion pictures so licensed but only upon the following conditions: (a) that the license fee

of each feature motion picture licensed hereunder including the score charge, if any, averages less than \$251.00 or if the license fee of each feature motion picture is to be computed upon a percentage of the receipts or any part thereof of the exhibitor's theatre, that the license fee of each of such feature motion pictures exhibited at said theatre during the term hereof shall have averaged less than the sum of \$251.00; (b) that the exhibitor shall give to the distributor written notice of the exhibitor's election to exclude any of said feature motion pictures not later than fourteen days before the date or dates fixed for its exhibition hereunder and at the same time shall pay to the distributor the license fee therefor specified in the schedule, unless such license fee is to be computed upon a percentage of the receipts of the exhibitor's theatre in which case no license fee or score charge, if any, need be paid to the distributor as a condition for excluding such feature motion picture, excepting as hereinafter in this paragraph provided; and (c) that if the license fee computed upon a percentage of the receipts or any part thereof of the exhibitor's theatre including the score charge of each of the feature motion pictures licensed and exhibited hereunder averages a sum in excess of \$250.00 then the exhibitor shall within thirty days after the expiration of the term hereof exhibit hereunder as herein provided each of the feature motion pictures, the license fees of which are to be computed upon a percentage of the said receipts but excluded from this license by the exhibitor pursuant to the provisions of this article, and the exhibitor shall pay to the distributor the license fee therefor.

In computing the said five (5%) per cent of the total number of feature motion pictures licensed hereunder fractions of less than one-half shall be disregarded.

Upon the failure or refusal of the exhibitor to fully and completely comply with each and every condition hereinabove in this article specified and upon which the exhibitor is granted the right to exclude any of the feature motion pictures licensed hereunder, such right to exclude any feature motion picture and thereafter to exclude from this license additional feature motion pictures, shall thereupon forthwith terminate and shall not again be granted hereunder during the term hereof.

Provided that before the expiration of the term of this license agreement the exhibitor shall have exhibited as in this license provided all of the feature motion pictures specified in the Schedule and generally released for public exhibition as defined in Paragraph (b) of Article Fourth hereof excepting those, if any, excluded as provided in this Article and shall have paid to the distributor at the times herein specified, the license fee of each thereof, the distributor within thirty days after the expiration of the term of this license agreement shall pay to the exhibitor a sum equal to the aggregate of the license fees of the feature motion pictures excluded by the exhibitor from this license as provided in this Article paid by the exhibitor to the distributor.

Upon the exclusion of each of the feature motion pictures permitted by the provisions of this Article the run and protection period, if any, granted the exhibitor in respect thereto shall be deemed waived by the exhibitor and the license thereof shall thereupon terminate and revert to the distributor.

RACIAL OR RELIGIOUS SUBJECT MATTER

TWENTY-FIFTH: If the exhibitor shall claim that the exhibition of any motion picture licensed hereunder at the said theatre will be offensive to the public in the place where such theatre is located, because of racial or religious subject matter, and if the exhibitor shall give written notice to the distributor of such claim within a reasonable time prior to the date fixed for the exhibition thereof hereunder, such claim shall be immediately submitted to the Board of Arbitration herein specified. If such Board of Arbitration shall specifically determine that the exhibition of such motion picture at said theatre will be offensive to the said public because of racial or religious subject matter, then such motion picture shall be excepted from the license and the license thereof revert to the distributor. The distributor may exhibit or license the exhibition of any motion picture so excepted when and where desired by the distributor free from all claims of the exhibitor.

If the distributor shall be of the opinion that any motion picture licensed hereunder will be offensive to the public in the place where the exhibitor's theatre is located, because of racial or religious subject matter, the distributor shall have the right to except and exclude such motion picture from this license, upon condition that such motion picture shall not thereafter be licensed for exhibition in such place unless such racial or religious subject matter is eliminated therefrom during the term hereof in which case such motion picture shall again be deemed licensed hereunder.

ROAD SHOWS

TWENTY-SIXTH: The distributor shall have the right to exhibit and/or cause to be exhibited as a "roadshow," at any time prior to the exhibition hereunder, such of the motion pictures licensed hereunder as the distributor may from time to time select and determine, provided, however, that such roadshow exhibitions shall be at theatres at which admission prices for evening performances, during such exhibitions thereof, of not less than one dollar shall be charged for the majority of the orchestra seats, and further provided that, except in the cities of New York and Los Angeles, not more than two of such motion pictures shall be so roadshown.

If any such roadshow exhibition shall be in the city of New York, N. Y., and if the exhibitor's theatre be situated in a territory then served by the distributor's exchange or exchanges located in said City, the distributor shall have the right to except and exclude from this license any such motion picture (not exceeding in the aggregate two of such motion pictures) so roadshown in said City upon sending written notice to such effect to the exhibitor not later than eight weeks after the commencement of such roadshow exhibition in such City, provided the distributor shall be like notice except and exclude such motion picture from all other license agreements containing this Article and licensing the exhibition of such motion pictures in such territory. Such exception and exclusion shall not be affected in case the distributor shall inadvertently omit to send such notice to any of such other exhibitors.

If any such roadshow exhibition shall be in the city of Los Angeles, Cal., and if the exhibitor's theatre be situated in the territory then served by the distributor's exchange or exchanges located in said City, the distributor shall have the right to except and exclude from this license any such motion picture (not exceeding in the aggregate two of such motion pictures) so roadshown in said City, upon the same terms and conditions above provided for the exception and exclusion of motion pictures roadshown in the city of New York.

If and when any such roadshow exhibition (except any roadshow exhibition in New York and/or Los Angeles) shall be in the territory served by the distributor's exchange or exchanges serving the exhibitor's theatre, such motion picture so roadshown in such territory shall forthwith be excepted and excluded from this license. The distributor shall send written notice to that effect, to the exhibitor within fourteen (14) days after such roadshow exhibition commences.

The distributor may so exercise such right to except and exclude any such motion picture from time to time, in the respective territories, as above defined, in the United States. Any motion picture so roadshown in any place in the United States and not excepted and excluded from this license as aforesaid, shall not be deemed available for exhibition hereunder until after the completion of such roadshowing of such motion picture in the United States, and such motion picture shall be exhibited hereunder as and when available.

For each motion picture that the distributor shall except and exclude, as aforesaid, the exhibitor is hereby granted the option to except and exclude from this license one of the other motion pictures licensed hereunder, but only if the exhibitor shall give to the distributor written notice to such effect not later than fourteen days before the date fixed for the exhibition hereunder of such other motion picture. The distributor may exhibit and/or license the exhibition of any and all motion pictures excepted and excluded from this license by the distributor and/or the exhibitor, as aforesaid, when and where desired by the distributor, free from all claims of the exhibitor in respect thereof and the license of each thereof shall forthwith upon exclusion as hereinbefore provided terminate and revert to the distributor.

RECOMMENDATIONS

The distributor and exhibitor organizations before named respectfully recommend to all distributors and exhibitors of motion pictures in the United States the use of the foregoing Standard License Agreement and recommend:

That a copy of every application signed by the exhibitor, be left with the exhibitor at the time of signing and in the event of acceptance as therein provided a duplicate copy signed by the distributor be forwarded to the exhibitor within a reasonable time thereafter.

That in a Short Form License Agreement there be specified (a) whether the license is for the exhibition of sound or silent motion pictures or both; (b) the license fee of each motion picture; (c) the number of days for which each is licensed; (d) the run and protection period, if any, agreed upon; (e) any provision in respect of the exhibition date or dates of the several motion pictures; (f) an identifying description of each motion picture, excepting in long term and/or franchise and/or service license agreements providing for more than one year's "releases," the motion pictures be generally identified as motion pictures released by the distributor or by any like general description, and in such long term and/or franchise and/or service license agreements the provisions of the Standard License Agreement be incorporated therein, excepting further that any "short subject" motion picture be identified or described by a brand or other similar description; and (g) all additional provisions permitted by the numbered articles of the Standard License Agreement as well as all additional clauses.

That "news reels" or "short subjects" be licensed without requiring the licensing of feature motion pictures or vice versa, excepting that the distributor may include in any long term, franchise and/or service license agreement feature motion pictures and/or "short subject" motion pictures and/or "news reels."

That the following clause be added to the Short Form License Agreement only in respect, of photoplays produced by a producer not controlled by the distributor, but only if the distributor's contract with such producer provides that such pictures shall be sold separately and apart from other pictures dis-

tributed by the distributor, and that it be of no effect unless specifically agreed to in writing by the exhibitor:

"The distributor's right to approve or reject this application or any other application signed by the exhibitor at the same time, or any other time, is not dependent upon the approval or rejection by the distributor of such other application or this application."

Dated July 1, 1930.

STANDARD SHORT FORM LICENSE AGREEMENT

Agreement of license under copyright made in one or more counter-parts between..... a corporation (hereinafter referred to as the distributor, party of the first part) and the exhibitor (hereinafter named and referred to as the exhibitor operating the theatre hereinafter designated at the end hereof, party of the second part).

WITNESSETH:

The parties hereto agree:

FIRST: Subject to the terms and conditions hereinafter stated and those specified in the Standard License Agreement negotiated and agreed to on July 1, 1930, by Motion Picture Producers and Distributors of America, Inc., the Motion Picture Theatre Owners of America, and the Allied States Association of Motion Picture Exhibitors and which by this reference thereto shall be deemed incorporated in and made a part hereof as if herein fully set forth in one complete and single instrument, the distributor hereby grants to the exhibitor and the exhibitor accepts a limited license under the respective copyrights of the motion pictures designated and described in the Schedule hereof.

PAYMENT

SECOND: The exhibitor agrees to pay to the distributor for such license as to each such motion picture the fixed sums specified in the Schedule hereof at least four (4) days in advance of the date of delivery of a print thereof at the distributor's exchange or of the date of shipment thereof to the exhibitor by another exhibitor, unless after the acceptance of this application by the distributor such payment is otherwise agreed to by the distributor in writing signed by an office of or any person duly authorized by the distributor at its main office in New York City. If the license fee or any part thereof of any of the said motion pictures shall be computed upon the exhibitor's receipts or any part thereof, the exhibitor agrees to pay such license fee to the distributor upon demand therefor at the end of each day's exhibition of each of such feature motion pictures and in the absence of such demand to pay to the distributor such license fee immediately after the last exhibition upon the last date of such exhibition thereof; or if the license period of any of such motion pictures is longer than one week then as to each such motion picture, to pay the license fee thereof to the distributor immediately after the last exhibition of each of such motion pictures at the end of each week.

RUN:..... PROTECTION:.....

THIRD: (strike out (a) or (b) as the case may be).

(a) This license is not for sound pictures. (b) This license is for sound pictures and the exhibitor represents that the sound reproducing equipment in said theatre will reproduce prints sound recorded on and (unless equipment will reproduce sound on discs..... prints and on discs strike out the words "and discs" or the words "prints and" as the case may be).

REPRESENTATIONS AS TO FIRST RUNS

FOURTH: All agreements or representations that the feature motion pictures specified in the Schedule will be exhibited and/or licensed for exhibition prior to their exhibition hereunder at one or more theatres shall be set forth in writing in the Schedule.

FIFTH: The releasing period for general distribution in the United States of the motion pictures specified herein begins..... and ends.....

ACCEPTANCE OF APPLICATION

SIXTH: This instrument shall be deemed an application for a license under copyright only and shall not become binding until accepted in writing without alteration or change by an office of or any person duly authorized by the distributor and notice of acceptance sent to the exhibitor as provided in the Standard License Agreement. The deposit by the distributor of any check or other consideration given by the exhibitor at the time of application as payment on account of any sums payable hereunder or the delivery of a print of any of the motion pictures or the sale of any advertising accessories shall not be deemed an acceptance hereof by the distributor.

ONE APPLICATION

SEVENTH: This application and any application for other motion pictures of the distributor executed by the exhibitor at the same time shall be deemed, but only for the purpose of Article Sixth of the Standard License Agreement, one application unless an agreement to the contrary contained herein is specifically signed by the exhibitor.

ARBITRATION

If the exhibitor or the distributor shall not elect to arbitrate as provided in Article Eighth opposite hereto, said article shall be stricken from this License Agreement and here intimated before execution by the Exhibitor or by the Distributor before acceptance, as the case may be.

EIGHTH: The exhibitor and the distributor respectively, freely and voluntarily agree that as a condition precedent to the commencement of any action or proceedings in any court by either of them to determine, enforce or protect the legal rights of either hereunder, each shall submit all claims and controversies arising hereunder for determination by arbitration (hereby expressly waiving the oath of the arbitrators) pursuant to Rules of Arbitration, copies of which have been deposited with the American Arbitration Association, 521 Fifth Avenue, New York City, bearing date, July 1, 1930, and identified by the signatures of the respective duly authorized officers of the Motion Picture Theatre Owners of America, the Allied States Association of Motion Picture Exhibitors and the Motion Picture Producers and Distributors of America, Inc., and by this reference made a part hereof as if herein fully set forth, a copy of which shall be furnished to the exhibitor and the distributor upon request therefor.

The hearing of any such controversy shall be had before the Arbitration Board in the city wherein is situated the exchange of the distributor from which the exhibitor is served, or if there be no such Arbitration Board in such city, then before the Arbitration Board in the city nearest thereto, unless the parties agree in writing that such hearing be had in some other place. If either party fails or refuses to submit to arbitration any such claim or controversy, the other party may apply to a United States District Court, or to any other court, including a court of a state in which such hearing would otherwise not be had, for an order to proceed to arbitrate in which case such hearing shall be had in such place as the court to which such application is made may lawfully direct; and if an order is made by any such court directing that such hearing be had in a place where there is no such Arbitration Board, the arbitrators appointed in accordance with the said Rules of Arbitration shall convene at the place ordered by such court. Upon the failure or refusal of such arbitrators to convene at the time and place directed by order of such court, and to hear and determine such claim or controversy, other arbitrators shall be appointed by such court in the manner provided by law.

The parties hereto further agree to abide by and forthwith comply with any decision or award of the arbitrators and consent that any such decision or award shall be enforceable in or by any Court of competent jurisdiction pursuant to the law of such jurisdiction now or hereafter in force.

If the exhibitor shall fail or refuse to submit to arbitration any such claim or controversy or to abide by and comply with the award of the arbitrators in respect thereto, the distributor may at its option suspend the deliveries of the motion pictures provided for in this and in each other existing license agreement between the parties hereto and/or terminate this and such other license agreement; and upon such termination the aggregate of the license fees of all motion pictures specified in this and any other such license agreement then not exhibited forthwith shall become due and payable by the exhibitor.

If the distributor shall fail or refuse to submit to arbitration any such claim or controversy or to abide by and comply with the decision of the award of an Arbitration Board in respect thereto within the number of days specified in Article Sixth of the Standard License Agreement of which this Short Form License Agreement is a part following the name of the city in which such Arbitration Board is located, the exhibitor may at the option of the exhibitor terminate this and any other existing license agreement between the parties hereto by mailing a notice to such effect to the distributor within seven (7) days after such failure or refusal.

Any such termination by either party shall be without prejudice to any other right or remedy which the party so terminating may have by reason of any breach by the other party of this or any other existing agreement between the parties.

Each of the parties hereto, without notice to the other, may apply to any Court having jurisdiction to make this agreement to arbitrate a rule or order of such Court.

SCHEDULE END OF SCHEDULE

In witness whereof..... Theatre, located at..... in the..... (City and State)..... executed this..... (Date)

application, which upon written acceptance thereof by the distributor shall be deemed to be the license of the said exhibitor for the exhibition of the motion pictures specified in the Schedule, but only at the said Theatre in accordance with the terms and conditions hereof and all the provisions of the Standard License Agreement referred to and described in Article First of this Short Form, the receipt of a copy of which the exhibitor hereby acknowledges, which by this reference thereto are deemed incorporated herein and made a part hereof as if herein fully set forth.

Accepted..... (Exhibitor) Date..... (Distributor) By.....

THE CODE OF ADVERTISING ETHICS

[Code of Advertising Ethics—Subscribed to by representatives of 19 motion picture companies and theatre circuits.]

- 1. We subscribe to the Code of Business Ethics of the International Advertising Association, based on "truth, honesty and integrity." 2. Good taste shall be the guiding rule of motion picture advertising. 3. Illustrations and text in advertising shall faithfully represent the pictures themselves. 4. No false or misleading statement shall be used directly or implied by type arrangements or by distorted quotations. 5. No text or illustration shall ridicule or tend to ridicule any religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectable manner. 6. The history, institutions and nationalities of all countries shall be represented with fairness. 7. Profanity and vulgarity shall be avoided. 8. Pictorial and copy treatment of officers of the law shall not be of such a nature as to undermine authority. 9. Specific details of crime, inciting imitation, shall not be used. 10. Motion picture advertisers shall bear in mind the provision of the Production Code that the use of liquor in American life shall be restricted to the necessities of characterizations and plot. 11. Nudity with meretricious purpose, and salacious postures, shall not be used. 12. Court actions relating to censoring of pictures, or other censorship disputes, are not to be capitalized in advertising.

Those who signed the Advertising Code: Glendon Allvine, Fox; J. R. Bray, Bray Productions, Inc.; Hyatt Daab, Radio Pictures; Oscar Doob, Loew's Theatres; Howard Dietz, MGM, Hal Roach Studios; S. Charles Einfe'd, First National; Pat Dowl-ing, Christie; Bruce Gallup, United Artists; Paul Gulick, Universal; Emil Jensen, Inspiration; Henry Linet, Columbia; Mark A. Luescher, RKO; Charles E. McCarthy, Paramount Publix; G. R. O'Neill, Pathe; Al Selig, Tiffany; Michael Simmons, Sono-Art Productions; P. L. Thomson, Erpi; A. P. Waxman, Warner Bros.; Gordon S. White, Educational.

CHECKING THEATRE RECEIPTS

Indicative of the most recent developments in the field of the checking of theatre receipts in connection with the establishing of returns to the distributor and the exhibitor in percentage playing of motion pictures is Ross Federal Service, Inc., of which Harry A. Ross is president and Claud Saunders general manager. Headquarters are in the Palmolive Building, Chicago, and branches have been established in key cities throughout the United States.

Ross Federal Service, Inc., was chartered under the laws of the State of Illinois and authorized to transact its business in most of the states of the Union. It was organized and established to meet the requirements of parties to percentage playing of pictures and in its operation systematically and authentically to cover ticket sales and admissions to places of entertainment for its clients.

Twenty-one branches have been established to date (May 26, 1931) and the company has in its employ 3,000 field representatives. All personnel is bonded.

Heretofore film distributors in general had maintained in their branch offices a corps of checking representatives whose operations were limited chiefly to local situations, with the cost of covering remote locations a factor. Ross Federal Service has field representatives available in cities and towns far distant from exchange centers.

HOME OFFICE EXECUTIVES

A

ADAMS, CLEVE: General sales manager of the West for RKO Radio Pictures. Entered industry in 1918 as salesman in Indianapolis branch of Universal. After four years was made special representative at home office. Later was given charge of the Cincinnati, Columbus and Charleston exchanges with headquarters in Cincinnati. After three years was made assistant general sales manager in charge of all branches from Canadian border to Texas and Central and Southwest states. Resigned from Universal to join FBO as division manager of Central and Southwest territories. Later was appointed short subject sales manager and then promoted to manager of the New York exchange in charge of the metropolitan district. Present position is that of general sales manager of the West of RKO Distributing Corporation, Inc.

ANDERSON, R. E.: Executive in charge of accounting and contracts, Electrical Research Products, Inc. Graduate of Princeton University (1903), civil engineer, also studied at University of Glasgow, Scotland. Was connected for number of years with United States Navy Department at Washington in Bureau of Construction and Repair. Following this was assistant to general manager of Lake Torpedo Boat Company of Bridgeport, Conn., leaving that company to go with Augusta Savannah Navigation Company, Augusta, Ga., as general manager. Was comptroller of Vitaphone Corporation, treasurer of R. Hoe and Company, Inc., makers of printing presses. During the war became associated with Winchester Repeating Arms Company of New Haven, Conn., as assistant to general superintendent, and was in turn industrial engineer, comptroller, treasurer and financial vice president. Also financial vice president of Simmons Hardware Company and president of Barney and Berry, Inc., skate manufacturers. Joined Electrical Research Products, Inc., in 1927, having charge of accounting, contractual and miscellaneous business activities in connection with talking motion pictures. Is a director and member of executive committee of Mid-City Trust Company of Plainfield, N. J., and director of Exhibitors Reliance Corp.

ABEL, SYDNEY E.: General sales manager of RCA Photophone, Inc., New York. Became identified with motion picture industry in early days. Four years with Mutual Film Corporation as branch manager in Harrisburg, Wilkes-Barre and Pittsburgh, Pa.; branch and division manager for Vitagraph, Lubin, Selig, Essanay, Inc. in Cleveland and Chicago for five years. From special representative to sales promotion manager and then foreign manager, Fox Film Corporation, for ten years.

AYLESWORTH, MERLIN HALL: Chief executive, National Broadcasting Company; b. Cedar Rapids, Iowa, July 19, 1887; e. bachelor of literature, University of Denver; Colorado Agricultural College, University of Colorado, University of Wisconsin and Columbia University; m. Blanche Farrett; has two children; by. golf. Has been chief executive of National Broadcasting Company since inception in 1926. Practiced law in Fort Collins, Col. In 1914 became chairman of the Colorado Public Utilities Commission, which position he held until 1918. At that time became head of the Utah Power and Light Company, in Salt Lake City. In 1919 went to New York with N. E. L. A. to reorganize that organization. Is a member of the Christian Church and belongs to several clubs and organizations, including Sigma Chi (Wisconsin); the Lotos and Engineers Club, New York; Pelham Country Club, also of New York.

B

BALLENTINE, E. W.: Manager of exchange operations of Pathe; e. high school and bachelor of literature degree at college. Has been in motion picture industry about five years, first for FBO Pictures Corporation in Boston office and later serving in capacity of treasurer's representative for the same company, covering all branches throughout the country with headquarters in New York City. Two years ago resigned to accept his present position as manager of exchange operations for Pathe Exchange, Inc.

BALSCHOFER, FRED J.: President and general manager, Radiotone Pictures Corporation; b. New York City, November 2, 1878; p. Christine and Gustave Balschofer; e. normal school, mechanical engineer, dramatic art; married, and has one child 10 years old. Over 25 years in the picture business. Started with Lubin of Philadelphia as cameraman and laboratorian. In the year 1909 he was one of the organizers of New York Motion Picture Company (Bison) later known as 101 Bison; subsidiary companies, Keystone, Kay Bee, Broncho; was vice president and general manager of those companies until 1913. Then he organized Ford Sterling Company, producing comedies, also the allied company releasing these pictures through Universal. The year 1914 he joined Metro with Joe Siegel and Richard Rowland, and organized Quality Company starring Francis X. Bushman and Beverly Bayne. In 1915 he organized York Company, starring Harold Lockwood and May Allison, releasing these pictures as well as Bushman's through Metro until 1918, when Harold Lockwood passed away. Since this time he has produced independently with such stars as Julian Eltinge and Virginia Rappe, and later gave Rudolph Valentino one of his first important roles as a heavy in a World war picture entitled "Over the Rhine." After the advent of the talkies he organized Radiotone Company, specializing in all-dialog Spanish pictures. Now is preparing to produce a series of outdoor dramas of the Esly West.

BALSLEY, LEE D.: Advertising accessory sales manager for Fox Film Corporation. Started in motion picture business in 1910 as owner and manager of Aladdin theatre, Springfield, Mo. Later advertising manager for A. D. Flinton, distributor of Famous Players Pictures (Iowa, Kansas, Missouri) and Nebraska). Became branch manager for Metro at Kansas City and it was during this connection that the Kansas City Film Board of Trade was organized with Balsley as secretary. Then came a connection with Paramount. Is an active member of AMPA.

BARRY, FRANCIS T.: Assistant to general manager of Fox Hearst Corporation; b. Brooklyn, N. Y., 1897; e. James Madison high school and private schools, New York City. In U. S. Army, 1917-19; then secretary to Frank Tilford, president of Park and Tilford; secretary to Louis Seibold, secretary to William Fox, then

became assistant to general manager of the Fox Hearst organization.

BARUCH, SYDNEY NORTON: Inventor of Moviephone devices and active head of Sound Pictures, Inc., research engineer; b. Mamaroneck, N. Y., March 14, 1890; p. Sophia von Kitzinger and Joseph Baruch, non-professionals; e. Mamaroneck public and high schools, Cooper Union, special course in engineering and mathematics, University of California, special study lectures on electrical phenomena, 1911; California, Nevada and Stanford universities, 1913-17, doctor of science. Invented thermolite and other devices for which he received gold medal award of international jury of scientists headed by Prof. Vladimir Karapetof of Cornell university and Dr. Steinmetz, 1915; invented the depth bomb used successfully in destruction of submarines during the World War, 1916. Chief research engineer, Federal Telegraph Company (now radio division of Postal Telegraph Company), builders of largest radio station in world present, Public Service Corporation of California, 1919-20; chief research engineer, General Petroleum Company of America, 1921. Built first high power portable broadcast station from which Roxy broadcast on a trip through Canada over WEAF and affiliated stations CHCR, WKBK, WKBO, 6XT Calif., La. France, WBNY, N. Y., 1925; and vice president and controller, United Broadcasting Chain of Radio Stations, 1928; member of Radio Conference, United States Department of Commerce; member Royal Society of London, Physical Society of London, American Institute of Radio Engineers, Scottish Rite Masons, Shriners. Lives at 175 W. 93rd street, New York City.

BATSEL, M. C.: Chief engineer of RCA Photophone, Inc. Laboratory assistant, Bureau of Standards; electrical engineer, Signal Corps, U. S. Army; lieutenant Signal Corps, Radio Development Section; engineer in charge, radio receiver and design work, Westinghouse, 1920-29. Entered the employ of RCA Photophone, Inc., in July, 1929.

BORTHWICK, GEORGE: Assistant treasurer and auditor of Motion Picture Producers and Distributors of America, Inc.; b. Edinburgh, Scotland, February 13, 1889; p. William and Annie Borthwick; e. St. Mary's Cathedral Choir School, George Heriot's School and Heriot-Watt College, Edinburgh, Scotland; m. Nora Hunter and has one child, George Hunter Borthwick. Originally trained in insurance and thereafter took up accountancy, being promoted to assistant comptroller of a large insurance company in Scotland. Joined the army on August 4, 1914, and served on French and Belgian fronts, reaching rank of major, served six months as bayonet fighting instructor to the third and fourth American divisions in Charlotte, N. C., proceeding with the fourth Division back to France in April, 1918; returned to America in 1919 and held position as insurance manager and auditor of American Cotton Oil Co., N. K. Fairbank Company and others; thereafter, director and general manager of an insurance brokerage firm, in August, 1925, came to the motion picture industry on tax work in Connecticut; August, 1926, auditor of MPPDA and Film Boards of Trade, in December, 1928, assistant treasurer and auditor of MPPDA.

BOWES, MAJOR EDWARD: Vice president of Metro-Goldwyn-Mayer Pictures Corporation and managing director of Capitol theatre, New York City; b. San Francisco; e. Lincoln school and private tutors; m. Margaret Illington, professional. Associated with Selwyn Company, produced plays. Became vice president of Goldwyn Pictures Corporation. In 1919, with associates, built the Capitol theatre in New York City and has been managing director of it since. Member, Sleepy Hollow Country Club. Major, Special Reserve U. S. C. Broadcasts "Major Bowes Capitol Family" over International chain. Homes, New York City and Westchester County.

BRANDT, JOE: President, Columbia Pictures Corporation; b. Troy, N. Y., July 20, 1882; e. New York high school and New York university, holding bachelor of literature degree from N. Y. U.; admitted to the bar in 1906; m. and has one child; by. bridge, reading and travel. Entered the motion picture industry as private secretary to Carl Laemmle in 1908. Previous to this he was with the Hampton Advertising Agency, and also served as New York representative of Billboard, and was for a time advertising manager of the Dramatic Mirror; with Carl Laemmle was instrumental in formation of Universal Film Corporation; resigned his position of general manager, forming his own business, C. B. C. Sales Company (which later became Columbia), in partnership with Harry and Jack Cohn, in 1921.

BRAUNINGER, A. C.: Director of sales promotion activities, Warner Bros.; first venture in motion pictures with Vitagraph in the capacity of salesman; following this he assumed the position of director of sales promotion activities when Vitagraph Company came under the Warner administration. He has built his career on a secure foothold—a foundation provided by one of the finest technical institutes in America.

BRIIGGS, O. H.: Sales manager, DuPont-Pathe; b. Elmira, N. Y., 1896; e. was graduated from Elmira Free Academy and continued his studies at Cortland and Cornell. After leaving school in 1916 he spent two years with the New York Telephone Company and Federal Telephone and Telegraph company as district commercial representative in Western New York territory. In 1918 he entered the technical training school established by E. I. duPont de Nemours & Company at Wilmington, Del. Later the same year was assigned to the position of supervisor of transportation at the

Carney's Point plant of the DuPont company. In 1919 he was transferred to the chemical products division of the DuPont company, the location of New York City; in the same year he was transferred to the home office of the company at Wilmington and spent the next three years as manager of the solvents and nitrocellulose solutions sales department of that division. In 1922 he was transferred to the Parlin Works headquarters as manager of the promotion department, taking over the exploitation and sales of Duco, the new nitrocellulose finish for automobiles and furniture. While he was in charge of this department the DuPont company had completed the building of its four million dollar motion picture plant at Parlin. At this time it was decided to incorporate the film business as a subsidiary company. The DuPont company with a controlling interest together with Pathe Freres of Paris and Pathe Exchange, Inc., of New York, formed the DuPont-Pathe Film Manufacturing Corporation in 1924. Went with the new company as sales manager.

BRISKIN, IRVING: General manager of Chesterfield Motion Picture Corporation; b. February 28, 1903, h. 6 feet 1 inch; black hair and blue eyes; w. 195 pounds; e. high school and business college; m. Jean Bressler, non-professional; by. "making money and how." Started in the picture business in 1923. Has been general manager for Banner Productions, Sterling Productions and now for Chesterfield.

BROWN, HIRAM S.: President of Radio-Keith-Orpheum Corporation; b. of Quaker ancestry on a Maryland farm, 1853; e. was graduated from Washington college in New York; next to Washington, D. C., in the capacity of newspaper reporter, and later entered the employ of the president of the National Railways of Mexico, becoming expert in and familiar with public utilities work. At the outbreak of the World war he went to the officers' training camp at Plattsburg and in 1917 entered the Army with a captaincy; was promoted to a general colonelcy and made chief of the finance division of the air service. After the war he served the Federal Liquidation Committee in settling aircraft contracts with France. Resuming his expert work in public utilities, he was chosen for the task of examining and rectifying the affairs of Central Leather Company, upon which he founded and perfected the United States Leather industry of which he became president. He served in that capacity until he was chosen for and accepted, the presidency of Radio-Keith-Orpheum Corporation. Lives at Rye, N. Y.

BROWN, HOWARD C.: Vice president of Colorart Pictures Corporation, Ltd., and executive of Brown-Nagel Productions. b. Newport, N. H., August 15, 1901; e. Boston public schools and Boston University. Was associated with Technicolor Motion Picture Corporation for several years in executive and production capacity. In 1926 organized Colorart Pictures, Inc., Massachusetts Corporation, which specialized in production of short subjects in Technicolor, which were released by Tiffany Productions, Inc. In 1929, merged with Synchro-tone Pictures Corporation and Kennedy Pictures Corporation, forming Colorart Synchro-tone Corporation, of which he became first vice president. In 1930, with Curtis F. Nagel and Claude Flemming, organized Brown-Nagel Productions, specializing in short subjects, particularly in conjunction and cooperation with Howard Huzhes Multicolor Films, Ltd. Became vice president of Colorart Pictures Corporation, Ltd., and is active executive with Brown-Nagel Productions.

BROWN, WILLIAM: Vice president and general counsel of Radio Corporation of America; b. Jacksonville, Ill., October 24, 1870; p. William and Clara Brown; e. Whipple Academy, Illinois College, U. S. Military Academy, West Point, Washington University, St. Louis, Mo.; m. Marguerite Manierre. Admitted to Illinois bar, 1897, assistant attorney C. & A. Ry., member of firm Scofield & Brown; Prussing, Brown & Kink; Hlay & Brown; district attorney C. & A. Ry.; local attorney in Chicago, Ill.; assistant attorney of Radio Corporation of America, 1920-21; vice president and general attorney, 1922-27; vice president and general counsel since 1928. Vice president and director, Radio Real Estate Corporation of America; president and director, Marconi Telegraph Cable Company, Inc., of New York; president and director, Marconi Telegraph Cable Company, Inc., of New Jersey; president and director, Bartholomew Building Corporation; vice president and director, Radiomarine Corporation of America; director, National Broadcasting Company, Inc.; director, RCA Institutes, Inc.; U. S. naval officer of customs, Chicago, 1913-19; Lieut. Col. U. S. Signal Corps (Res.). Member, Bar Association of New York City, Chicago Bar Association, Phi Delta Phi Clubs; Army and Navy (New York); Greenwich Country (Greenwich); Milton Point Casino (Rye); University (Chicago); Indian Harbor Yacht (Greenwich); Great Captains Island Beach & Yacht (Portchester). Home, 983 Park Avenue, New York; Knollwood Drive, Greenwich, Conn. Office, 233 Broadway, New York.

BRULATOUR, JULES E.: Distributor of Eastman Kodak films; b. New Orleans, La.; e. Mt. St. Mary's College, Maryland, Spring Hill College, Alabama and Tulane University, New Orleans; married; Hope Hampton, star of opera stage, and screen by. prizefights, theatres, travel. Settled in New York in 1898. Became associated with Manhattan Optical Company of Cresskill, N. J., manufacturers of platinum and silver photographic papers, as well as cameras and lenses; traveled from Maine to California for this organization and then became the sales manager of Lumiere North American Company, which established a branch in Burlington, Vt., with a foreign office in Lyons, France. This company manufactured photographic plates, papers, and motion picture films. Was elected president of Motion Picture Sales and Distributing Company, consisting of independent producers. Was one of the organizers of Universal Film Company and was elected first president but resigned after a few days because of his interest in his regular business, which was selling unexposed film. Gave up the Lumiere agency and became associated with Eastman Kodak Company, as distributor of its motion picture films for the United States. Was the organizer and builder of the Peerless and Paragon Film Studios; also one of the organizers of World Film, and became interested in other film production companies.

Key of Abbreviations

- b. - - - - - born
- div. - - - - - divorce
- e. - - - - - educated
- h. - - - - - height
- hy. - - - - - hobby
- m. - - - - - married
- p. - - - - - parents
- r. n. - - - - - real name
- w. - - - - - weight

Became a director of Famous-Players-Lasky Corporation and is also director of the United Artists. Also is a member of the advisory board of the Chemical Bank and Trust Co. Chairman of the board of directors of the Mercantile Bank and Trust Co., and director of Setay Co., Inc.

BRUNET, HENRI P.: Manager of exchange operations, Columbia Pictures Corporation; b. Le Havre, France, February 11, 1894; naturalized American, June, 1930; e. at college in Peronne, France, 1902-11; Abbottsford School, Folkestone, England, 1911-13; accounting department, Bon Marche, France, 1913-16; French Army, 1917-19; accounting, Monart Film, Paris, France, 1919-21; m. Peggy Brainard, has one child. Joined Pathe Exchange, Inc., New York, and became assistant booker, New York, in September, 1923; assistant booker in Dallas; booker in Detroit, office manager, and in Chicago was promoted to inspector booker, 1924; was transferred to the Pathe export department, 1925-26; assistant manager, exchange operations, 1926-27; in 1927 and 1928 he was traveling auditor of Tiffany Pictures; then became manager of exchange operations for Columbia.

BUCHER, E. E.: Assistant vice president of Radio Corporation of America; b. Akron, Ohio; high school and private tutors, joined DeForest Wireless Telegraph Company of America as experimental and installation engineer in 1903. Constructed and erected several high power wireless stations in the Middle West and on the Great Lakes for this firm, and engaged in considerable experimental work on behalf of that company at its most important stations. In 1907 the American DeForest Company was absorbed by the United Wireless Telegraph Company, which company he joined as installation expert and experimental engineer in 1907, and was responsible for the installation of a large number of land stations and special installations on ships for the government and for the merchant marine. Organized training school for the United Wireless Telegraph Company in 1909. Was appointed instructing engineer and also chief inspector of that company. In 1910 he initiated the first radio schools for the Y. M. C. A. in New York City. During the period from 1909 to 1912 he also conducted research work in radio telephony for the United Wireless Telegraph Company and was responsible for the guidance of several of the technical and commercial operations of that company. When the affairs of the United Wireless Telegraph Company were taken over by the Marconi Wireless Telegraph Company of America in 1912, he joined the Marconi Company as an instructing engineer in charge of training schools. Devoted several subsequent years to long distance radio experiments and holds a large number of United States patents. While on the staff of the Marconi Company he was also technical editor of *The Wireless Age*, 1913-17. Author of "Practical Wireless Telegraphy," "Wireless Experimenters' Manual," and number of other works. On December 1, 1919, he was assigned to special duty with the Radio Corporation of America, and in charge of obtaining contracts for radio communication apparatus. Was appointed commercial engineer of the Radio Corporation of America in February, 1920, and acting manager of sales department of the Radio Corporation of America in February, 1922, in charge of all general sales. Made general sales manager in 1924. In October, 1927, he was promoted to assistant vice president in charge of contact with the licensees under RCA patents. With the formation of RCA Photophone, Inc., in April, 1928, he became vice president of the new corporation. On January 1, 1929, was promoted to executive vice president. He is now an executive officer of the Radio Corporation of America, with the position of assistant vice president.

BUCKLEY, HARRY D.: Vice president, United Artists Corporation and vice president and general manager of United Artists Theatre Circuit, Inc.; b. St. Louis, Mo., February 24, 1887; e. St. Louis; married and makes his home in New York. At the age of 21 he was manager of the Garrick theatre in St. Louis, which was followed by his appointment as manager of the Columbia theatre in that city. He served in the World War and after the Armistice he became associated with United Artists Corporation, as manager of its Kansas City exchange. Later he was transferred to Los Angeles as branch manager of that exchange. He withdrew from this concern and took over the supervising of the roadshows of "Robin Hood" and later "Thief of Bagdad." Was for a time also personal and business manager of Mary Pickford and Douglas Fairbanks in New York City and in 1926 became one of the three members of United Artists Executive Committee; also is general manager of United Artists Theatre Circuit, Inc.

BURGER, PAUL: General sales assistant and Eastern division manager of United Artists Corporation. Entered motion picture business with Metro Pictures Corporation in 1915 as manager of accessory department. Had previously been in newspaper work as reporter on metropolitan dailies and also, later, as account executive with several well-known national advertising agencies. When Metro was purchased by Loew, he was made general purchasing agent for Loew and Metro, then sales promotion manager when Goldwyn and Metro consolidated, later a general representative of the sales department. In 1928 joined United Artists as sales assistant to Al Lichtman.

C

CABALLERO, CHARLES: Chief of purchasing and engineering department of Fox Theatres Corporation and Fox Film Corporation; b. Brooklyn, N. Y., March 24, 1890; e. Brooklyn and Parochial schools, and St. John's College of Brooklyn; m. non-professional and has two children; by swimming, boating and hiking. He went to California in 1913 and joined Gore brothers in 1920; in 1922 he organized and since has headed the purchasing department of West Coast Theatres in Los Angeles, Cal., and since April, 1930, has headed the purchasing and engineering department of Fox Theatres Corporation, and Fox Film Corporation, New York City.

CALLAGHAN, ANDREW J.: Business manager, Western Division, Technicolor Motion Picture Corporation; b. Chicago, Ill., August 11, 1889; 6 feet; gray hair and eyes; w. 200 pounds; p. Anna and Charles Callaghan, non-professionals; e. Armour Academy, Chicago, and Chicago University and University of Michigan; m. Gertrude Cramer, non-professional; hv. golf. Was assistant to George K. Spoor, president of Essanay Film Manufacturing Company, from 1915 to 1920. Independent producer from 1920 to 1926. Had under his supervision the George A. Heise Artliss and Fred Thomson; also, directors Frank Borzage and James Young.

CALVERT, LOWELL V.: Manager, recording division of RCA Photophone, Inc. Eight years with Educational Film Exchanges, Inc. In 1911 he became connected with General Film Company as salesman in Minneapolis. In 1915 he joined Finkelstein & Ruben Theatrical Enterprises, interrupting his services with that organization to do his bit in the World War. On his return from France in 1919 he became director of the Garrick theatre in Minneapolis. Later he supervised construction of the Capitol theatre in St. Paul and the State theatre in Minneapolis for F. & R. as general manager of theatres. Joined Educational in 1922, becoming general manager in 1925. Joined RCA Photophone, Inc., in spring of 1930.

CAMP, WALTER: President, Inspiration Pictures, Inc.; b. New Haven, Conn., 1891; e. Westminster school, graduate of Yale university (bachelor of arts); in 1913, m. After graduation took position with New Haven Railroad and systematically went through every department, thereby obtaining the widest possible experience in every branch of railroading. In 1916 became traffic manager of the Connecticut Company which has charge of the trolley interests of the New Haven Railroad Corporation. Then in 1921 became alibi in Ireland. Served as captain of infantry of the 28th division and was its intelligence officer in France. Upon receiving his discharge in 1919 became associated with the Mercantile Ship Building Corporation and the banking firm of W. A. Harriman & Company and in 1920 was named vice president of the American Ship Road Corporation. In 1925 became actively interested in motion pictures as president of Inspiration Pictures, Inc. Is a member of the board of directors of many corporations including Art Cinema, the New Madison Square Garden, Mercantile Sterling Corporation and the American Ship & Commerce Corporation.

CHRISTIE, ARTHUR E.: President, Sound Pictures, Inc., distributors of the Moriphone sound device; b. Sussex, England, November 24, 1886; e. English Parochial schools and Queen's Royal college. Is connected with treasury department of American Telephone & Telegraph Company and formerly an executive of American Ice Company, and Chesapeake and Ohio Railroad Company. Lives at 175 W. 93rd street, New York City.

CLARK, JOHN O.: General sales manager of Western Division, Paramount Public Corporation; b. Newark, N. J., 1890; e. public and Newark high school, Staunton Military academy and New Jersey law school. Practically all his business life has been spent with Paramount, starting in the Philadelphia exchange as salesman; later promoted to branch manager and then apportioned sales representative for the Middle West. He was called to the home office and appointed sales manager of division No. 3.

CLOFINE, M. O.: Managing editor of Hearst Metro-tone News; b. Philadelphia, Pa.; e. Philadelphia public schools. Newspaper experience as reporter and editor in Atlanta, Philadelphia, New York and other cities. Hearst newspaper executive, 1914-17. With the U. S. Army as an infantry officer, 1917-19, in U. S. and France. Editor of International News and MGM News. Is now managing editor of Hearst Metro-tone News produced by Fox Hearst Corporation, New York City.

COCHRANE, ROBERT H.: Vice president of Universal Pictures Corporation; b. Wheeling, W. Va., e. Toledo, Ohio, high school, graduated in 1897. Then became a reporter on the Bee; later advanced to city editor; in 1904 joined his brothers Phil D. and Witt K. in Chicago, in the Cochrane Advertising Agency, which firm handled the regular run of newspaper and magazine accounts. One of these accounts was Continental Clothing Co., Oshkosh, Wis., which was owned by Carl Laemmle; was manager in February, 1906. Laemmle bought a theatre on Milwaukee avenue, Chicago, and the following October opened an exchange. A few weeks after this Cochrane bought an interest in the Laemmle Film Service. In January, 1913, he became a full fledged and active member of the Universal organization and upon coming to New York was made a vice president of the corporation.

COHEN, EMANUEL: Editor of Paramount News and director of short feature productions for Paramount Public Corporation; b. Hartford, Conn., August 5, 1892; was graduated from the high school of Townsend Harris high school and in 1912 from College of the City of New York; 1912-14 a writer on politics and economics; 1914-1915 associate editor of Pathe News; 1915-1926 editor, Pathe News; 1922-1926 editor, Pathe Review; also director of short feature production for Pathe; in 1926, editor, Paramount News, and director of short feature productions for Paramount. Also major, United States Army Reserves, Decorated Commandatore dell' Ordine della Corona d'Italia. Member of Motion Picture club, Explorers club, Society of Motion Picture Engineers, National Press club, the Judean Society, Briarcliff Country club and Commodore Athletic club.

COKELL, WALTER B.: Assistant secretary, Paramount Public Corporation; b. Denver, Col.; p. Richard W. and Lida F. Cokell; e. Baeh commercial school, Denver university, Masto commercial school and New York University; m. Virginia Henson. Railroad accounting in Denver; statistical and auditing for American Telephone and Telegraph Company; ordnance department, U. S. Army, first lieutenant; started with Paramount in May, 1920.

COOK, GRANT L.: Vice president and general manager of Tiffany Productions, Inc.; b. Brant, Mich., July 8, 1894; e. high school at St. Charles, Mich., also literary course at Alma College, Alma, Mich., law degree from the law school of the University of Michigan; practiced law from the time of his graduation until his entrance into the motion picture business in the middle of 1923. Is associated with L. A. Young in many different enterprises outside of the motion picture business, including L. A. Young Spring and Wire Corporation, manufacturers of automobile cushions and other springs, and L. A. Young Company, manufacturer of golf products distributed under the trade name Hagen or Walter Hagen. Is a member of the legal firm of Clark, Klein, Ferris, Cook & Williams, Detroit, and is also largely interested in real estate in Detroit and Canadian border cities.

COOKE, WALTER P.: Member of board of Radio-Keith-Orpheum; b. Buffalo, N. Y., April 28, 1869; e. Buffalo public schools and was graduated from Cornell University in 1891 (bachelor of literature); honorary doctor of literature, University of Rochester, 1928; m. May Louise Perry. Began law practice in 1891, member of the firm of Brown & Cooke since 1906, member of the firm of Cenefield, Cooke, Mitchell and Bass, Member Erie County Bar Association; New York and State Bar Association; American Bar Association; president, Erie County Bar Association in 1905; president, New

York State Bar Association, 1925. Director, Buffalo Public Library, 1902-17; Chairman, council, University of Buffalo; acting chancellor, University of Buffalo, 1920-22; trustee, Cornell University; trustee, Buffalo Fine Arts Academy; trustee, Buffalo State Teachers College; trustee Buffalo Seminary. Chairman of board of Marine Trust Company of Buffalo; chairman of board and general counsel of Great Southern Lumber Company and New Orleans Great Northern Railroad Company; director, Buffalo, Rochester & Pittsburgh Railway Company; director, Buffalo, Niagara and Eastern Power Company. Is member of board of directors of Radio-Keith-Orpheum Corporation. Clubs: Buffalo, N. Y.: The Buffalo Club, Saturn Club, Buffalo Country Club, Wanakah Country Club, Niagara Falls Country Club, New York City: Cornell University Club, Union League Club, Ithaca, N. Y.: Country Club, New Orleans Country Club; Paris: The Travelers, St. Cloud Country Club, American Club of Paris, Union Interalliee, Montmorency Golf Club. Residence, 155 Sumner street, Buffalo, N. Y. Office address, 1330 Marine Trust Building, Buffalo, N. Y.

CRAVATH, PAUL ORENAN: Member of board of directors of Radio-Keith-Orpheum Corporation; b. Berlin Heights, O., July 14, 1861; p. Erastus M. and Ruth (Jackson) Cravath; e. Brooklyn Polytechnic Institute; studied two years in Europe; bachelor of arts, Oberlin, 1882, doctor of literature, 1923; admitted to bar, 1885; m. Agnes Huntington of New York, 1892. His tutors were, Columbia, 186-89; member, Cravath, de Geresdorff, Swaine and Wood; member, representing U. S. Treasury, of House Mission to the Inter-allied war conference in Paris, December, 1917; advisory counsel of American Mission to Inter-Allied Council on War Purchases and Finance, London and Paris, 1918. Awarded D. S. M. by General Pershing for "exceptional" meritorious conduct and services during the war; 1919: Chevalier, Legion of Honor (France), 1919; Grand Officer, Order of the Crown (Italian), 1921; Honorary Member of Gray's Inn, London, 1918; Knight Commander Order S. S. Maurizio e Lazzaro, 1923; Officer of the Crown of Rumania, 1923; member, bar association of the City of New York, Ohio Society, N. E. Soc., Italy America Society (member executive committee). Clubs: Union League, University, Republican, Michigan, Metropolitan, Century, Automobile, Congregational, Down Town, Grolier, Piping Rock, Broad Street, Creek, Seawanhaka-Corinthian Yacht, St. James (London), Travelers L'Union Interalliee (Paris). Home: 36 E. 72nd street, New York, and Locust Valley, L. I. Office: 15 Broad street, New York.

CUMMISKEY, THOMAS: Sports editor of Fox Hearst Corporation; b. Ireland, August 10, 1898; e. Columbia University, but left to join U. S. Marines in World War; married; has two children. Was a newspaperman in Springfield, Mass., and New York, working on the Morning World, American and Mirror. Four years sports editor, Hearst morning news organization, Universal service. Became publicity manager for Fox Films. Is now sports editor for Fox Hearst Corporation, distributors of Fox Movietone News and Hearst Metro-tone News.

CURTIS, EDWARD P.: Sales manager, Motion Picture film department, Eastman Kodak Company; b. Rochester, N. Y., January 11, 1897; p. Alice and Gurney T. Curtis; e. St. George's School, Newport, R. I., Williams College, Williamstown, Mass.; m. Agnes Bartlett; has three children. Major in the U. S. Air Service, A. E. F., 1917-1919; decorated with orders, D. S. C., Croix de Guerre, Order of St. Anne. Has been with Eastman Kodak Company from 1920 to date in the research laboratories, factory and sales department.

D

de ROCHEMONT, LOUIS: Short subject editor of Fox Hearst Corporation; b. Boston, Massachusetts, January 13, 1899; married; served in the U. S. Navy as line officer, 1917-23; assigned to duty in the Navy Publicity Bureau, New York, in 1923. Resigned from the navy to join International Newsreel, serving in an editorial capacity there until 1926; assistant editor of Pathe News in charge of the European staff, 1927-28; then joined the editorial staff of Movietone News. In newspaper and motion picture work both during and after war service he was on the scene of the Turkish revolution and the subsequent war between Turkey and Greece, and the Chinese revolution. Recently in charge of Fox Movietone tiger hunt in the Malayan jungles and later went to India during the insurrection of the Gandhi rebels. Has visited every country in the world except Australia.

de ROCHEMONT, RICHARD: Foreign editor of Fox Hearst Corporation; h. Chelsea, Mass.; c. Cambridge Latin School, Williams College, Harvard University (bachelor of arts). Has been member of the editorial staffs of the Boston Daily Advertiser, Boston Sunday Advertiser, Pathe News, New York American, New York Sun, Fox Hearst Corporation. Contributor to Boston Globe, Transcript, Herald, The American Mercury (1928-30). Contributor to "American History Told by Contemporaries," edited by Albert Bushnell Hart.

DAVIS, HARRY PHILLIPS: Member of board of directors of Radio-Keith-Orpheum Corporation; b. Somersworth, N. H., July 31, 1868; p. Harrison B. and Helen Horne Davis; e. Worcester Polytechnic Institute; m. Agnes L. Taylor, Worcester, Mass., 1892. With Westinghouse Electric and Manufacturing Company since 1891; organized detail engineering department; appointed assistant chief engineer, 1904, manager of engineering, 1909, assistant to first vice president, 1910; vice president in charge of manufacturing and engineering activities since 1911; vice president, Westinghouse Inter Works Ry.; Turtle Creek & Allegheny R. R. Co.; director, East Pittsburgh & Wilmerding Coal Co.; Westinghouse Commercial Investment, Automatic Gear Shift Co.; Radio Corporation of America; Westinghouse Electric International Co.; Westinghouse Accounting Corp.; Westinghouse Lamp Co.; Radio-Victor Corporation of America; RCA Photophone, Inc.; RCA Communications, Inc.; Radio-Keith-Orpheum Corporation; chairman of board and director, National Broadcasting Co.; Audio Vision Appliance Co. Member, Am. Inst. Elec. Engrs. and Soc. Automotive Engineering, Electric Manufacturers' Club, Republican, Episcopalians. Clubs: University, Pittsburgh Athletic Assn., Oakland Country, Edgewood Country (Pittsburgh), Railroad Engineer's (New York). Originated radio broadcasting as public utility, known as "father of radio telephone broadcasting"; awarded many pat-

ents in electrical appliances. Home: 4917 Wallingford street, Pittsburgh, Pa. Address: East Pittsburgh, Pa.

DAVIS, MANTON: Vice president and general attorney, Radio Corporation of America; b. Mayfield, Ky., July 15, 1876; private schools and at West Kentucky college, studied law at University of Virginia, graduating in 1901 with degree of bachelor of laws; m. the late Mary Kent, St. Louis, Mo., January, 1918; has two children, Olivia and Mary Kent. Engaged in general practice of law at St. Louis from 1901 until May, 1917, when he entered First Officers' Training Camp at Fort Riley, Kan.; commissioned captain of infantry, August 15, 1917; assigned September, 1917, to 334th Infantry, 8th Division, served with division in France and Germany; commissioned major of infantry, May, 1919; appointed officer-in-charge of civil affairs, Coblenz, April, 1919; appointed American legal advisor, I. A. R. H. C., October, 1919 (lieutenant-colonel JAG-ORC—present commission). Returned to the United States, April, 1923. In June, 1923, was appointed assistant general attorney, Radio Corporation of America; December 16, 1927, appointed general attorney, Radio Corporation of America; January 1, 1929, appointed vice president and general attorney, Radio Corporation of America. Represented RCA in China, 1925-1926; member, Institute of Pacific Relations, Honolulu, 1927; member, International Radio Telegraph Conference, Washington, 1927. Is a member of Army and Navy club (New York); Metropolitan club (Washington); Richmond County Country club; Southern Society of New York; Phi Delta Phi legal fraternity; Kappa Alpha Psi academic fraternity; China Society of America; American Bar Association; and Bar Association of the City of New York.

DAVISON, F. TRUBEE: Vice president of Martin Johnson African Expedition Corporation; b. New York City, February 7, 1896; p. Henry Pomeroy and Kate Trubee Davison; e. was graduated from Groton (Mass.) schools in 1914; bachelor of arts, honoris causa, Yale, 1918; bachelor of literature, Columbia, 1922; m. Dorothy Peabody of Groton, April 16, 1920; children, Frederick Trubee, Endicott Peabody, Daniel Pomeroy, Gates. Admitted to the New York bar 1922 and began practice in New York City; member of the New York assembly from Nassau County, 1922-26; assistant secretary of war since 1926. Served U. S. N. Air Service, World war; chairman National Crime Commission, August, 1925, to July, 1926; now member of executive committee; trustee, Guggenheim Fund for Promotion of Aviation, National Playground and Recreation Association; American Museum of Natural History, Lingsan U., Canton, China. Awarded Navy Cross and Legion of Honor, Elk. Clubs: Yale, Creek, Racquet (New York); Union League, University, Metropolitan, Racquet (Washington); Scawanhaka-Corinthian Yacht. Home: Locust Valley, L. I. Address: War Department, Washington, D. C.

DEPINET, NED E.: Vice president and general manager of RKO Pathe Pictures, Inc.; b. Erie, Pa., September 9, 1890; e. Erie high school. After being graduated from high school, he found his first job as booker and salesman with Imported Film & Supply Company of New Orleans. In 1910 Imported Film & Supply Company became a part of General Film Company, giving him a broader opportunity to familiarize himself with the marketing of pictures in Southern territory. His success was so pronounced that in 1911 Universal offered him the place of Southern division manager, a position that he filled until 1924, when he was brought to the New York office as one of three sales directors. Along with his other duties, he continued to be the right-hand man of William Oldnow, who for many years had the Universal distributing franchise for the entire South. In the summer of 1926 he went to First National as a member of the sales cabinet organized at that time with the country divided into three territories, East, South and West. Took over the Southern territory and soon brought the sales in that part of the country up to a new high mark. When it was decided to appoint a general sales manager with jurisdiction over all domestic distribution he was chosen. He was a distributor representative at the exhibitor-distributor-producer conference in Chicago. When Pathe was acquired by RKO this year he became an executive of the new company.

DESSEZ, ELIZABETH RICHEY: Writer and lecturer and editor of motion pictures, also director of the educational department of Pathe Pictures; b. and e. in the Shenandoah Valley of Virginia and Maryland. Her grandfather was John Locke, Company A, First Virginia Cavalry, of the Confederate Army; m. George A. Dessez and left Virginia to make her home in New York City. Did considerable writing for newspapers during her first years in New York and she became actively interested in motion pictures. With the desire to see that her children view suitable pictures when they went to a theatre, she and a friend, also a Virginian and the mother of a family, arranged with the manager of a local motion picture theatre to run children's matinees on Saturday mornings at his theatre. The exhibitor became interested in the scheme and the result was the first successful children's matinee in New York City. Mrs. Dessez found herself in demand as a public speaker and as a result of the successful experiment, George Kleine gave her a place on his staff doing public relations work for the then famous Conquest Pictures, produced by the Edison Company. During the World war Dessez used her knowledge of motion pictures in helping select pictures for the motion picture division of the war work council of the Y. M. C. A. After the war, she became a member of the Pathe organization, going in, really, to edit features. Shortly afterward she was made a director of the educational department. Her work in motion pictures has become international in character with her recent appointment as a member of the League of Nations by the section on intellectual cooperation of the League of Nations in Geneva. Member of Motion Picture Committee of World Federation of Education Association. Member of Motion Picture Committee of White House Conference on Child Health and Protection. Present address Hotel Marlborough-Plaza, 161 West 58th street, New York City.

DIAMOND, L. S.: Assistant director in operation of the short feature department for Paramount Public Corporation. Started in motion picture industry with Pathe Exchange, Inc., in 1915, in the home office accounting department; then auditor. During last ten years with that company was in charge of physical distribution of Pathe Exchange. In February, 1927, joined the Paramount organization as assistant to Emanuel Cohen in the operation of Paramount's short feature department.

DIETRICH, NOAH: Secretary-treasurer, Caddo Company, Inc., and Hughes-Franklin Theatre Corporation,

Ltd.; b. Scott, Wis., February 28, 1889; p. John and Sarah Dietrich; e. graduate of Jamesville (Wis.) high school and Judd's College, Wakegan, Ill.; is a certified public accountant, California; m. Gladys Thomas; has two children. In the banking business from 1908 to 1910; then real estate and public utility accounting, 1911-1916; oil production, transportation and refinery accounting, 1917-1919; public accounting, 1920; comptroller for H. L. Arnold Company, 1921-1925; secretary-treasurer, Caddo, 1926-1931.

DOIDGE, ROBERT W.: Manager of department of production and sound, Educational Film Exchanges, Inc.; b. Roxbury, Mass., October 12, 1892; p. Clara Manning Davies and Robert W. Doidge; e. High School of Commerce, Boston, Mass. Author and publisher of numerous books on Legerdemain. Collector of conjuring and occult literature. Prior to association with Educational Film Exchanges, Inc., was assistant to art director and in charge of theatrical division of Donnelly Outdoor Advertising Company, Boston, Mass. Branch office manager for Albert A. Lane and Maurice O'Leary, wholesale paper merchants. Manager of department stores in Lowell, Mass., Scranton, Pa., and Jersey City, N. J. Served with U. S. Marines during World war. Became assistant to Gordon S. White, director of advertising and publicity for Educational, in 1925, and continued in that capacity until his appointment to the new position in 1930.

DONNER VYVYAN: Fashion editor of Fox Hearst Corporation; b. New York. Poster artist, scenic and costume designer, newspaper artist and syndicate writer. Branch contributor to Sunday New York Times dramatic department, New York Evening Telegram, New York Evening Sun, Evening World, Sunday World. Creator of new form of American poster art, the color silhouette. Decorator of theatre lobbies. Wrote produced and directed his own silent shorts, released by Pathe and Paramount. Joined Fox Movietone News April 1, 1929, as associate director. Holds the title of fashion editor of Fox Hearst Corporation.

DRAKE, WHITFORD: Vice president, Electrical Research Products, Inc.; b. Massachusetts, 1883; e. Harvard and was graduated from the Naval Academy in 1906 and obtained a master of science degree from the Massachusetts Institute of Technology in 1912. Served in the Navy 1902-1919, resigning the rank of commander. Accepted a position as works manager of Baltimore Drydock and Shipbuilding Company, joined Winchester Repeating Arms Company and was president of seven subsidiary companies until 1925. Joined Western Electric as superintendent of operations at the Kearney plant, became associated with Western Electric commercial department and was made general manager of Electrical Research Products, Inc. with the formation of that company in 1927, until January 1, 1928, when he was elected vice president.

E

EMERSON, HAROLD DAVIS: Radio department of division of public relations of Columbia Pictures Corporation; b. Worcester, Mass.; h. 5 feet 10 1/2 inches; brown hair, blue eyes; not married; e. public and private schools, Ph.D., D.D. Stage training; three years in dramatic stock in New England. Assistant city editor, Worcester Evening Post; dramatic and musical critic and feature writer, Haverhill, Mass., Gazette. Entered the motion picture field in 1919 in Vitagraph's publicity department. Later with Warner Bros. Organized the radio department, Columbia Pictures Corporation. Radio producer, director and actor. Organized "Little Theatre of the Air," traveling stock radio company presenting versions of Columbia, Pathe, Universal and Tiffany productions on air. Creator of "Ellen and Roger" and "Hollywood Snapshots" used on 200 stations throughout the country. Author and lecturer; authority on Indians and prehistoric America.

EZELL, CLAUDE C.: Eastern general sales manager, Warner Bros.; b. Mexia, Texas, July 9, 1882. Began his film career 28 years ago with Bass Film Company in New Orleans. Also enjoyed long and successful affiliation with General Film Company, where he served both as branch manager and Southern division manager, later becoming division manager for Select Pictures. Joined Warner Bros. several years ago, occupying the post of Southern and Western sales manager. In December, 1928, he was promoted by Sam E. Morris to general sales manager for the company.

F

FARALLA, DARIO LUCIEN: Treasurer and director of Educational Pictures, Inc.; b. Italy, July 19, 1886; e. college graduate of Royal Institute Leonardo da Vinci, and College De Merode, Rome. Chartered accountant, bachelor of economic sciences. Speaks and writes English, Italian, French, Spanish. Held commission of lieutenant in Italian Army (Sharpshooters Corps). Arrived in United States in 1909, naturalized citizen. Manager of Tucci's Bank, New York City, 1909-12; supervisor-auditor of Pathe Exchange, Inc. Assistant comptroller with L. J. Selznick Enterprises, 1914-19. Retained in same capacity by Select Pictures Corporation. Appointed comptroller of L. J. Selznick Studios when Famous Players bought 50 per cent interest in Select Pictures Corporation. Assistant comptroller of First National Pictures, Inc., 1922-28. Transferred later to First National Pictures Corporation in Burbank, Cal., as business manager. Is now treasurer and director of Educational Pictures, Inc. Clubs: New York Athletic Club, Los Angeles Athletic Club, Hollywood Athletic Club, The Masquers, Motion Picture Club of New York; Lodge No. 22 of B. P. O. E.

FINSTON, NATHANIEL: Director of the department of music, Paramount Public Corporation; b. New York City; p. Philip and Lena Finston; e. public school graduate and College of the City of New York; violin; Ffln and Sam Franko (instructors), piano and harmony E. Falk; composition and orchestration (Pietro Floridia, Inc.); m. Franko (Balaban and Katz), for five years. With the theatre department of Paramount-Public theatres, New York (three years); with the Paramount production department, West Coast studios; musical talent, recording, synchronization, etc., for three years.

FLINN, JOHN C.: Formerly vice president of Pathe; Evanston, Ill., May 6, 1887; married and has two

children. Entered the motion picture industry in 1914 in the capacity of publicity manager of Jess L. Lasky Feature Play Company at the time when it was producing Geraldine Farrar's picture, "Carmen." The next move was with Famous Players-Lasky Corporation as advertising and publicity manager, when this merger took place. Flinn exploited "The Covered Wagon" in the United States, London and Paris. Left that position 10 years after his entry into the business to accept the vice-presidency in charge of advertising and publicity of W. W. Hodgkinson Corporation, and subsequently became vice president and general manager of Producers Distributing Corporation (Pro-Dis-Co). In addition to this office he also held that of president and director of Metropolitan Picture Corporation of California; vice president and director of Cinema Corporation of America and vice president and director of De-Deville Pictures Corporation. Upon the merger of Pro-Dis-Co and Pathe he became vice president of the combined organizations. Is a member of the Motion Picture Club, New York Athletic Club, Hudson River Country Club of Yonkers, N. Y., Newspaper Club of New York, Associated Motion Picture Advertisers of the New York Yonkers Commandery, No. 47, K. of C. and the Thistle Lodge, No. 900, A. F. & A. M., and the National Vaudeville Artists.

FRANKLIN, HAROLD B.: President of Hughes-Franklin Theatres; b. New York City, April 4, 1889; black hair and brown eyes; p. Tillie Waldman and Samuel Franklin, non-professionals; e. college of the City of New York; m. Anna May White, non-professional; h. golf and his work. Has been operating theatre since 1914. Was vice-president of Public Theatres, then, president of Fox West Coast Theatres—and now, president of Hughes Franklin Theatres. He has written two books: "Motion Picture Theatre Management" and "Sound Motion Pictures."

FRASER, WILLIAM R.: Secretary and general manager of Harold Lloyd Corporation; b. Central City, Col., December 13, 1879; p. Sarah Elizabeth Smith and James Fraser, who settled in the covered wagon days in Gilpin County, Col., in 1859; e. Leland Stanford, Jr., and Cornell universities; m. Olivet Jane Nelson of El Paso, Texas, May 8, 1920. First business position was with American Smelting and Refining Company with whom he remained four years; later passed the examinations for the United States Forest Service, remaining with the department 15 years, having worked his way through the ranks from clerk to forest supervisor. Left the Forest Service to join Harold Lloyd, organizing the Lloyd corporation in 1922 and becoming secretary and general manager. In addition to his position with the Lloyd corporation he is a director of the California Trust, Los Angeles; California National Bank, Beverly Hills; American Green Cross; Association of Motion Picture Producers; Hollywood Athletic Club; Masquers, Hollywood; and vice president and director of General Casting Corporation. Is a member of the Hollywood Athletic Club, Southern California Athletic Club, Lakeside Golf Club and the Masquers, also of the A. F. & A. M.

FRIEDMAN, LEOPOLD: Lawyer, general counsel and secretary, Loew's, Inc.; director all Loew's, Inc., affiliated corporations; director of MGM and assistant secretary; b. Saalfeld, Germany, June 10, 1887; p. Abraham and Rosalie (Lederermann) Friedman; m. Anne Abraham and Rosalie (Lederermann) Friedman, also to United States, 1892; e. public and high schools; New York Law School (LL.B., 1908); admitted to practice in 1914. Began practice with Elk John Ludvish, 1911-1921; became general counsel of Loew's, Inc., 1921; has been active in executive affairs of Loew's, Inc., for the last 20 years; served as secretary in the United States Navy, 1918; clubs—City Athletic, Millburn Country, Friars, Motion Picture. Is a Mason.

FROHMAN, DANIEL: Member of board of directors of Paramount Public Corporation; b. Sandusky, N. Y., 1853; common school education. In office for New York Tribune, 1866; remained in newspaper business five years; then became manager of traveling theatrical companies (with U. S.); manager, Fifth Avenue theatre, at the Madison Square theatre, New York, 1879-85; also manager, Lyceum theatre since 1885; also manager, Daly's theatre, New York, with Daniel Frohman Stock Company. Also manager of English and American stars and theatrical companies and participant in American Lyceum theatre, New York; director, Paramount Public; president of Actors' Fund of America. Clubs: Players, Friars, Green Room, National Vaudeville, Episcopal Actors Guild, Jewish Actors Guild, Lambs, Actors Order of Friendship. Home: 30 W. 54th street. Office: Lyceum theatre, New York.

FUTTER, WALTER A.: President of Wafilms, Inc., New York; b. Omaha, Neb.; e. high school and university in Omaha; three years was in charge of editorial department of Cosmopolitan Productions and since 1925 has been doing short subjects on his own. Has produced over 200 short subjects, among which were five series of Walter Futter's Cynosties, released by Educational, RKO and Columbia studios, two series of Rare Bits and Curiosity Melodies for Pathe, and one series entitled "Nature's Melodies." Recently produced a feature picture entitled "Fighting for the Fatherland," and also wrote and presented "Africa Speaks."

G

GERHART, SAMUEL R.: General manager, Film Fire Prevention Co., Inc., 1111 Commonwealth Bldg., 1201 Chestnut street, Philadelphia, Pa.; b. Philadelphia, Pa., April 16, 1901; m. Helen Scott. Electrical engineer designer, sales engineer and manager, business manager ten years.

GOLDBERG, J. H.: General sales manager, Columbia Pictures Corporation; b. Chicago, Ill., Aug. 10, 1893; e. Los Angeles. Was motion picture operator in Los Angeles until 1911. Took a position with a California exchange in Los Angeles which was taken over by Universal. After release from service in the Marine Corps in 1917, he took charge of Consolidated Film Corporation's Los Angeles and San Francisco offices, which took on a Warner franchise. Resigned from Consolidated in 1921 to take charge of picture buying for West Coast Theatres, Inc. Is now general sales manager of Columbia Pictures Corporation.

GOLDBURG, JESSE J.: General sales manager, Van Heusen Corporation; b. New York City, October 21, 1885; e. New York public schools, Dwight Preparatory School, New York Preparatory School and New York Law School. Organized Independent Pictures Corporation, of which he was secretary and general manager, producing feature productions for the independent market and for distribution through national releasing organization. President and general manager of Ocean Film Corporation, thereafter president and general man-

ager of Rialto Film Corporation, president and general manager of Independent Pictures Corporation, supervising producer of Chadwick Pictures Corporation, producer of Westerns for FBO, thereafter president and general manager of First Division Distributors, organizer of Independent Producers and Distributors, sales manager of General Talking Pictures Corporation-De Forest Phonofilm; then general sales manager of Van Beuren Corporation, producers of short subjects for Pathe release. He has written more than 50 original screen stories and supervised their production. Resides at 132 North Mansfield street, Los Angeles, Cal., and Hotel Whitehall, New York City.

GOLDEN, NATHAN D.: Assistant chief of the Motion Picture Division of Department of Commerce; b. Bellaire, O., July 4, 1896; e. public and high schools of Cleveland, O.; attended Emerson Institute and one year at Columbus University, Washington, D. C. Entered Bureau service on August 1, 1926, as assistant chief of newly organized Motion Picture Section and remained as assistant chief when section was raised to rank of Division on July 1, 1929. Prior to the war, he was engaged in the motion picture industry in the production, distribution and exhibition fields. Served with the 101st infantry, 2nd Division, during the war from the October 1, 1917, to April 30, 1919, and was wounded in action. Commander of Walter Reed Post No. 284 Veterans of Foreign Wars. Is a member of the International Alliance of Motion Picture Projectionists of the United States and Canada, American Projectionist Society and a life member of the Projection Advisory Council. Author of two papers presented at conventions of the Society of Motion Picture Engineers and author of a number of articles contributed to motion picture trade publications.

GRAHAM, JOHN CECIL: Member of board of directors of Paramount Public Corporation and Paramount Service, Ltd. Became identified with film industry in its early days and has continued since with the following concerns: Western Film Company, St. Louis, Mo.; Swanson Crawford Film Company, St. Louis, Mo.; Reliance Motion Picture Company, New York; Universal Film Manufacturing Company, New York; Mutual Film Corporation, New York. Director of the following companies: Paramount Public Corporation, New York; Paramount Film Service, Ltd., London; Plaza Theatre Co., Ltd., London; Carlton Theatre Co., Ltd., London; Paramount Manchester, New Castle, and Leeds Theatres, Ltd.; Olympic Kinetograph Laboratories, Ltd., London; Famous Lasky Film Service, Ltd., Sydney, Australia; Societa Anonima Italiana Filma Paramount, Rome; Paramount Film Vertrieb G. M. B. H., Berlin; Societe Anonyme Francaise des Films Paramount, Paris; Societe des Grandes Cinemas Francais, Paris; and Les Studios Paramount, Paris; Paramount Films S. A., Barcelona; N. V. Paramount Films, Amsterdam. Address: Paramount House, 162-170 Wardour street, London, W. 1.

GRAINGER, EDMUND C.: Assistant general sales manager, Fox Film Corporation; b. Medford, Mass., January 19, 1894; p. James and Elizabeth Grainger; e. graduate of Boston University Law School; married and has one child.

GRAINGER, JAMES R.: Vice president in charge of distribution, Fox Film Corporation; b. New York; e. Boston. Entered show business while still in teens, serving as advance manager and publicity agent for road shows. Later business manager of a variety of theatrical circuses and other outdoor attractions. Left outdoor amusement business to handle the big roadshow screen attraction, "Cabrria." Then became western divisional sales manager for Edison Talking Pictures, his territory including that west of Chicago with headquarters in San Francisco. Assumed general management of Thomas Ince Pictures Corporation. Upon death of Ince he joined Fox Film Corporation as assistant to Winfield Sheehan and a year later resigned and organized the Marshall Nellan Productions. During the time he was general manager for Nellan productions he represented Charlie Chaplin in distribution of "The Kid" and other screen successes and also represented William Randolph Hearst in his association with Famous Players-Lasky Corporation, through which he was distributing pictures at that time. Then became vice president and sales manager of the old Goldwyn Company. Resigned there to accept the position of general sales manager of Fox Film Corporation in 1924. In 1930 was elected vice president in complete charge of sales and distribution in the United States and Canada.

H

HALL, RAY L.: Newsreel editor; b. Kentland, Ind.; e. graduate of Indiana University. His early training in news gathering was with the City Press Association in Chicago and later on the staff of the Chicago and Indianapolis papers, establishing an enviable reputation as political writer in the Middle West with daily syndicated first page signed column. Went through news as editorial writer, city editor and managing editor, eventually joining the United Press Association with headquarters in New York. Then joined the International Press Association and covered many of the greatest news events of the times. Detached himself from newspaper work to become editor of the Hearst-Selig News Pictorial when that news film was started, with editorial offices in Chicago. Later came to New York and organized and edited the Hearst-Vitagraph News Pictorial; then was active in organization of the Hearst International Newsreel and afterward was placed in charge of technical production of all Hearst screen product. During the war he was called to organize the motion picture activities of the American Red Cross and also served as production manager of the division of films of the committee on public information. Following the war he organized the Screen Telegraph, released by Mutual, and when that company consolidated with another, organized and edited Kinetograms. For two years he was in charge of Fox Varieties. Became editor of Pathe News.

HAMMELL, JOHN A.: Manager of the service and contact departments, Paramount Public Corporation; b. Detroit, Mich. Sept. 18, 1882; p. William and Helen Hammell (both dead); e. American public and high schools, French high school and German university; m. Louise Holmstedt; two children—John and Louise. Formerly with Barnum and Bailey and Buffalo Bill Circuses. Joined General Film Company in 1910. Has been in the exhibiting and distribution end of the motion picture business since that time.

HAMMONS, E. W.: President, Educational Film Exchanges, Inc.; b. Winona, Miss., 1882; e. Winona, Fort Smith, Ark., Dallas, Texas, and New York City.

In a secretarial capacity he served, successively, the customs agent of the Mexican National Railways with offices at Nuevo Laredo, Mexico, the building commissioner of the New York City Department of Buildings, and L. Ranlett of Marshall, Spader & Company, New York stock brokers. Real estate next claimed his interest and he connected with Dean Alvord and Company, whom he left to take the managerial reins of Woodmere Realty Company, thence to the real estate department of United States and Mexican Trust Company. This invaluable experience which he gained here in organizing building and development companies was reflected in his subsequent ventures in the motion picture. After a brief period of experimentation with short films of strictly an educational nature, he launched a campaign to release short comedy and novelty pictures through a special national distributor organization. Unable to interest American capital, he appealed to the great Hudson's Bay Company in England, where he succeeded in getting the financial backing he was seeking, and today he has a company producing and distributing almost every conceivable type of short subject.

HANCOCK, HERBERT E.: Member of editorial board of Fox Hearst Corporation; b. London, England, August 31, 1885; e. Canterbury College. For fifteen years was reporter, writer, copy reader and editor on New York newspapers. With the inception of W. R. Hearst's International, he entered the motion picture business as director, producing manager and editor. He resigned to direct pictures independently with H & H Productions. Later he joined Fox Film Company and organized Fox News, Fox Varieties and Fox commercial divisions as director-in-chief under Winfield Sheehan. Then he became business manager and treasurer of Kinetograms Publishing Corporation in New York City, resigning in February, 1931, to join the editorial board of Fox Hearst Corporation, producers of Fox Movietone News and Hearst Metrotone News.

HANNOCK, MILTON: Manager of contract department of Columbia Pictures Corporation; b. Newark, N. J., January 30, 1890; e. public schools of Newark; married and has one child. Before entering the motion picture industry he was in the public accounting field. Served three years with Iray Productions as office manager, is completing his third year with Columbia in various capacities, at present managing the contract department.

HARDEN, EDWARD W.: Member of board of Radio Corporation of America; b. Kansas, August 20, 1868; p. Mary Walker and James Harden; m. Ruth Vandervip. Was financial editor of Chicago Tribune, 1895-98; with fleet of Admiral Dewey in Manila in 1898, representing New York World and Chicago Tribune; six months special commissioner of the U. S. charged with making a study and report on financial and commercial conditions in the Philippine Islands; financial editor, New York Commercial, 1899-1904; vice president and editor-in-chief, Chicago Journal, 1904-05. Member, New York Stock Exchange; member Soc. Manila Bay, Military Order Carabao; president Reynolds Development Co.; vice president, Palos Verdes Corp.; director, Marconi Wireless Telegraph Co. of America, Radio Corp. of America, Federal Light and Traction Co., National Broadcasting Co., A. Victor Corp., RCA Radio Corp., Inc., Pacific Fidelity Corp., Bartholomew Building Co., Inc., RCA Communications, RKO Corp., Clubs Metropolitan, Bankers, Bessons, India House, Sleepy Hollow Country, Manuring Island. Author of "Financial and Industrial Conditions in the Philippines," 1899. Home: 1120 Fifth avenue; office: 52 Wall street, New York.

HARVEY, EDWIN L.: Managing editor of Fox Movietone News; b. Gorham, N. H.; e. Gould Academy and Bowdoin College. Entered newspaper work on New York Globe and Commercial Advertiser, 1905. General reporting and political writing on the New York Times, and assistant city editor of the New York Evening Journal. Entered newsreel work on Fox News in 1926. Transferred to Movietone News, 1929. Opened the Newsreel theatre in Hoboken, New York, 1929. Owned the British Newsreel theatre (Shaftesbury Avenue, Pavilion, London), 1930. Then became managing editor of Fox Movietone News.

HAYS, WILL H.: President Motion Picture Producers and Distributors of America, Inc.; b. Sullivan, Ind., November 5, 1873; p. Mary Cain and John T. Hays; non-professionals; e. bachelor of arts degree in 1900, master of arts degree in 1904 from Wabash College and later a doctor of laws degree from Mt. Union College. On his twenty-first birthday was admitted to the Indiana bar, later becoming a member of his father's law firm, known for two generations as the firm of Hays & Hays, and served as city attorney in Sullivan. Shortly after beginning the practice of law became interested in politics. Accepted the chairmanship of the Republican County Committee for Sullivan county and by successive stages in the state organization, he became chairman of the Republican central committee of Indiana in 1914. During the war was chairman of the Indiana state council of defense. In February, 1918, became chairman of the Republican National Committee. Following the election of President Harding, he was appointed postmaster general of the United States, resigning in 1922 to become president of Motion Picture Producers and Distributors of America, Inc.

As postmaster general, he quickly raised the postal service to a high level of efficiency. Furthered the air mail service, waged a relentless war on mail bandits by arming employees and placing Marines on trains, and succeeded in humanizing the postal department by a plan of making every employee a "partner in service." Under his guidance, many changes have been brought about in the motion picture industry. By self government of the industry at the source of production, new high artistic and moral standards have been established. Not only do producers now exercise judgment in selection of screen material through operation of a co-operative study of hooks and plays which have possible objectionable subject matter, but a studio relations committee constantly taking to the men and women in the studios accurate reports, advice and suggestions from authoritative individuals and groups in public. Through a committee on public relations, which has now grown into a department of public relations, goodwill has been promoted everywhere. This department disseminates not only accurate and reliable information regarding the industry's purposes and accomplishments, but also serves as a channel through which helpful suggestions are received from the interested public and passed on to the studios.

Much of his attention has been directed toward estab-

lishment of finer relationships with foreign governments and with the foreign film industries. Believing that the screen is one of the most powerful and influential forces extant for promotion of goodwill between men and women and nations, he has encouraged a higher sense of responsibility in depiction of foreign scenes and persons, so that now care is taken to see that nationals of any one country are truthfully and sympathetically introduced to nationals of every other country. Taking "confidence and cooperation" as a basic policy in this industry, he has helped bring to all branches a deep and conscientious responsibility for proper guidance of the motion picture. Under his leadership have been developed also the Film Boards of Trade, special educational or pedagogic films, surgical pictures and films for use in churches, a free casting bureau for extras, and special Saturday morning performances of pictures for children encouraged.

Higher standards in all forms of publicity and advertising have won wide recognition by publishers and critics. By raising its standards, exercising its freedom with proper restraint, and establishing itself more firmly in the hearts of the people, under his leadership, the industry since 1922 has been able to go to higher levels of artistry with the best wishes and applause of the public at large.

He has been active also in professional and social enterprises. Is vice president of the Peoples National Bank and Trust Co. of Sullivan, Ind.; director, Continental Baking Corp., Fletcher American Co., Indianapolis, Ind., Chicago & Eastern Illinois R. R. Co., Boys Club Federation; vice president, Roosevelt Memorial Association; trustee, Institute for Crippled and Disabled Men; member, National Council of Boy Scouts of America, Citizens Committee of Salvation Army, American Green Cross, American and Indiana State Bar Associations, National Institute for Social Science, Academy of Political Science, Phi Delta Theta (president for Indiana six years; national president, 1920-22); chairman, coordinating committee, American Red Cross and Near East Relief, by appointment of President Harding, October, 1918; colonel, O. R. C. elder, Presbyterian Church; appointed chairman of laymen committee, Presbyterian Board of Ministerial Relief and Sustentation, May 17, 1923.

Lodges: 32d degree Mason, K. T., Shriner, K. P., Elk, Loyal Order of Moose, Clubs: University, Columbia, Indianapolis Athletic, Sullivan Rotary, Indianapolis Country (Ind.), Terre Haute (Ind.) Country, Sullivan (Ind.) Country, Illinois Athletic, Chicago Club, Hamilton, Post and Paddock, Indiana Society (Chicago), Metropolitan, National Press, University (Washington, D. C.), Chevy Chase (Md.), Union League, National Republican, Bankers, Army and Navy, Friars, Advertising, Embassy, Motion Picture, Hudson River Country (New York), Hollywood Athletic, California Club, Kiwanis (Cal.), Vermejo (Col.), Mayfair.

HERR, EDWIN MUSSER: Member of board of Radio-Kelth-Orpheum; b. Lancaster, Pa., May 3, 1860; p. Annie Musser and Theodore Witmer; e. public schools of Lancaster and Denver; m. Mary Forsyth; entered Sheffield Scientific School of Yale University in 1881, and was graduated in 1884 with degree of bachelor of philosophy. In 1912 honorary doctorate of science conferred on him by Franklin and Marshall College of Lancaster, Pa., and in 1915 the degree of master of arts by Yale University. In 1920 was elected a member of Yale Corporation and later was appointed to the prudential committee, which is charged with all financial matters connected with University. Also a member of Corporation committee on educational policy. A member of Chicago Club, Bankers' Club, New York City Club, Congressional Country Club of Washington, D. C., Engineers' Club, University Clubs of New York and Pittsburgh, Duquesne Club, Pittsburgh; Oakmont Country Club, Pittsburgh. Is a director of American Manufacturers Export Association, Westinghouse Air Brake Company, Westinghouse Electric and Manufacturing Company, National Broadcasting Company, Radio-Kelth-Orpheum and various other organizations.

HERRON, FREDERICK, I.: Treasurer and manager, foreign department, Motion Picture Producers and Distributors of America, Inc.; b. Crawfordville, Ind.; e. Wabash College (A. B.); Princeton University; not married. Was in U. S. Consular Service, and major in the U. S. Regular Army. Has been decorated with the British Military Cross, French Croix de Guerre with citation, the French Legion of Honor, Spanish Order of Isabel the Catholic. Is also a colonel in the U. S. Reserve Corps.

HESS, GABRIEL L.: General attorney, Motion Picture Producers and Distributors of America, Inc.; b. New York City, February 12, 1881; e. New York City public school, College of the City of New York, New York Law School; m. Katherine Anisley Hawley, and has two children. He was admitted to the Bar, New York State in February, 1903.

HODES, HAL: Accessories sales manager of Columbia Pictures Corporation. Started in motion picture industry as an operator for the old Vitagraph Company, 1904-07. In 1907 joined the Equity for four years, becoming a reporter for the Newark Evening News immediately upon discharge. After one year on News, he joined Kalem Company as advertising and publicity manager. Subsequently he joined Universal as manager of sales promotion under Joe Brandt, becoming assistant general sales manager three months later. Working with Universal, he was nominated to help form Bluebird Productions with the late Sol Berman, and with the late Harry Berman later brought Jewel Productions into being. Another assignment while with Universal was his appointment as managing editor and sales manager of the New Screen Magazine, a single reel serial. Resigned to become general sales manager of Cosmo-Militar Productions staying with them 2 1/2 years, resigning to become branch manager of New York exchange for Education. Some two years later went into producing end of the business for himself and turned out a series of shorts, including Mutt and Jeff cartoons. Sold out and returned to Universal as sales manager of the short product and complete service departments. While there wrote story "Terry of the Times," serial released by Universal last year. Next affiliation was with Columbia in which organization he has been for two years. During that time he has headed various departments, starting with short subjects, then director of advertising, publicity and exploitation. He created an advertising sales department for this company, which department he now heads.

HOLT, HERBERT S.: Member of board of directors of Famous Players Canadian Corporation. President of Cedar Rapids Mfg. & Power Co., Holt Gundy & Co.,

Investment Bond & Share Corp., Keystone Transports, Ltd., London-Canadian Investment Co., Montreal Light, Heat & Power Cons., Montreal Trust Co., Royal Bank of Canada, St. Maurice Valley Corp., vice president of Dominion Textile Co., Hillcrest Coleries, Ltd., chairman of Andian National Corp., Canada Power & Paper Corp., Port Alfred Pulp & Paper Co., and director of many other companies.

HUGUNIN, H. LEE: Assistant general manager, Mack Sennett, Inc.; b. Milwaukee, Wis., May 20, 1882; p. Harry L. and Lena L. Hugunin; e. high school and business college; m. Lottie Mae Hague-wood; has one daughter, Marjorie Lee Hugunin. Secretary to Carl Laemmle, Sr., 1915-1916; in charge of the purchasing division, Los Angeles; supply depot of the war department, 1917-1919; production manager, Mack Sennett, Inc., 1920-1926; assistant general manager since 1927.

HUMM, JOHN: At present with E. A. Pierce & Company; b. Hatfield, Hungary, December 18, 1892; e. was graduated from Commercial-Oriental Academy of Budapest; married and has five children. Spent two years in Paris as special agent of the minister of commerce of Hungary, after taking a course at the Sorbonne. In 1913 came to New York as special agent of the Hungarian ministry of commerce, serving in that capacity until the outbreak of the World War. In October, 1914, he entered the motion picture industry, affiliating with Pathe as translation clerk, and then joined the distribution unit, Electric Film Company, in the same capacity. Moved along with Pathe Exchange, Inc., when that company was organized December 28, 1914, and worked practically every position in the accounting department, became auditor, assistant general manager, assistant treasurer, and finally treasurer. Member of the Motion Picture Club of New York, Freeport B. P. O. E., No. 1253, Rockville Country club, Baldwin Country club, and is also a member of various civic, commuters' and traveling men's associations.

HYMES, M. L.: Comptroller, Fox Hearst Corporation; b. London, England; e. High School of Commerce, New York University (bachelor of commercial science), certified public accountant, New York, 1928. National city auditor, Fox Theatres Corporation, Fox Film Corporation. At present is comptroller, Fox Hearst Corporation.

I

INNERARITY, LEWIS: Formerly was vice president and secretary of Pathe; b. Sherwood, Md., July 23, 1886; e. University of Maryland. Entered the motion picture business in May, 1918, in capacity of secretary for Pathe Exchange, Inc. Before that was connected with Colonial Trust Company of Baltimore and was on legal staff of U. S. Fidelity and Guaranty Company for eight years. Has practiced law in Maryland. Is member of the Bar of State of New York and of the Supreme Court of the United States. Was chairman of the committee for the plan of the present Hays organization and he and Gabe Hess did the work incident to formation of it. Among various offices held by him are: vice president and director of Pathe, Inc.; vice president and director of Pathe Studios, Inc.; director of Pathe Exchange, Inc.; vice president and director of Safeway Stores, Inc. Is a member of Merchants Association of New York and American Arbitration Association.

J

JACKER, RUBE: Assistant sales manager of Columbia Pictures Corporation; b. New York City, December 12, 1897. Entered the motion picture industry in 1913 with Jesse L. Lasky Feature Play Company in the sales department. Later joined Samuel Goldwyn, upon organization of Goldwyn Pictures Corporation, in capacity of special representative. Then went with Fox Film Corporation as Fox News staff cameraman, also as special representative in charge of Fox News sales. Resigned to go to the United States in 1924. He Universal to join Columbia as its first special field representative and assisted in nationalizing Columbia Film Exchange.

JENSEN, EMIL C.: Vice president and sales manager, Inspiration Pictures, Inc.; b. Brooklyn, N. Y., February 23, 1892. Architect student from 1906-12; salesman and assistant manager of Kinemaolor Company, 1912-15; branch manager, division manager and field manager of World Film Company, 1915-18; sergeant major in U. S. Army, 1918-19; division manager of Goldwyn Pictures, 1919-21; field manager of FBO, 1921-24; sales manager of Inspiration Pictures, 1924-25; then promoted to vice president and sales manager.

JOHNSTON, W. RAY: President of Syndicate Pictures Corporation, president of Continental Talking Pictures Corporation, and president of Raytone Talking Pictures, Inc.; b. Janesville, Iowa, January 2, 1892; e. high school in Janesville, Iowa, and the College of Commerce, Waterloo, Iowa. Joined the news staff of the Waterloo Daily Reporter where he remained for some months then delved into banking and real estate for several years. In this connection he met Wilbert Shallenberger, brother of W. E. Shallenberger, who later organized Arrow Film Corporation. The brothers were interested in the old Thanouser Film Corporation with Charles J. Hite, who invited Johnston, then 22, to go to New York as his secretary, which position covered every angle of audio and distribution activity. Within two months he was made treasurer of Syndicate Film Company, which made "The Million Dollar Mystery," the serial that proved such a bonanza for its producers. Then followed the treasurership of Thanouser and the presidency of Big Productions Film Corporation. Also introduced to producers Oklahoma and returned to the screen in "Beating Back." Nor did he overlook another branch of business, for in addition to running Thanouser studio in Florida for eight months, he also had experience in theatre management. When affairs of Thanouser were wound up, Johnston joined W. E. Shallenberger in Arrow Film Corporation, soon to be elected to office. Johnston held the same position, he held until 1921 when he organized and became president of Rayart Pictures Corporation, which shortly became one of the leaders among the independents. He is still president of Big Productions Film Corporation, which serves as an affiliated unit, and in 1929 he organized Continental Talking Pictures Corporation, and began production with Trem Carr of a series of RCA Photophone pictures.

K

KAHANE, BENJAMIN B.: Secretary and treasurer of Radio-Keith-Orpheum; b. Chicago, Ill., November 30, 1891; e. was graduated from Washburn State Normal school, Murray F. Tuley high school and Chicago Kent College of Law; married, has two children. Admitted

to the bar of the State of Illinois in October, 1912. Practiced law in association with Alfred S. Trude, George A. Trude and Daniel P. Trude (now judge of Circuit court of Cook county, Ill.), 1912-19. Admitted to the New York bar in June, 1921. In December, 1919, went to New York to assist in organization of the Orpheum Circuit, Inc., and remained with the company as general counsel, secretary and treasurer and member of the board of directors. Returned to Chicago when the Orpheum Circuit executive offices were moved back there. Returned to New York upon consolidation of the interests of Orpheum Circuit, Inc., and Keith-Albee companies, and was elected secretary and director of the new Keith-Albee-Orpheum Corporation and various subsidiary companies. Upon formation of Radio-Keith-Orpheum Corporation (November, 1928) he was made secretary and treasurer of this company and a member of the board of directors, executive committee and finance committee (similar positions in subsidiary companies). Clubs: Laskyville Golf and Country Club, Motion Picture Club of New York.

KALMUS, OR. HERBERT T.: President and general manager, Technicolor Motion Picture Corporation; b. Chelsea, Mass., September 9, 1881; p. Benjamin G. and Ada Isabella Kalmus; e. Massachusetts Institute of Technology (B.S., 1904), University of Zurich, Switzerland (Ph.D., 1906); m. Natalie M. Dunfee. Is a graduate fellow, Massachusetts Institute of Technology, studying in Europe, 1905-06; Research association, 1906-07; instructor at M. I. T., 1907-10; was assistant professor of physics at Queen's University, Kingston, Ont., 1910-13; professor of electro-chemistry and metallurgy, 1913-31; in the research laboratory of electro-chemistry and metallurgy for the Canadian Government, 1913-15. He was president of Loxon Company, Toronto, Ontario, Buffalo, New York and Boston, Mass., 1918-23. He has been president and general manager of Technicolor Motion Picture Corporation (motion pictures in natural colors) from its organization to date. His home address is Centerville Mass., Office: 110 Brookline Avenue, Boston, Mass., and 823 N. Seward street, Hollywood, Cal. He is a member of the American Institute of Chemical Engineers, Boston Athletic Club, American Chemical Society, Algonquin of Boston, American Physical Society, Brentwood Country Club of A. A. A.'s, Los Angeles, Cal., American Society of Testing Materials. Also is author of about 50 articles written for technical journals. He is an Episcopalian, and a Republican.

KALMUS, NATALIE M.: Director of the art department, Technicolor Motion Picture Corporation; b. Boston, Mass., in 1887; p. Ann Jordan Grand Dunfee and George Kayser Dunfee; e. at school, University of Zurich, Switzerland, and John F. Atkinson University, Deland, Fla., Boston Art School, Boston, Mass., and Curry School of Expression, Boston, Mass., Queen's University, Kingston, Ontario; m. Dr. Herbert T. Kalmus. Has been color expert of Technicolor Motion Picture Corporation from organization of that company to date. Belongs to the Wianno Country Club, Wianno, Mass., Algonquin Country Club, Boston, Mass., and Brentwood Country Club, Brentwood, Cal.

KATZ, SAM: Vice president, Paramount Public Corporation; b. Russia, 1892, and brought to this country at age of three months; raised in the ghetto of Chicago, where his father was a lawyer. In 1905, at age 13, he got a job playing the piano in Carl Laemmle's first 5-cent motion picture house on Chicago's West Side, while continuing his school work. At age of 16, he had his own theatre with 144 folding chairs, which he later increased to 275 and installed an orchestra; next year he bought two more theatres. His main ambition was to become a lawyer and being graduated from high school, he went to Northwestern university where he attended night school while continuing his business activities. In 1914, he acquired a theatre seating 800 and soon afterwards formed Amalgamated Theatre Corporation. About this time he met Barney Balaban, and the meeting bore fruit in erection of Central Park theatre, first really first theatre in Chicago devoted exclusively to films. Representative work interest and backing of financial circles and, before long, Riviera was built, which was followed by the string of deluxe houses which all Chicago knows as Balaban & Katz. Impressed by the brilliant success of this firm, directors of Paramount Famous Lasky Corporation in 1925 prevailed upon the Chicago concern to take over management of its houses and Sam Katz took executive charge of the new enterprise.

KAUFMAN, ALBERT A.: Director and assistant to Jesse L. Lasky, first vice president of Paramount Public Corporation; b. Devils Lake, N. D., September 25, 1888; p. Estlin Kohn and Herman Kaufman; e. public schools of Chicago, Ill.; m. Rita Spear. Was appointed director and assistant to Jesse L. Lasky, first vice president of Paramount Public Clubs; American, London; Union Interalliee, Paris; Lams, City, New York City; L. A. Athletic, Los Angeles.

KAW, EDGAR L.: Manager of commercial division of Fox Hearst Corporation; b. St. Paul, Minn., 1898; e. Cornell University (1923); h. sports, especially football. Did confidential work for William Fox, Fox-Case sound development and now is manager of Fox Hearst Commercial Division.

KELLY, ARTHUR W.: Vice president, treasurer and general manager of foreign distribution of United Artists Corporation; b. London, England, September 7, 1890; e. London; m. Josephine Freygang. Started his business career in offices engaged in management of theatrical enterprises and advertising agencies in London, and then, in 1915, he came to America at the age of 21 to represent the Frank J. Gould enterprises and at 25 he was a director of twelve companies. He served in the World War in the British Tank Corps and later was transferred to the American Army. After the war he became associated with the "Embassy" Club in London. Upon his return to America he became associated with United Artists Corporation and became vice president and later treasurer of that organization. In 1926 he was given entire supervision of the foreign department and is at present one of the executive committee of three of United Artists.

KEMPNER, ALEXANDER S.: General real estate representative, Fox Theatres Corporation; b. Boston, Mass., October 23, 1890; e. public schools in New York. In 1910 he entered the real estate business as a member of the firm of Louis Kempner & Son. He remained with this firm until 1916 when he became associated with Fox Theatres Corporation in charge of real estate, where he is at present. He is a member of the New York Real Estate Securities Exchange, Inc., and a member of the New York Real Estate Board.

KENOLD, MESSMORE: Member of board of Metro-Goldwyn-Mayer Pictures Corporation; b. Grand

Rapids, Mich.; p. John and Florence Kendall; e. Columbia University. Member of firm of Kendall and Herzog; president, Moredad Realty Corporation, which built and owns the Capitol theatre, New York; vice president, Geo. H. Doran Company, publishers; president, Ladnek Realty Corporation; president, Chille Boria Company; member, advisory board, Chemical National Bank; director, Metro-Goldwyn-Mayer Pictures Corporation; Porterville Railroad Company, Owens Mining Company; Santiago Mining Company. Owns Washington's Headquarters at Dobbs Ferry, where he resides. Member, American Bar Association, New York State Bar Association, Association of Bar, City of New York, Rotary Club, Loyal Order, Sons of American Revolution, L. M. F. Club, Playboys, Los Angeles, Ardley, Blind Brook, Bankers, Rockwood Hall, Bohemian (San Francisco), Everglades, Oasis, Bath and Tennis (Palm Beach). Address: 1639 Broadway, New York.

KENT, SIDNEY R.: General manager and member of board of directors of Paramount Public Corporation; b. Lincoln, Neb., and at age of 14, just after he had finished grammar school, got his first job stoking boilers in a greenhouse at \$5 a week. From this humble beginning he has developed a business career which is one of the most strikingly successful ones in the annals of the picture industry. Before he was 20 years old he had pushed up in Wyoming and was occupying a responsible position with Colorado Fuel and Iron Company. He was one of an engineering company and he and five other men were sole inhabitants of 36 miles of desolate country. They built their own roads and pipelines, established camps, and eventually opened up territory to civilization and business activity. In 1912 he went to the Pacific Coast with the American Druggists' Syndicate. Shortly afterwards he returned East where he became a salesman at \$50 a week. Three months later he was the company's assistant sales manager, then assistant to the president and for three and one-half years he was virtually in charge of the entire business. A friend talked to him enthusiastically of the motion picture business. He liked its prospects and cast his lot with the films with the old Vitagraph Company. It was not long after that General Film Company was indicted under the Sherman Law and buried under judgments aggregating \$25,000,000. Frank Hitchcock had the job of unravelling the tangle and he called Sidney Kent to help him. The job was cleaned up and Kent stepped into the office of Adolph Zukor, president of Famous Players, and sold his services, but not at a price. That was to be determined if and when he made good. He went to work in the company's administration bureau, and at the end of eight months was getting \$250 a week. His first work in the distribution department, was as special district manager of the territory which included the Kansas City, St. Louis, Omaha and Des Moines offices, which position he held until May, 1919, when he was called to the home office to become general sales manager. On January 8, 1921, Zukor appointed him general manager of distribution and a year later he was elected to the company's board of directors. In 1926 he was named general manager.

KING, BOB H.: b. Stratham, N. H., December 11, 1904; h. 5 feet 8 inches; blue eyes and brown hair; w. 138 pounds; p. Goldie Pemberton and Harley Z. King, professionals; e. Loomis Institute, Windsor, Conn., Trinity College, Hartford, Conn.; m. Dolly Varden, non-professional, his science and play writing. In vaudeville with dancing partner, 1916-17. Was editor of Screen and Stage, Boston; editor and publisher of New England Film News, Boston; columnist for The Vaudeville News, New York; assisted in rewriting and producing "The Squealer." In 1930 joined General Play Company as director of advertising and publicity, and head of the publicity department. In 1926 was sales manager of "Perfectly Scandalous" produced at the Hudson theatre, New York, by Ray Gallo in association with Raymar Productions, Inc.

KINGSTON, AL: h. New York City, September 17, 1902; h. 5 feet 7 inches; blond hair and blue eyes; w. 160 pounds; p. Clara and Philip Kingston, non-professionals; e. De Witt Clinton high school. He was a trade paper writer for a period of four years, then a freelance publicity director for one year and then became general manager of Gus Edwards Enterprises.

KIRKPATRICK, ARTHUR S.: Assistant general manager, Educational Film Exchanges, Inc.; b. Chicago, Ill., January 14, 1881; e. grade schools, Chicago; South Chicago high school, Illinois University, Champaign, Ill.; m. Annette Elizabeth Kirkpatrick; has two daughters and a son, Mildred, and a son, George Clayton and Margaret Elizabeth. Prior to entering the motion picture business he was chief engineer of the U. S. Steel Corporation's interests in Chicago. Started in the picture business in June, 1913, as manager of studios of Columbine Motion Picture Company, Denver; became branch manager of Metro, at Portland, Ore., in 1915; branch manager, Mutual Film Corporation, in 1916; district manager, and later general sales manager of Mutual; was general manager of Mutual in 1918, and became vice president and general manager of Robertson-Cole in 1919; has been assistant general manager of Educational Film Exchanges since 1921. Is also vice-president of Educational Pictures, Inc.

KIRSTEIN, LOUIS E.: Member of board of directors of Radio-Keith-Orpheum Corporation; b. Rochester, N. Y., July 9, 1867; p. Jeanette Leiter and Edward Kirstein; e. grammar school and business college, Rochester; m. Rose Stein of Rochester, January 23, 1894; children, Irving Stein, Lincoln Edward, George (Gardner) Began as errand boy, then traveling salesman for E. Kirstein Sons Co., Rochester, 1890-94, became connected with Andrew J. Lloyd Co., was made manager of Rochester Optical Co.; joined Stein-Bloch Co., Rochester, 1901; vice president, William Filene's Sons Co., Boston, since 1911; director, E. Sherman Co., Abraham & Straus, Inc. (New York). Radio-Keith-Orpheum Corporation; member of Lee Higginson Trust Co.; director National Better Business Bureau Boston Better Business Bureau; member, Mass. Industrial Comm., Boston Port Authority Board, governing council of Retail Trade Board; vice president of Boston Chamber of Commerce; chairman, Publicity Committee, Mass. Committee of Public Safety since 1917; member, State Advisory Commission of Nat. War Savings Com. of U. S.; member, Boston War Camp Community Service; appointed head of board of award of War Dent, for purchase of all army uniforms, September 1, 1918; vice president, Nat. Administration Com. of Am. Jewish Congress; chairman, N. F. branch, Am. Jewish Relief Com.; treasurer, Greater Boston Jewish Relief Com.; trustee, Harvard Economic Society; member, Economic League (National council); director, Federated Public Library; member committees to visit Grad. School of Business Administration, and Semite

Mus. and Div. Semitic Langs., Harvard; member, board of managers, Children's Hospital; director, Beth Israel Hospital; Boston Legal Aid Society; Jewish Inst. of Religion (New York City); member, council-at-large, Boy Scouts of America; president, Training School for Jewish Social Service; president of board of West End House (Boston); advisor on education, Associated Y. M. and Y. W. H. A. (Boston). Democ. Clubs: Boston City, Elysium, Kernwood Country, University, Pine Brook Valley, University (Boston), City, Aldine, Metropolis, American (London). Home: 506 Commonwealth avenue. Office: 426 Washington street, Boston, Mass.

KNIFE, C. C.: Accessory sales manager of Universal Pictures Corporation; h. Knoxville, Iowa, July 11, 1890; e. Ottumwa, Iowa. Went to work for Universal in 1920 as accessory manager in Kansas City, Mo. Spent two years as district accessory supervisor. Never worked for any other film company than Universal. Was transferred to the home office in May, 1930, as accessory sales manager.

KOEGEL, DTTD ERWIN: Member of board of directors of Fox Film Corporation; h. Boonville, Ind., November 23, 1891; p. Laura Coe and Henry Koegel; LL.B., Natural University Law School, Washington, D. C., 1915; LL.M., 1916 (prize for highest average during course); D.C.L., Am. U., 1922; m. Rae Fisher, Boonville, September 10, 1919; three children, James Erwin, Ruth Ann, William Fisher. Practiced law at Washington, D. C. since 1916, also at Chicago since 1924; and in New York City; member of firm, Matthews & Koegel; director and counsel of numerous publicity utilities; associate counsel, Bureau of War Risks Insurance, U. S. treasury department, 1918-23; assistant general counsel, U. S. Veterans Bureau, February to May, 1923; assistant U. S. Attorney for D. C., May, 1923, to February, 1924; professor of law of domestic relations, cases on torts and cases on criminal law, National University, 1920-24. Legal members committee on Hereditary Defectives in U. S. of second international Congress of Eugenics, New York, 1922; member of committee on marriage laws, Am. Assn. for Family Social Work (allied with Russell Sage Foundation); member American and Chicago bar associations; Sigma Nu Pbl. Republican, Methodist, Mason (32d degree). Clubs: University (Washington), Union League, Westmoreland Country, Shawnee Country (Chicago). Author: "Common Law Marriage and Its Development in the United States," 1922. Home: 716 9th street, Wilmette, Ill. Office: 327 S. La Salle street, Chicago, Ill., and 100 Broadway, New York City.

KDHN, RALPH A.: Treasurer of Paramount Public Corporation; h. Chicago, March 17, 1890; e. Chicago and New York public schools, being graduated from Townsend high school in 1907, and from New York University (B. S., 1911); m. Marion Feinberg in 1924 and has two children. Entered the law office of Elek John Ludwig as clerk and attended law school evenings. Admitted to the New York Bar in 1918, 1919. Became assistant counsel and assistant secretary of Famous Players Film Company on its formation in 1913, and assistant secretary and assistant treasurer of Paramount Famous-Lasky Corporation when it was organized in 1916. Continued in this capacity, except during the world war when he was first a private and then a second lieutenant of the Signal Corps, United States Army. Returned to Paramount after the war, and was elected director of the company, January 31, 1923; elected treasurer of Paramount and its subsidiaries in August, 1927; elected director and treasurer of Columbia Broadcasting System in 1929. Member of the City Athletic, Fairview Country, Army and Navy and Friars clubs.

KUSER, J. DRYDEN: Member of the board of directors, Fox Film Corporation; h. Newark, N. J., September 24, 1897; p. Arthur and Susan Dryden. Kuser; e. graduate of Princeton University, class of 1919; m. Vivia Marie Fisher; has one son, Anthony D. Kuser, aged 7. State senator (Republican), Somerset County, N. J.; previously four years in the Assembly; author of travel and ornithological books, also a director of the Trust Company of New Jersey.

L

LAWTON, IR, FRANCIS: President, General Business Films, Inc., New York City; honorary life member and past president of the Advertising Club of Baltimore; member of the Industrial Motion Picture Committee, United States Department of Commerce, American Management Association, and Society of Motion Picture Engineers. For several years, he was vice president of Jam Handy Picture Service, Inc., of Chicago, and inaugurated its eastern division. He subsequently was instrumental in bringing out their under an operating agreement among nine industrial film producing and distributing companies in different cities throughout the country, one of which was General Business Films, Inc., with which he is now associated. Since 1929 he has been chairman of the Motion Picture Committee of the Advertising Club of New York; was formerly sales manager of Paramount Business Pictures, Inc.

LEDERER, OTTO: Secretary, First Division Pictures, Inc.; h. New York City; p. Rose and Henry Lederer; e. high school; m. Birdie Marston. He started in the motion picture business as an exhibitor in 1910 in Brooklyn. Sold the theatre in 1927, and went into partnership with Harry H. Thomas, and bought out Merit Film Corporation from Chadwick.

LEE, ARTHUR A.: President, AmerAnglo Corporation; h. Hartlem, New York, July 18, 1894; e. public school No. 184 and Stuyvesant high school. Has been in the motion picture industry for 19 years; started out by roadshowing one of the first five-reel pictures ever produced, Nat C. Goodwin in "Oliver Twist," throughout the Dominion of Canada; one year later with General Film Company in Montreal and was later appointed manager of the special feature department in Canada; left Canada and went into Picture Playhouse Corporation and opened branch offices in their throughout the United States. Resigned from this company and went with Gaumont Company of New York with headquarters at Flushing, L. I., and left Gaumont to enlist in the army, July 1, 1918. Was discharged from the army December 25, 1918, and went back to the Gaumont Company until the latter dissolved its New York corporation. The stock of the Le Bradford Corporation, which operated until Bradford's death in 1925, at which time AmerAnglo Corporation was formed, of which Lee is president. Also the American representative of Gainsborough Pictures, Piccadilly Pictures, Gaumont Company, Ltd., Gaumont British Corporation and Welsh Pearson Elder Corporation; also vice president of the Gaumont British Corporation of Canada.

Ltd.; general manager, foreign department, Tiffany Productions, Inc.; a member of Motion Picture Club, Westchester Hills Golf Club and Canadian club.

LEEDS, ALBERT W.: Secretary and attorney, Fox West Coast Theatres; b. Salem, Ore., January 5, 1899; e. Leland Stanford, Jr., university, class of 1920, and Stanford Law School (J. D., 1922); he is married and has one child.

LESSER, SDL: Executive assistant to Carl Laemmle and in charge of Universal theatres; h. Spokane, Wash., February 17, 1890; p. Leiser and Julia Lesser; e. public schools of San Francisco; m. Fay Grunauer; has two children, Marjorie and Julian Lesser. Founder of West Coast Theatres, Inc., producer of Jackie Coogan series, producer of Harold Bell Wright series, coodant of Principal Theatres Corporation of America, general manager of Feature Productions, Inc., vice president and general manager of United Artists Theatres of California, Ltd., now in charge of Universal Theatres.

LEWIS, GEORGE FRANCIS: Director and treasurer of Technicolor Motion Picture Corporation; h. New York City, November 21, 1885; p. Francis and Sarah Keller Lewis; e. Patchogue high school, Mt. Hermon School, Cornell University (bachelor of literature 1907); m. Elizabeth Lofgren, member of New York State Bar Association, Delta Chi, Clubs: Cornell University, Glen Ridge Country, Essex Falls Country, Block Hall. Admitted to the bar, New York, 1907. Member: Guthrie, Jerome, Rand and Kresel, attorneys, 1921; Jerome and Rand, 1924; Tibbets, Lewis & Rand, 1929. Director and secretary of General Electric X-Ray Corporation; director, Fokker Aircraft Corporation of America. Office: 15 Broad street, New York City; Home, Oak Lane, Essex Falls, New Jersey.

LICHTMAN, ALEXANDER: Vice president and general manager of distribution, United Artists Corporation; h. Hungary, April 4, 1888; married. Came to this country at an early age and obtained position as usher in theatre in New York. Later he was a vaudeville actor and then managed a company of his own. He became associated with Exhibitors Advertising Corporation and was eventually the New York manager for the company. He was general manager of distribution for Monopol Film Company which handled such first feature films as "Dante's Inferno," "Homer's Odyssey" and "The Life of Buffalo Bill." He was the first sales manager for Famous Players Company and he was first general manager of distribution for Arteract, selling the pictures of Mary Pickford, Douglas Fairbanks, Elsie Ferguson and William S. Hart. Merged into Famous Players-Lasky Corporation and his general management of distribution for the combined organization and he also filled the same position for Universal. In 1926 he was appointed special field representative of United Artists Corporation and he is now vice president and one of the executive committee of that company.

LOEB, JACOB WEIL: Vice president of Fanchon and Marco, Inc., vice president of General Broadcasting System, and general vaudeville booking manager of Fox Theatres Corporation; h. Reading, Pennsylvania; e. private and public schools in Reading, Pa.; m. Ray Krotosky of Pottsville, Pa.; by swimming, boxing, handball, athletic sports, played violin in the orchestra in the opera house in Reading, and drum in the old Ringold Band, which became part of the Marine Band at Washington. Was one of the first to advocate large orchestras and good music in picture houses.

LOEW, ARTHUR: First vice president of Loew's, Inc.; b. New York City, October 5, 1897; e. public schools, New York City, New York University. During college vacations was cub reporter on New York Evening Globe. Upon graduation from college became associated with Loew's, Inc., the firm named for his late father, Marcus Loew. Later entered the export department of Metro Pictures Corporation, which was bought by Loew's, Inc., in 1920. In 1927 was elected first vice president of Loew's, Inc., which controls Metro-Goldwyn-Mayer. One of the youngest important executives in theatrical world.

LDLIER, W. H. (BUD): Executive home office representative, Fox West Coast Theatres; h. Buffalo, Wyo., November 3, 1892; p. Henry R. and Elizabeth Lollier; e. grammar school and high school graduate, and two years college; m. Hazel Hart. Served as a pilot during the World War, first lieutenant, U. S. Reserves. Started with Fox West Coast Theatres in 1920 as auditor, and today is the oldest employee in terms of continuous service.

LUDVIGH, ELEK JOHN: General counsel, Paramount Public Corporation; h. New York City; e. public schools and graduated from the College of the City of New York in 1891. Admitted to the bar in 1894; New York State Civil Service Commission, 1910-12; retired from general practice of law to devote himself exclusively to general counselship of Paramount about 11 years ago.

M

MCGONNELL, FRED J.: Short product manager, Universal Pictures Corporation; b. Waseca, Minnesota; e. Ashland, Wis., high school, Chicago Manual Training school and the University of Wisconsin. Formerly was connected with the Chicago Herald and Cleveland News; four years New York City representative for the Chicago Herald; previously in advertising agency field with Kaufman & Handy Agency and Taylor Critchfield Company, both in Chicago; advertising manager, Northwest Agriculturist, farm publication; serial representative for Pathe, serial manager for Universal; in charge of serial production and Western pictures at Universal City 1923-25. Editor and vice president of Exhibitors' Daily Review, 1926, and an independent producer of Western and dog features for Pathe. Member of the A. M. P. A., New York Athletic Club and Elks.

MCDONALD, CHARLES: Vice president and production manager of Wafilms, Inc.; started in the motion picture business with Essanay in the early 1900's, playing such roles as Ivan in "Michael Strofzoff," Frank James in "James Boys of Missouri," and others. Returned to stage and journalism, wrote the book and lyrics of "Let's Go," musical comedy success of few years ago. Was vice president and general manager of Van Beuren Corporation for ten years, during which time supervised production of over 1,000 one and two reel comedies. Became vice president and production manager of Wafilms, Inc., whose "Africa Speaks" is a 1930-31 success.

MCKAY, WILLARD STEWART: General counsel, Universal Pictures Corporation; b. Brooklyn, N. Y., August 1, 1895; p. Nevin W. and Susan Stiemler Brunkerhoff McKay; e. Yale University and Fordham Law School; m. Elizabeth Margaret Flannery; has one daughter. Was first lieutenant in the United States Air Service; foreign service in France and Italy; was admitted to the Bar in 1921.

MALITZ, FELIX: Vice president and general manager of UFA Films, Inc., New York. Was vice president and general manager of former Pathe Freres, and also managing director of old Electric Film Company, which later on became Pathe Exchange, Inc., of which, together with Charles Pathe, he is the founder, and of which he has been the first vice president and general manager. Was forced to leave position during World War as capital of Pathe was entirely in the hands of French interests. Later he imported German war films, and for several years was in the exporting and importing of films.

MALLARD, WILLIAM: General attorney and secretary, Radio-Keith-Orpheum Corporation; h. New York City, July 3, 1899; p. Mr. and Mrs. S. M. Mallard; e. University of Georgia (A. B.), and Columbia University (LL. B.); m. Carrie Lou Boen Mallard; has one son. Associated in the practice of law with the firm of Cravath de Sersdorf, Swaine and Wood, New York City, until his connection with RKO in November of 1929.

MALLEN, MRS. AUDREY HASKELL: Director of the educational department, RKO-Pathe Pictures; h. Boston, Mass., May 27, 1894; p. George B. Haskell and Hattie B. Haskell; e. Smith College, Wellesley College (department of hygiene), University of California; in 1927 divorced Harry J. Mallen, to whom she had been married in 1915. Was one adopted son. Was supervisor of physical education, West Orange (N. J.) public schools, 1914-15; then became salesman for the educational department of Pathe Exchange, Inc., special representative of the department, director of the educational department, for Pathe, 1927-31.

MANHEIM, N. L.: Export manager of Universal Pictures Corporation; h. Syracuse, New York. With the Shuberts five years before the World War. Since then, with Universal as salesman, assistant general sales manager, short product manager, general service manager, and for the past eight years general manager of the foreign department.

MANHEIMER, MRS. RAE: President, The Film Exchange, Inc.; h. Russia; e. tutored privately by a Columbia professor; m. the late E. S. Manheimer; has two daughters and one son. Has been operating the Film Exchange, Inc., for over a year with the assistance of Harvey Perament, The Film Exchange, Inc., is an organization which heretofore had been run by Mr. Manheimer for over a period of twenty years.

MARCUS, LEE: President of RKO Pathe Pictures, Inc.; b. Buffalo, New York, December 7, 1893; e. public school and high school in Buffalo. Four years general contracting; in the Army for 26 months; and has been in the motion picture business for twelve years. Was vice president of RKO Radio Pictures when selected for the Pathe post.

MARTIN, THOMAS J.: Auditor, Warner Bros. Pictures, Inc.; b. New York City, November 10, 1898; p. Owen and Bridget Martin; e. Fordham University (B. A., 1920) and New York University, post graduate in accounting; m. Lillian Schaeffer; has one child. Was with Price Waterhouse & Company, auditors, from September, 1920, to August, 1925; with Warner Bros. since September, 1925.

METZGER, LOU B.: Special foreign representative of Columbia Pictures Corporation, with headquarters in London, England; h. Kansas City, Mo., 1895. When barely 17 years of age, he came to New York, where he became an inspector of the field artillery brigade. He has successfully filled every job in a branch office, working in Kansas City and in New York. Became special representative for "The Heart of Humanity," Universal's great war picture; was called to New York in 1920 to be a special salesman for the Stage Woman's "War Relief" put on by Universal. He attained a national reputation through his conception and execution of the complete service contract. At the end of 1925 he was made sales director for the Western division. The success of his division in completing long term contracts with Balaban and Katz and other circuit hookings was largely due to his leadership. Upon the eve of his departure for Europe in June, 1925, Carl Laemmle appointed him general sales manager in charge of distribution throughout the United States and Canada. When E. H. Goldstein resigned in October, 1928, Metzger was made general manager of the corporation. He now is special foreign representative of Columbia.

MEYER, FRANK: Assistant secretary, Paramount Public Corporation; h. St. Louis. Entered banking business in 1898, and in 1908 he became connected with Cameraphone Company in Denver (his people held the Western rights of the New York company), one of the first talking picture companies which numbered in its roster of stars some of the best known names on the legitimate stage; in 1916 he returned to St. Louis where he formed an association with Western Film Exchange Company, later being sent to New York to open branch office for that company; among his clients was Adolph Zukor, who booked film from the Western exchange for his Comedy theatre. Through business dealings Meyer and Zukor came to know and like each other, with the result that in 1922 when Famous Players was organized, Meyer was taken into the new company. Meyer has served in many capacities with Famous and is now general manager of the Paramount laboratory and general purchasing agent in addition to his clerical duties.

MILLIKEN, CARL E.: Secretary, Motion Picture Producers and Distributors of America, Inc.; h. Pittsfield, Maine, July 13, 1877; p. Charles A. and Ellen Knowlton Milliken; e. A. B., Bates, 1897; Harvard, 1899; LL. D., Bates, 1917, Colby, 1918, University of Maine, 1919; m. Emma Vivian Chase, July 31, 1901; has seven children, six daughters and one son. Entered the lumber business with his father after his graduation from college. Served three terms in the state senate. Was elected governor of Maine and after

servicing two terms took up a study of motion pictures. With a group of picture leaders, he produced a series of pictures from outdoor stories featuring the state's scenery. In 1925 he was named a member of the board of directors of Religious Motion Picture Foundation established by William Harmon Foundation with the cooperation of the Federal Council of Churches and MPPDA.

While governor, in 1917, he had helped rush through wartime legislation which in less than twelve hours authorized a million dollar war loan. After completing his term of office in 1921, he became a member of the New England Railroad Committee investigating the effect of mergers on New England business. Three years later he was made collector of customs for his district.

He was prominent for many years in the activities of the Baptist Church, YMCA, and Federal Council of Churches; also toured the United States in 1911 and 1912 with John D. Rockefeller, Jr., in behalf of the Inter-church World Movement. Was named president of the American Baptist Foreign Mission Society and chairman of its finance committee. Was chosen president of the Northern Baptist Convention from 1924 to 1926. For twelve years he was on the International Committee of the YMCA, also a director of Playground Association of America. In 1891 had become a member of the Augusta Free Baptist Church and in 1900 joined the Island Falls Free Baptist Church. Became chairman of the executive committee and then president of Island Falls church. Later he joined the Central Square Baptist Free Church in Portland, Maine. Was appointed secretary of the MPPDA when Courtland Smith joined Fox Theatres Corporation.

MORRIS, EDWIN H.: General manager, Music Sales Corporation (Warner Bros.); b. Pittsburgh, Pennsylvania, December 18, 1905; e. public schools of Cleveland and Mansfield Military Academy. Was with Warner Bros. for several years in various departments. When M. Witmark and Sons was purchased by Warner Bros. he was transferred to that firm in an executive capacity. Since that time, music companies added to the Warner organization are De Silva, Brown and Henderson, Inc., Harms, Inc., and Remick Music Corporation. This affiliation resulted in formation of Music Publishers Holding Corporation, of which he is vice president. Later with formation of Music Sales Corporation as the retail outlet of the music companies in the Warner organization, he became general manager of the corporation.

MORRIS, SAM E.: Vice President of Warner Bros.; b. Oil City, Pa.; e. Cleveland, Ohio. When he finished his schooling he went with American Tobacco Company and as foreign manager for that concern traveled all over the world. A little later he settled in Cleveland where he acquired the Home theatre and two or three other houses in the same city. It was at this time that he was elected chairman of film committee of the Cleveland Chamber of Commerce and his work in this connection eventually developed basic idea of film arbitration boards. From exhibitor he became an exchange manager in Cleveland for the World Film organization; then went to New York as vice president and general manager of Select Pictures Corporation. Nine years ago he joined Warner Brothers as head of distribution. One of his most notable accomplishments was the reorganization of the selling force when Warner Bros. acquired the old Vitaphone Company. More recently his efficient sales methods have been devoted to the popularizing of Vitaphone talking pictures.

MOSKOWITZ, CHARLES C.: Assistant general manager of Loew's Inc., in charge of all theatres in Greater New York area; b. New York City; e. College of the City of New York, New York University and School of Commerce. Entered Loew's Inc. about seventeen years ago in a minor capacity, and worked his way up to one of the highest executive positions in the organization. He has never been connected with any other theatrical organization. Clubs: Motion Picture Club of New York, Masonic Order and Shrine.

MULROONEY, THOMAS P.: Foreign sales manager, United Artists Corporation; b. Delaware, Ohio, March 24, 1899; p. Patrick and Katherine Mulrooney; not married.

N

NORTH, CLARENCE J.: Chief of the Motion Picture Division of the Department of Commerce; b. Swampscott, Massachusetts, September 13, 1892; e. Morrissett School and Harvard University (class of 1914). Took special courses in history and international law at Columbia University, 1915. Became secretary to the general manager of American Car and Foundry Company in Detroit in 1916, resigning his post to go with the War Trade Board in Washington, remaining there from October, 1917, to April, 1919. Returned to New York to become managing editor of the business periodical, Export Trade and Finance, from May, 1919, to December, 1922. Entered service with the Bureau of Foreign and Domestic Commerce of the Department of Commerce January 1, 1923, as editorial assistant in the Specialties Division. Became chief of the newly organized Motion Picture Section on July 1, 1926, and remained as chief when the Section was raised to the rank of a Division on July 1, 1929.

O

O'HERN, FRANK: Vice president in charge of operations, RKO Radio Pictures; b. Milton, Mass., June 16, 1893; m. James F. and Julia E. O'Hern; e. Milton high school, Pennsylvania State College, Massachusetts Agricultural College; m. Mary C. Maclean. Formerly accountant for Bethlehem Shipbuilding Corporation, then went to FBO in the same capacity in June, 1925.

O'TOOLE, M. J.: b. Scranton, Pa.; m. and has four children, two sons and two daughters. One son a graduate of the University of Pennsylvania, department of mechanical and electrical engineering; another a medical student at Georgetown university at Washington, D. C. Both daughters attending girls' seminaries. Apprenticed to the machinist trade at 13 years of age; became a journeyman machinist and in that capacity was in the service of the Lackawanna Railroad Company and American Locomotive; reporter for one year, editor for about 24 years of different daily and other newspapers in Scranton, Wilkes-Barre and other cities in Pennsylvania, handled legislative work and specialized in political writing; manager of a pleasure park for two years; then became identified with the Grand Theatre Company, 1920 and is still affiliated with that independent circuit. Elected president of the Motion Picture Theatre Owners of

America in 1924; elected secretary and business manager in 1927 and re-elected in 1928-30, with headquarters at 1600 Broadway, New York. Has also been chairman of national public service, national legislative and other committees of that organization and has handled considerable business for the theatre owners at Washington and state capitals. Is a member of the New York Press Club, New York Athletic Club, New York Lodge of Moose, Typographical Union, Knights of Columbus, Equity Club and a major in the reserve corps of the United States army.

OATES, FRANK R.: Business manager, Technicolor Motion Picture Corporation; b. New York City, 1888; p. Mr. and Mrs. Harry H. Oates, New York City; e. public schools, New York City, and Cornell University (graduate, 1910), mechanical engineer; m. Adelaide Piper, daughter of Col. Alexander R. Piper, of New York City, and has three daughters. For 10 years was in the field of mechanical engineering, first with Westinghouse, Duluth, and later with Toronto Power and Utilities interests. Later was associated with the Robertson-Cole Company, also had motion picture and other activities. Since 1924 has been with his present associates as manager of the Boston Division of the Technicolor corporation.

OTTERSON, JOHN EDWARD: President and general director of Electrical Research Products, Inc., b. Allegheny, Pennsylvania, March 29, 1881; graduate of United States Naval Academy, 1904; master of science, Massachusetts Institute of Technology, 1909. In United States Navy from 1900 to 1915, retiring as naval constructor, rank of lieutenant; general manufacturing superintendent, vice president, president and director of Electrical Repeating Arms Company, 1915-1924; president and director of the Winchester company, president and director of Simmons Hardware Company, president and director of Winchester Simmons Company, 1922-1924; assistant general superintendent of International Western Electric Company, 1924; general commercial engineer, general commercial manager of Western Electric Company, 1924-1926; general manager, vice president and director of Electrical Research Products, Inc., 1927; and 1928 to present time president and director of Electrical Research Products, Inc., and holds the same offices in Western Electric Company of Argentina, Brazil, Cuba, Mexico, Chile, the Near East and Switzerland; director, Western Electric Company, Ltd., London, England, 1924-1926; general manager, vice president and director of Electrical Research Products, Inc., New York; American Arbitration Association, New York; New Haven Hospital, New Haven, Conn., and New Haven Chamber of Commerce; past president, New Haven Chamber of Commerce and Taylor Society of New York; member, Society of Naval Architects and Marine Engineers, American Society of Mechanical Engineers, New York Electrical Society, Merchants' Association of New York. Also a member of U. S. Naval Institute, Navy Athletic League, Massachusetts Institute of Technology Alumni Association, New Haven Colony Historical Society, New Haven Chamber of Commerce; clubs, Queen's Club, London (England), University Club, New York; Railroad Club, New York; Army and Navy, Washington, D. C.; Eastern Club, New York; and New Haven Country Club, New Haven Lawn Club Association, Automobile Club of New Haven, Graduate Club Association, New Haven. Resides at 77 Edgehill road, New Haven, Conn.

P

PAINÉ, CHARLES B.: Treasurer and director, Universal Pictures Corporation; b. Madison, Wis., April 2, 1890; p. George and Anna L. Painé; e. public schools; m. Esther Rittenberg; one daughter, Ann Henrietta. With Universal for eight years; in the foreign department for short time, while there as assistant to the general manager and treasurer; was elected treasurer in 1928. Prior to his association with Universal he was in the export and import field for a considerable number of years, spending some time in South America and West Indies.

PERGAMEND, HARVEY: Secretary, The Film Exchange, Inc.; b. Detroit, Mich., June 18, 1908; p. J. D. Pergamend; e. Ohio State university and New York university; m. Dorothy Manheimer.

PETTIJOHN, C. C.: General counsel, Motion Picture Producers and Distributors of America, Inc., Film Boards of Trade; b. Indianapolis, Ind., May 5, 1881; p. Dr. Otto Band and Lillian A. Pettijohn; e. Indiana University (A. B., 1903), department of law, and graduate of Shortridge high school, 1911; m. Belle Bruce, formerly with Vitaphone and Metro (real name Helen I. Lynch). Practiced law in Indianapolis, 1903-1916, and New York, 1916-31; is a member of the Indiana State Bar Association, and a member of the bar in New York; belongs to the National Democratic Club, the Motion Picture Club, Westchester Country Club, Indianapolis Athletic Club, and among the fraternal organizations of which he is a member are: The Masonic, Shrine, Elks, Knights of Pythias.

POOLE, ARTHUR BENSELL: Treasurer of Pathe, b. St. Paul, Minnesota, 1894; e. University of Minnesota and Harvard University. Served in France in World War. Was a certified public accountant. His first motion picture work was as assistant to the treasurer of FBO Productions. Became comptroller of Keith-Albee-Orpheum Corporation, and later treasurer of Pathe Exchange, Inc. Lives with Mrs. Poole and two sons at Mt. Kisco, N. Y.

Q

QUIGLEY, GEORGE E.: Vice president and general manager of the Vitaphone Corporation; b. Weehawken, New Jersey, September 17, 1886; e. public school and high school, College of the City of New York and the law school of New York university, being graduated from the latter institution in 1906; m. Louise Denio in 1910 and has two sons, aged 19 and 12. Associated with various prominent lawyers from 1906-1910, including James Troy and Asa Bird Gardner. Practiced law in New York, 1910-18; then became a member of the legal department of Western Electric Company, Inc., later becoming assistant general attorney of that company and of its associated company, Graybar Electric Company, and general attorney of Electrical Research Products, Inc. Continued association with Western Electric Company and its subsidiary companies until October, 1927, at which time he became director of Warner Bros. Pictures, Inc., resigning in December, 1928, becoming vice president and director of First National Pictures, Inc., director of Stanley Company of America and Stanley-Mark Strand Corporation, also continuing as vice president and general manager of The Vitaphone Corporation. In 1930 became a member of the board of directors of N. Y. Kuehnmeisters Maatschappij voor Sfrekende Films of Amsterdam, Tonbild

Syndikat A. G. (Tobis) of Berlin and Compagnie Tobis Francaise of Paris. Is a member of Alumni Association of New York University, American Bar Association, Mystic Tie Lodge No. 72, A. F. & A. M., of which he is past master, Jerusalem Chapter No. 8, R. A. M., and various other organizations. Resides at Bernardsville, N. J.

R

REEK, EDMUND: News editor, Fox Hearst Corporation; b. New York City, May 19, 1897; U. S. Army, 1917-19; Fox Film Corporation, assistant director of short features; Fox News cameraman and news editor, 1919-1923; transferred to Fox-Case Corporation in 1928. Member of American Legion and Veterans of Foreign Wars.

REISMAN, PHIL: General sales manager of Universal Pictures Corporation; b. St. Paul, Minnesota, September 14, 1890; e. Central high school and St. Paul College of Law; married and has two children. In 1917 became salesman for Triangle, and a year later joined Goldwyn sales staff, returning to Triangle a year later as manager of the Milwaukee branch. His next step was with the Hodgkinson organization as manager in Minneapolis. In 1920 he became salesman for Paramount. Six months later he was made manager of Minneapolis exchange and in 1922 was advanced to district manager, supervising Minneapolis, Omaha, Des Moines and Sioux Falls. After two years success as such, Paramount transferred him to Canada as general manager in that territory. In June, 1925, he was brought to New York acting as sales manager of Eastern division and remained there until May, 1927, when he accepted a position with Pathe as its general sales manager. On August 1, 1930, he became general sales manager for Universal. Lives in New Rochelle, N. Y.

ROECH, ALEXANDER ERNEST: Vice president of RCA Photophone, Inc.; b. Sheffield, England; e. Sheffield University, 1902. On the electrical engineering staff of Marconi Wireless Telegraph Company, 1902-05; chief engineer of the Canadian Marconi Company, 1905-17. In 1917 he joined Marconi Wireless Telegraph Company of America as radio engineer. In 1919, when Radio Corporation of America was formed, he was appointed plant engineer in charge of the construction and maintenance of the corporation's high power transmitting and receiving stations. Was engaged in such work until January 1, 1926. At that date he transferred to the position of manager of the production and service department, supervising the corporation's purchases of broadcast receiver apparatus and tubes; established and supervised a service department to provide service to the public on apparatus and tubes sold; supervised the maintenance and operation of warehouses to handle such apparatus. In January, 1929, at the formation of Radio-Victor Corporation, he was appointed vice president in charge of production and service. On January 1, 1930, he was assigned to the RCA Photophone Company as vice president. Fellow member of the Institute of Radio Engineers. Member of the Franklin Institute and Engineer's Club.

ROGERS, BUDD: Sales manager, Sono Art-World Wide Pictures, Inc. Originally in the automotive industries, having established unusual record as sales executive in this field, decided to join hands with the film business to apply successful methods used in former business. Joined Lumax organization at its inception, six years ago, and became vice president of Lumax Film Corporation and Gotham Photoplays Corporation.

ROSENZWEIG, CHARLES: General sales manager, RKO Radio Pictures; b. Bucharest, Rumania, December 15, 1894; eighteen months old when his parents came to New York; e. public schools of New York and graduated from evening high school; married; hv. selling of motion pictures. Started his business career with the Ben Hampton Advertising Agency; then went to the United Cigar Stores; left that company to join American Tobacco Company as division manager; entered the film business at Big U Exchange as salesman. After 18 months as salesman, was made manager of the Big U Exchange; two years later was made Eastern division manager of Big U. After four years he joined the old FBO Pictures Corporation as manager of the New York exchange; and four years later he was made Eastern division manager for FBO and also in charge of radio interests with FBO into RKO. Productions was made general sales manager of RKO. Belongs to Motion Picture Club, Masonic Order, Shrine and Level Club.

ROSS, CHARLES J.: Formerly executive vice president, RCA Photophone, Inc. Died in Hollywood in January, 1931, b. Brighton, Ohio; e. country public schools and high school in Cleveland, Ohio. Worked for Postal Telegraph Company and telephone company. Studied accounting, and became chief accountant for Arthur Young and Company, certified public accountant, and became general auditor. Became comptroller of RCA in 1919. Acted in that capacity for many years, his business taking him to many foreign countries. Was elected executive vice president of RCA Photophone in November, 1929, and since had been the active head of that company. At the German-American film conference held in Paris in 1930 he was instrumental in bringing about an agreement between German and American sound apparatus companies and film producers. Was also a member of the board of directors of E. T. Cunningham Company, Radiomarine Corporation of America, Radio Corporation of America of Massachusetts, Marconi Telegraph Cable Company, Inc., of New York, Marconi Telegraph Cable Company, Inc., of New Jersey, president of RCA Photophone of Tennessee, chairman of RCA Photophone of Australia Proprietary, Ltd., chairman of RCA Photophone, Ltd., president of RCA Sound Equipment, Ltd.

S

SAFRON, JEROME: Eastern division manager, RKO Distributing Corporation; b. New York City, September 5, 1894; p. Anna and Max Safron; e. high school; m. Rosa Kalter. Fifteen years in the motion picture business; manager for FBO in Detroit, St. Louis, Boston, Philadelphia, and later sales manager of short subjects; in home office, became Eastern division manager. Has been continuously connected with R-E Pictures, Mutual Film Corporation and RKO for 13 years.

SARNOFF, DAVID: Chairman of the board of directors of Radio-Keith-Orpheum Corporation; b. Ullian, Minsk, Russia, 1891; came with his parents to New York City in 1900; e. public schools; m. Lizette Hermaut, July 4, 1917, and has three children, Robert Wil-

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liam, Edward and Thomas Warren. First position was as a messenger boy for Commercial Cable Company; later became junior operator for the Marconi Wireless, gained fame and promotion by sticking to his post atop Wanamaker's for 72 hours taking the reports of the sinking of the Titanic. Became commercial manager of the Marconi company and when that organization was absorbed by Radio Corporation of America he was appointed to the same position with the new organization. Is also a graduate electrical engineer of Pratt Institute, Brooklyn; has the honorary degree of doctor of science from St. Lawrence University, Canton, N. Y.; has the order of Polonia Restituta, conferred by Poland in 1924; holds a commission as lieutenant-colonel of the U. S. A. Signal Corps; and is a member of the Lotus club, Institute of Radio Engineers, Railroad club, American Institute of Electrical Engineers, Radio Club of America, American Geographical Society, Economic Club of New York, Sands Point Club and Indla House, Epsilon chapter of Omicron Alpha Tau and other scientific and social organizations.

SAUNDERS, E. M.: Western sales manager of Metro-Goldwyn-Mayer. Started in the motion picture business for Pittsburgh Calcium Light and Film Company, Pittsburgh, Pa., 1906. Became assistant booker to Richard A. Rowland with the same company. Was manager of Pittsburgh Light and Film Company at Rochester, N. Y., until this company sold out to General Film Company, and later managed branches for General Film Company, at Philadelphia and Washington. Opened the first office in New York for Universal Film Company upon the organizing of this company, supervising New York and New England. Upon the organizing of Alco Film Company he became interested in the New York State Franchise and with the passing of this organization became vice president and general manager of New York Metro Pictures Corp., holding the franchise for Metro pictures in the state of New York. This company sold out to Metro Pictures Corporation and he became general sales manager of the parent company. Upon amalgamation of Metro-Goldwyn he assumed the position of western sales manager.

SAX, SAM: General production manager, Warner Bros. Eastern Vitaphone Studios; h. 5 feet 4 inches; w. 139 pounds; e. public and high school, Chicago, Ill.; is married; by. colf. Has lived in Los Angeles, Chicago and New York.

SCHAEFER, GEORGE: Division sales manager, Paramount Public Corporation; b. Brooklyn, New York, November 5, 1888; e. Brooklyn public and high schools and Hefley Institute. Entered business with an automobile manufacturing concern, remaining until 1914. Started in picture business as secretary to L. J. Selznick, remaining with him until 1916 when he joined World Film Company as assistant sales manager; promoted to district manager for that company the following year. In 1920 he joined Paramount as booker at the New York exchange and one year later was promoted to district manager of New England territory. He was appointed sales manager for district Number 1 in 1926 and is now serving in that capacity; member of B. P. O. E. at Kingston, N. Y.

SCHENCK, NICHOLAS M.: President of Loew's, Inc., and Metro-Goldwyn-Mayer Pictures Corporation; came to America at the age of 9 years with his par-

ents and brother, Joseph. Worked their way from errand boys in a drug store to pharmacists with stores of their own. Marcus Loew became interested in their amusement park, known as Palisades Park, and purchased an interest in the business. Later they bought an interest in two theatres. Schenck brothers became partners in the company known as Loew's Consolidated Enterprises. Nicholas was first vice president and general manager of Loew's, Inc., and of Metro-Goldwyn-Mayer when Loew died. Is president of Loew's, Inc., and of Metro-Goldwyn-Mayer and supervises the department of sales and distribution.

SCHENCK, JOSEPH M.: President of United Artists Corporation; b. Russia, December 25, 1882; m. Norma Talmadge, professional. In 1908 he built Paradise Park, at Fort George, northern New York. In 1912 this park proved so successful that he and his brother Nicholas purchased Palisades Park, at Fort Lee, N. J., which they own today. While active in the management of Paradise Park he became associated with the late Marcus Loew as one of the chief figures in Loew Theatrical Enterprises. Ultimately, he purchased screen rights to a magazine story, engaging Roland West to direct the picture. Josie Collins, musical comedy artist, was cast in the leading role and picture was released by Fox. In his early days of film production Schenck also made two pictures starring Evelyn Nesbit Thaw. Later, he signed Roscoe Arbuckle for comedies distributed by Paramount. In 1918 he became producer for Norma Talmadge's pictures, "Panthea," released through Select, being the first production. Soon after, he also became producer for Constance Talmadge's pictures, also released through Select. In 1919 Buster Keaton came under management of Joseph Schenck. After six years of independent production, the Talmadge pictures being released through First National and the Keaton pictures through Metro-Goldwyn-Mayer, Schenck, on December 5, 1924, was elected Chairman of the board of directors of United Artists Corporation, which had been founded in 1919 as a releasing organization for independent films of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith. Immediately he began expanding United Artists. In 1925 and 1926 Norma Talmadge, Gloria Swanson, Corinne Griffith, John Barrymore, Samuel Goldwyn, Morris Gest and other outstanding independent producers aligned themselves with Schenck organization. On May 23, 1926, he announced the organization of United Artists Theatre Circuit, Inc., a chain of 20 pre-release theatres; on April 4, 1927, the stockholders of United Artists Corporation elected him president, to fill the vacancy created when Hiram Abrams died in November, 1926.

SCHNEIDER, ABE: Assistant treasurer of Columbia Pictures Corporation; b. New York, April 25, 1903; e. Morris High and New York University (bachelor of arts); married, has one child; by. bridge and reading. Entered the motion picture industry in the bookkeeping department of Columbia, and is now assistant treasurer of that company.

SCHNITZER, JOSEPH I.: President RKO Radio Pictures; b. Pittsburgh, Pennsylvania, March 11, 1887; e. schools in Pittsburgh; married and has two children. A veteran of the motion picture industry, having entered it 22 years ago. In his twentieth year, as manager of the Des Moines branch of Pittsburgh Calcium Light

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& Film Company. Within the next nine years, he was associated with Mullin Film Service as manager of the Minneapolis branch and later general manager of the same company with headquarters in Syracuse, N. Y. Two years later he was made general sales manager. From 1920 until 1922 he held the post of president of Equity Pictures, going from Equity to the vice-presidency of FBO. Is a member of Rancho Golf Club, Ambassador Athletic Club of Los Angeles, Oak Ridge Golf and Beach Point Club of New York, Motion Picture Club, Purchase Country Club at Purchase, N. Y. Lives at 262 Central Park West, New York.

SCHWARTZ, ISADOR: President of Advance Trailer Service Corporation; b. Troy, New York, October 15, 1892; married, 4 children. Is engaged in production and distribution of coming attraction trailers, short reel novelties, advertising film, and various other advertising lines for theatres and merchants. Founder and head of Advance Trailer and allied companies.

SCOTT, HARRY: Sales manager, Van Beuren Corporation. For a number of years he was actively identified with theatrical interests; and for five years was press representative for Ringling Brothers' circuits. As a circus press agent he traveled to all parts of the country and became intimately acquainted with newspaper men, theatrical men and motion picture men in practically every city and town. Leaving the circus business for motion pictures, he made his first film affiliation with George Kleine, for whom he managed branch offices in Columbus, Dallas, Boston and Philadelphia. Later was promoted to the post of Eastern division sales manager for the Kleine organization, which he held for some time. At the termination of his connection with Kleine, he joined the Goldwyn organization, which he served as special representative. Later he joined First National and for four years managed its Detroit office, resigning to become Detroit branch manager for Pathe. He resigned shortly afterward to accept the position of New York branch manager for Educational, and later was made manager of distribution for Hitz Carlton Pictures, from which post he joined Pathe as feature sales manager in October, 1923. From the post of feature sales manager he was appointed general sales manager in August, 1925, and in 1926 put into effect his "personal contact sales plan." At the time of the merger of PDC and Pathe he assumed the position of short subject sales manager, which he held until he resigned from the organization.

SEDORAN, SAMUEL: Chief of purchasing department, Universal Pictures Corporation; b. New York City, on East Side; e. New York public schools. Worked for wholesale rug company, during which time took course in finance. Fifteen years ago he became financial secretary to Carl Laemmle, next manager of accessory department of Universal, and 11 years ago in charge of the purchasing department, which position he now holds. Is an officer of record in almost every corporation in which Universal Pictures is interested.

SEIDELMAN, JOSEPH H.: Assistant secretary, acting manager, foreign department, Paramount Public; b. Milwaukee, Wis., March 20, 1895; p. Henry Seldelman; e. public school and high school, Milwaukee and Marquette University, College of Law; m. Rose Novak and has two children. Admitted to bar, Milwaukee, 1916; served with U. S. Expeditionary Forces abroad 1917-1919. Joined Paramount in 1919 as branch

manager, Albany, and has been with that company ever since.

SELIGMAN, AL: Manager of the accessories department of Columbia Pictures Corporation; b. New York City, February 28, 1896; p. Sigmund and Charlotte Seligman; e. grammar and high school; m. Belle Hefter Seligman, has one son. With the Pacific Novelty Company. Served in the World war overseas, being wounded and gassed. Was also with Consolidated Film Industries and manager of the Chicago branch of Ralph M. Leyer Company.

SHAUER, EMIL E.: Director and general manager of the foreign department of Paramount Pictures Corporation; b. Austria April 6, 1886; e. public schools in Chicago. Connected with Mandel Brothers Department Store in Chicago as department manager and foreign buyer for 16 years. Entered the amusement field with Mitchell Mark in 1905, being connected at that time with Automatic Vaudeville Company in association with Adolph Zukor, Marcus Loew, Morris Kohn, David Warfield and Elek Ludvig. In 1911 he organized Shauer-Drayfus Company, export and import business with the United States and Japan. In 1915 he joined Famous Players Film Company under Adolph Zukor, with whom he has been associated ever since, now being an officer and director of Paramount Public Corporation and general manager of the foreign department of that company. Resides at the Croysden, 12 East 86th street, New York City.

SHEEHAN, CLAYTON, P.: General foreign manager of Fox Film Corporation; b. Buffalo, New York; e. Lafayette high school, Buffalo; Holy Cross College and Harvard University. Immediately upon graduation he entered the service of Fox Film Corporation and has been with Fox uninterruptedly since. Becoming manager of Buffalo branch, he rapidly advanced to the post of district manager of New York State and then to general representative. Next step was to general foreign representative, and after extensive travel abroad to familiarize himself with the inner workings of the foreign organization he was recalled to New York and appointed general foreign manager six years ago. Since his tenure of office as general foreign manager, conduct of Fox enterprises in foreign lands has achieved splendid coordination rarely found in such a huge and widespread organization, and the growth in sales has kept pace with the expansion of Fox pictures.

SHEEHAN, HOWARD J.: Vice president, Fox West Coast Theatres; b. Buffalo, N. Y., July 31, 1884; p. Jeremiah F. and Angelina Sheehan; e. public schools and two years at college; is single; has two children by a former marriage. Opened the first theatre in San Francisco in 1916 and subsequently acquired or built others in Oakland, Alameda, and Eureka, Cal. Sold out in 1919 and became Pacific Coast division manager for Fox Film Corporation and in 1921 became vice president of West Coast Theatres, Inc. (now Fox West Coast Theatres). At present is in charge of expansion, reconditioning, new buildings, real estate, purchasing, insurance and the like.

SHEEHAN, WINFIELD: Vice president and general manager of Fox Film Corporation; b. Buffalo, N. Y., September 24, 1883; p. Jeremiah F. and Angelina M. Hens Sheehan; e. St. Canisius College, Buffalo, 1897-1901 (studies interrupted by Spanish-American war). Became a reporter on the Buffalo Courier, 1901; New York World and New York Evening World, 1902-10; secretary to the fire commissioner, New York City, 1910; to the police commissioner, 1911-14; organized the studios of Fox Film Corporation, Hollywood, 1914; organized American, European and other foreign distribution branches and newsreel for the same, 1914-21; now vice president and general manager of the corporation. Served as private and corporal 202d regiment, N. Y. Volunteers, Spanish-American war, 1896-99. He is a democrat and a Catholic. His home address is 1196 Brookland Drive, Beverly Hills; office, 1401 N. Western avenue, Hollywood, Cal.

SIMMONS, IRA H.: General sales manager of FitzPatrick Pictures, Inc. Started in the motion picture business on theatrical paper in 1908; press department of Buffalo Bill's show and other roadshows; advertising department and critic on theatrical papers; opened his own independent exchange for eastern territory; became sales executive in World Film Corporation; general manager for Kinetophone Corporation, supervising production and distribution; organized a company to produce the first film starring Mr. and Mrs. Vernon Castle, "The Whirl of Life," and Walker Whiteside in "The Melting Pot"; roadshowed special productions; produced pictures for the independent market; supervised production of independent pictures; sales executive with national organizations.

SINGERMAN, SIDNEY: Manager of program department, Universal Pictures Corporation; b. Manchester, England. Came to America in 1915 and entered the service of Universal. Was with Universal for fifteen years in various capacities until appointed to his present position as manager of the program department and editing, Universal Pictures Corporation.

SPEITH, RUDOLPH: Director and treasurer of Eastman Kodak Company; b. Miltzenberg, Bavaria, Germany, January 6, 1871; p. Anna Winterheld and Charles Speith; e. public and private schools in Germany and University of Wurzburg. First business experience was with General Insurance Company at Stuttgart, Germany. Then the cotton exporting business at Stuttgart for 2½ years. Came to this country in 1892 and was accountant in Chicago for a large brewery company. Then to New York for one year in the export and import business. Returned to Chicago as accountant for Swift and Company. Secretary for American Copper, Brass & Iron Works at Chicago for five years, followed by a position as accountant for Price, Waterhouse & Co. In 1902 accepted a position with Eastman Kodak Company at Rochester, N. Y., on special work, and in 1919 became comptroller. In 1926 was elected treasurer of the company and in 1929 a director, to which position he devoted his exclusive time and attention. He is also a director of the Lincoln-Alliance Bank of Rochester, N. Y. Residence: 34 South Goodman street, Rochester, N. Y. Country home: Rush, N. Y.

SPICKER, FRANK: Art director, Columbia Pictures Corporation; b. New York City, January 31, 1899; e. Manual Training high school, Pratt Institute, and School of Modern Art of m. Maurice Thomas; has a son and daughter. He taught drawing at Thomas School of Art, Newark. Was with Dorland Agency, Robertson-Cole, Vitagraph, Warner Bros. Has been with Columbia Pictures for the past four and a half years.

STARR, HERMAN: Vice president of Warner Bros. Pictures, Inc.; b. Camden, New Jersey, September 30, 1898; e. schools of Camden. Associated with Warner

Bros. since 1915. President, First National Pictures, Inc. (Warner subsidiary). Highly regarded as one of industry's outstanding business men. Present home is 145 Central Park West, New York City.

STEELE, CHARLES M.: Comptroller of Tiffany Productions, Inc.; b. Decatur, Illinois. Before entering the motion picture business he engaged in the sale and distribution of typewriters at St. Louis and Chicago. Entered the motion picture industry in 1916 as comptroller of World Film Corporation. During 1921 and 1922 he acted as treasurer for Retail Credit Mfg. Association of Chicago. He returned to pictures in 1923 and for the next six years was in charge of exchange operation for First National and Universal. In 1929 he became affiliated with Tiffany as assistant treasurer and comptroller.

STEVENS, EDWARD FORD: President and general manager of Visigraphic Pictures, Inc.; b. New York City, November 25, 1894; p. Edward A. and Alice Fiteb; e. high school; m. Mary Newport Poppam; has three children. Won a commission in active service in the World war and was wounded. Made an intensive study of motion picture technique, specializing on production of educational, industrial and scientific films, silent and sound, and coupled his film knowledge with wide experience in advertising as account executive and counsel. Was instrumental in bringing about adoption of the film as a publicity and advertising medium by such organizations as the Pennsylvania Railroad, New York Stock Exchange, Pennsylvania Public Safety Company, Philadelphia Bulletin. Has lectured at various universities on advertising and business practice. Author of "Motion Pictures in Advertising and Selling" and other brochures. Prominent socially. Residence: Ossining, N. Y. Business address: 247 Park avenue, New York City.

STOCKOFF, HERMAN: Technical critic of Fox Hearst Corporation; b. New York, 1890; New York Evening Journal photographer; International News Service stills; International News Service Corporation cameraman; International News Service Corporation news editor; at present is technical critic of Fox Hearst Corporation.

STUART, HERSHEL: Division manager, Fox North-west Theatres; b. Franklin, Ky., July 17, 1890; p. George and Nancy Stuart; e. public school; m. N. H. Gayton Stuart. From newspaper work to handling publicity for chains; then general manager of Hulsey Theatres and film exchanges; division manager for Paramount Theatres in Texas, Oklahoma and Arkansas; also for eight years, Harold B. Franklin's chief of staff, including division manager in Washington, Oregon and Montana, and two and a half years division manager for the Fox Poli Circuit.

STUBER, WILLIAM G.: President of Eastman Kodak Company; b. Louisville, Ky., April 9, 1864; e. public schools of Louisville. His natural inclination toward photography was inherited from his father, Michael Stuber, who pioneered in the art before and during the World war. His father's business passed him on to his son. His interest in photography for himself while still in his teens. He made his own photographic materials, striving constantly to improve them and make better pictures; spent six months in the laboratory of Dr. Hugo Smith in Zurich, Switzerland, and he returned to America to triumph both in the making of photographic materials and as master photographer. In 1894 was in London, Georgia, Eastman sensitive materials, in capacity of sensitized goods expert. At that time Kodak Park, film manufacturing plant of the Eastman Kodak Company, which now employs 7,000 workers, had 65. His work in producing and improving emulsions for the various photographic purposes is primarily responsible for the present high quality of Eastman film and other Eastman sensitive materials. His responsibility for the conduct of the company steadily increased until he became vice president but throughout this period his work was steadfastly devoted to the photographic quality of Eastman Kodak products. In 1926, when Eastman resigned the presidency of the company to become chairman of the directors, Stuber succeeded him. During the course of his career, he has been elected to various directorates of banks and other industries. All of these he resigned when he became president of the Kodak Company. Lives in Rochester, N. Y.

SZEKLER, AL: General manager, Universal Pictures Corporation; b. Savannah, Ga., August 31, 1896; p. Morris and Anna Szekler; e. grammar and high school in Los Angeles; m. Maria Alzner Szekler. Was poster clerk with Universal in the Chicago exchange in 1914; then shipping clerk, booker, salesman, assistant manager with Universal in the Los Angeles office in 1921; was promoted to assistant general manager for Universal in South America in 1924; then to general manager for South America in 1929; next to general manager of Universal for Continental Europe in 1931; and this year to general manager, Universal Pictures Corporation.

TALLEY, TRUMAN H.: General manager of Fox Hearst Corporation; b. Rockport, Missouri, 1891; e. University of Missouri. Reporter and assistant night editor of the St. Louis Republic; night editor, St. Louis Globe-Democrat; night city editor, night editor and news editor of the New York Herald; director, New York Herald Bureau at Paris Peace Conference; European manager of New York Herald News Service; special writer for national magazines on international topics, especially World's Work and McClures; special writer and editorial work, New York Times; foreign editor, Fox News; director-in-chief, Fox (silent) News; special representative of William Fox Organization in British North America; producer in London; Actualities; Fox Parlantes (Continental Movietone News), produced in Paris; London News Reel theatre; Fox Tonende Woehenschau (German Movietone News), produced in Berlin; Notiziario Fox Movietone (Italian); Notiziario Movietone Fox (Spanish); Fox Movietone Novosti (Poland and Balkan States); Fox Movietone News (Holland) Novidades Fox Movietone (Portugal); Australasian Movietone News (Australia and New Zealand); South American Movietone News; Oriental Movietone News; Canadian Movietone News; General Hearst Metrotone European News; Hearst Metrotone Colonial News (China, India, Australia, New Zealand); Hearst Metrotone Canadian News, and Hearst Metrotone Porto Rican News. Is now general manager of Fox Hearst Corporation.

TAMAYO, FERNANDO C.: Chief of Latin-American department of AmerAnglo Corporation; b. Venezuela, South America. His first connection with motion pictures was in the summer of 1916; played small parts for Pike's Peak Photoplay Co., Otis B. Thayer directing, and some Westerns in Colorado Springs, Col. Two years in the U. S. Army during the world war; entered the general export business after his discharge.

In 1923 he returned to motion pictures, acting as purchasing agent, broker and salesman to Latin-American trade. Adapted and translated titles into Spanish, doing this work for three years for Argentine American Film Corporation; Fox, two years; also some translations for United Artists, MGM, and several independent distributors. Has been on staffs of AmerAnglo Corporation for several years, one year in the foreign department of Tiffany Productions. Wrote adaptation and dialog for first real feature production in Spanish, "Sombras de Gloria," a version of "Biaze o Glory," for Sono-Art. Returned from the West Coast after supervising the dialog and collaborating in direction of the picture, which features the talents of AmerAnglo. Original production completed for Iberia Productions, Inc.

THOMAS, HARRY H.: President of First Division Pictures, Inc.; married; and has two children. Started motion picture career as an exhibitor in 1907 when he opened the Bushwick Palace theatre in the Williamsburg section of Brooklyn; six years later became associated with Greater New York Film Company; then with General Film Company which at that time took over the Greater New York Film Exchange; then to Fox as special representative. Organized Alexander Film Company in 1921 and became an independent distributor; later became associated with I. E. Chadwick, who was president of Merit Film Exchange, as general manager and vice president. In 1926 Merit Film was absorbed by him when he organized the present First Division Pictures, Inc., exchange, which is the oldest independent exchange in New York City, and shortly after acquired the Commonwealth Exchange with its product, Excellent Pictures. Is a member of Fort Greene Lodge, A. F. & A. M., No. 922; an active factor in Elks Lodge, No. 22 in Brooklyn; member of the Motion Picture Club of New York and vice president of Syudicate Pictures Corporation; vice president of Sono Art World Wide Pictures Corporation and vice president of Prudence Pictures, Inc., and in association with Samuel Zierler, Tiffany Productions and Educational Pictures, controls the world rights for James Cruze Productions, Inc. is also vice president in charge of distribution in the newly formed Monogram Pictures Corporation.

THOMSON, J. F.: Assistant secretary and assistant treasurer of Talking Picture Epics, Inc., New York; b. Trenton, N. J., in October, 1885; p. J. F. and A. L. Thomson; e. public schools of Trenton; m. E. D. Morrison; has four children. Studied law two years; with J. A. Roebing, traffic department, two years; office manager and personnel, U. S. Government, two years; seven years traveling auditor, U. S. Government; three years comptroller and assistant general manager of Martin Johnson African Expedition Pictures Corporation; now assistant secretary and assistant treasurer of Talking Picture Epics; also acts as manager when showing Epic's product as roadshows in New York; still with both corporations.

THOMSON, PHILIP L.: Director of public relations for Western Electric Company; b. Schenectady, N. Y.; e. Hamilton College, 1909; also was graduated from Harvard University, 1902. During the period he was in college and in the year following he was engaged in newspaper work. Began his business career in 1905 in the Chicago office of Western Electric Company and from 1906 to 1911 he was manager of its Pittsburgh office, and then was called to New York to take charge of the company's advertising. For eighteen years he has been its publicity manager. Director of the Association of National Advertisers and its president, 1923-24; has been a director of the Audit Bureau of Circulations since 1925; and its president since 1926; also rendered conspicuous service in the National Electric Light Association and other organizations of the electrical industry, and has been a frequent contributor to magazines; in 1925 he received the honorary degree of M. A. from Union college. Lives in Glen Ridge, N. J.

TINGLE, JOHN H.: Treasurer of RCA Photophone, Inc.; b. Jamaica, British West Indies, May 7, 1890. Active service in France during World war with 107th Infantry, 27th Division, as second lieutenant. Commander of 107th Infantry Post, American Legion, 1929-30. Chief accountant of National Aniline Chemical Company (later became Allied Chemical and Dye Corporation), 1919-23; manager of Laidlaw Finlay & Co., linen importers, 1923-30; manager of credit and collection department, RCA Photophone, Inc., June, 1930, to November, 1930. Elected treasurer of RCA Photophone, Inc., November 7, 1930.

TROLAND, DR. LEONARD THOMPSON: Director of research, Technicolor Motion Picture Corporation; b. Norwich, Conn., April 25, 1889; p. Edwin and Adelaide Elizabeth O'Brien Troland; e. Massachusetts Institute of Technology (1912); master of arts, Harvard (1914); doctor of philosophy (1915); Bowdoin prize in chemistry, 1914; Sheldon Traveling Fellow, 1915-16; m. Florence Rogers Croxford. Research in physical opticals, Nela Research Laboratory, General Electric Company, Cleveland, 1915-16; with Harvard since 1916 as assistant professor of psychology, 1922-29; lecturer on psychology, 1929. Engineer with Kalmus, Comstock & Westcott, Inc., 1918-25; chief engineer, Technicolor Motion Picture Corporation, 1918-25. Director of research and process control since 1925; co-inventor and responsible for development of manufacturing methods of the Technicolor process for motion pictures in natural colors. Was employed by the U. S. Navy during the World war, in developing submarine listening devices; member subcommittee of National Research Council on vision and aviation psychology, during War, also committee on physiological optics. Fellow, Am. Physical Soc., member, Society of Motion Picture Engineers, Acoustical Society of America, Hum. Eng. Society, Am. Psychol. Assn., Optical Soc. America (president 1922-23), A. A. S., Alpha Delta Sigma. Author (with Daniel F. Comstock): "Nature of Matter and Electricity," 1917; "The Present Status of Visual Science," 1922; "The Mystery of Mind," 1925; "Fundamentals of Human Motivation," 1928; "The Principles of Psychophysiology" (4 vols.), 1929. Also numerous technical papers. Is now director of research and process control of Technicolor Motion Picture Corporation. Home: 66 Fresh Pond Lane, Cambridge, Mass.

VAN BEUREN, AMEDEE J.: President and general manager of Van Beuren Corporation; b. New York City. Prior to his entry into the motion picture industry he was associated in an executive capacity with Van Beuren Bill Posting Company, organized by his father. Has been identified chiefly with production of novelty short reels. Clubs: Lotus, New York Athletic Westchester Country, Motion Picture National Vaudeville Artists, Elks, Carmel Country, Winged Foot Golf.

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VAN PRAAG, M.: General sales manager, Advance Trailer Service Corporation; b. Philadelphia, September 23, 1901; p. Samuel and Henrietta Van Praag; e. public schools of New York, high school of New York, and College of the City of New York; married and has one child. Started sixteen years ago in the film business with General Film Company as rewinder, shipping clerk. Held various positions with that company gradually working up to cashier and booker. Then went with Pathe in Pittsburgh as booker; next to Kansas City with Pathe as booker; then left Pathe to go in business for himself as an exhibitor in Kansas City, Kan.; operated theatre of his own for six years, during that time he was secretary and then president of the Motion Picture Theatre Owners of Kansas for several years; also vice president of the Motion Picture Theatre Owners of America and member of the board of directors. In 1922 he sold out his theatres and went with Universal as a salesman in Kansas City; then key city salesman in Chicago; next to New Haven; was made manager of the Washington Universal office; promoted to manager of the New York office, then assistant general sales manager in charge of the Western Division; later promoted to general sales manager of Universal, which position he held for over two years, up to 1930. Severed his connections with Universal, and later became general sales manager of Advance Trailer Service Corporation, where he has been ever since.

VOLCK, ADELBERT GEORGE: vice president of Myron Selznick, Inc., and vice president and treasurer of Frank Joyce-Myron Selznick, Ltd.; b. on ranch near Houston, Texas, August 6, 1886; h. 6 feet 3/4 inch; grayish black hair and brown eyes; w. 171 pounds; p. Elizabeth Bell Bates and George Andrews Volck, non-professionals; e. by tutors brought from Germany; m. Helen Halstead, non-professional; by. work, writing, engineering and scientific research, finance and foreign travel. Member, American Society of Civil Engineers; lieutenant commander, Civil Engineering Corps, United States Navy Reserve; American Institute of Electrical Engineers; American Society of Mechanical Engineers; military engineer member, Society of American Military Engineers; associate member, United States Naval Institute; active member, Society of Motion Picture Engineers; member, Technicians Branch, Academy of Motion Picture Arts and Sciences; member, Societe des Ingenieurs Civils de France; Registered civil engineer, State of California. June to September, 1904, with Wilmer Waldo, C. E. October, 1905, to May, 1907, with O'Rourke Engineering and Construction Company, New York City. May, 1907, to August, 1910, with New York Central and Hudson River Railroad Company. December, 1910, to August, 1911, with Red Hook Light and Power Company. 1911 to 1913, inspection trip to Panama for study of construction and engineering methods. Six months with New York Edison Company. From 1914 to February, 1917, in Europe for study, observation and investigation of engineering and business methods in England, France, Italy, Sicily, Switzerland, Spain and North Africa. January, 1918, to June, 1920, with the United States Shipping Board, Emergency Fleet Corporation, in Washington under Admiral Bowles, then with Headquarters in New York City as resident engineer under Admiral Rousseau. June, 1920, to May, 1921, foreign travel. May, 1921, to February, 1922, research work, financial studies and general consulting engineering work for Warren F. Hayes, co-conferent for Clarence Hudson & Company, Inc. June, 1922, to Los Angeles as vice president in charge of finance and production, Selznick Pictures Corporation and vice president of Select Pictures Corporation. Later with Robinson-Cole Studio; then special financial and consulting work in connection with other motion picture enterprises. With Thomas

H. Ince Studios as assistant production manager, assistant general production manager, organization and efficiency engineer and chief engineer. February, 1925, to April, 1928, with Ceell B. DeMille Pictures Corporation as assistant general manager and chief engineer. February, 1929, to the present date as vice president of Myron Selznick, Inc., and also vice president and treasurer of Frank Joyce-Myron Selznick, Ltd.

W

WARNER, ALBERT: Vice president and treasurer of Warner Bros. Pictures, Inc., and treasurer of Vitaphone Corporation; major in R. O. T. C.; b. Baltimore, Md.; e. in that city. As did the other brothers, Albert found work between school hours and thus received his first training in business. Leaving school he went to work with Swift and Company, the packers, and, for once and the only time, he was a competitor with his brother, Harry, who was with Armour and Company. Each of the Warner boys had a full share in making Warner success. When they opened their first theatre in Newcastle, Pa., Albert was ticket seller and looked after the finances. It also fell to his lot to be the salesman of the firm when the Warner brothers opened their film exchange. He then found his experience with Swift valuable. Again, when Warner Features was established, it was Albert who handled the sales. When the branch exchange was opened at Cleveland, Albert took charge of it. When the Warner firm fell on hard times and, for a period, the brothers had to separate, Albert took a position as film salesman with other firms and thus filled in the period until the brothers came together to produce "My Four Years in Germany." Here again his talent as salesman stood him in good stead. While the other members of the firm were getting the picture out, Albert applied high pressure methods and sold it before it was even finished. The success of "My Four Years in Germany" having once more put Warner Bros. on their feet, Albert took direct charge of the finances of the firm. It was no easy job, either, for while they were doing excellent business they were usually in need of ready money. It was the job of Albert to make it go as far as possible. In course of time the business of Warner Bros. had grown to such proportions it was necessary to organize Warner Bros. Pictures, Inc. This gave the firm an opportunity to issue stock, the returns of which provided financial sinews of war for their ventures. It was under this banner that Warner Bros. developed the Vitaphone talking pictures. It was Albert who bore the anxious and heavy burden of having to make both ends meet. In spite of their desperate plight they did make ends meet and Albert stayed on the job every hour of the day until there was a clear road ahead. He continues to occupy his post as guardian of the treasury, now that success has come to Warner Bros., but aside from that takes a very direct interest in the selling of the business, which was his first work.

WARNER, HARRY M.: President, Warner Bros. Pictures, Inc.; b. in Russia; when but 6 years of age was brought to this country and settled in Baltimore; e. in that city. Opened up a bicycle shop in Youngstown, Ohio, early in 1900 when the bicycle craze was at its height. Having observed the new invention, motion pictures, the Warner brothers, under the leadership of Harry, determined to open a show of their own. After inspecting surrounding territory, Newcastle, Pa., was selected and they opened their first theatre, The Castle, in 1903. Always looking ahead the Warner brothers saw an opportunity for branching out in the film business. Under the executive head of Harry Warner they opened film exchange at Pittsburgh to supply theatres with product. Again they were successful and eventually opened branches in nearby towns. Harry, as usual, was the head of the business, each of the

other brothers having his own share in the work. With that quality which has marked the Warner brothers' history from the start, Harry saw an opportunity to further extend their operations. They went into market and bought feature pictures which were sold under the title Warner Features. As a result Warner Features became active competitors and had marked success. In course of time, owing to conditions beyond their own control, the Warners were compelled to abandon both their exchanges and Warner Features. Harry and his brothers went separate ways for the first time in many years, but this did not last for long. Again under the executive direction of Harry, the brothers joined together to produce James W. Gerard's book, "My Four Years in Germany," as a picture. The success of this production marked their first step to final success. During the development period of Vitaphone talking pictures as through the whole history of Warner Bros. Pictures, Inc., Harry was the executive head of the firm, position he continues to hold. He is a keen competitor, game loser, and believes the shortest distance between two points is a direct line and never hesitates so to express himself.

WEBB, STUART WESTON: Executive, Pathe Exchange, Inc.; b. Worcester, Mass., November 27, 1883; p. Stephen Weston and Martha Stephenson Boyden Webb; e. Brookline high school, Harvard University, A. B. In 1906, Marcia Sewall; three children. With City Trust Company in Boston, October, 1905; then assistant secretary City Trust Company, in 1909; later assistant secretary, Old Colony Trust Company, 1912, also treasurer of Eastern Manufacturing Company; in 1914, vice-president, Old Colony Trust Company; chairman of board, Eastern Manufacturing Company, 1916; in 1919 was former Bond and Goodwin; 1922 chairman and president, Eastern Manufacturing Company.

WEEKS, GEORGE W.: Vice president and general manager of Sono Art-World Wide Pictures, Inc.; b. Ann Arbor, Mich.; e. Ann Arbor, Mich. Started business career as director of advertising campaigns in Detroit; entered motion picture industry in 1910 with John E. Kunsky as supervisor of Kunsky theatres and while with Kunsky bought the first two Paramount pictures ever released. Leaving Kunsky he joined General Film Company as salesman, later becoming a Universal franchise holder for Michigan and then a member of the board of directors of Metro franchise holders in that state. Joined Paramount as salesman in the Detroit office. Then to general manager of Famous Lasky Film Service, Ltd., and finally called to the home office and appointed general manager of distribution, holding that position until becoming Eastern representative of Christie Film Company; subsequently formed and became president and general manager of Sono-Art Productions, Inc., though maintaining his former affiliations.

WEISS, ADOLPH: Treasurer of Weiss Bros. Art-class Pictures Corporation, born in New York City. Established himself in the early days in the Welshach Lamp & Fixture business with a partner by the name of Samuel Goldhor at 3rd Avenue and 111th Street. Not finding this sufficient to occupy his time, he branched out into a new line of endeavor, the phonograph business. After acquiring the Edison and Victor franchises he opened up several retail stores in which to handle the phonograph and talking machine lines. He took both his brothers, Max and Louis, to work in these stores and gave them a general knowledge and training in this business, both brothers becoming partners. Subsequently he bought out the talking machine department of Western Electric Company and conducted the Victor Jobbing Agency at 50th 9th Street, Philadelphia, he having acquired the exclusive franchise for the handling of the entire Victor talking machine product for the Philadelphia territory. Just about the time he wanted to retire from the phonograph field, there loomed a great opportunity in

the motion picture field. He consequently opened up a little store theatre with his brothers at Avenue A and 4th Street and later on developed a chain of morning picture theatres which he and his brothers operated very successfully for a great many years, later branching out into the producing field. For the past 15 years he has been connected with his brothers Louis and Max in the production end of the film business, having operated studios in New York and Hollywood. He is still treasurer of Artclass Pictures Corporation, is interested in and acting as president of the Hillcrest Golf Club in Jamaica and is also president of Hillcrest Manor and Utopia Park Villas in Flushing.

WEISS, LOUIS: Vice president of Weiss Bros. Artclass Pictures Corporation. Born in New York City. When he finished his schooling, he started with his brother, Adolph, in the Welsbach Lamp & Fixture line, later on taking over the management of phonograph stores in Philadelphia and New York. After spending several years in the phonograph business, he continued with his brothers in the management and operation of several phonograph and talking machine stores, later on becoming the manager of moving picture theatres owned and controlled by Weiss Bros. He also operated several exchanges and for the past 15 years has been engaged actively as vice president and production manager of the various pictures made and distributed by Weiss Bros. Artclass Pictures Corporation. He also handled the distribution of hundreds of pictures—short subjects, serials and features—produced by his own companies. Was general manager of the DeForest Studios for one year. He is busily occupied at the present time lining up story material and production plans for the new Banner 1931-32 program consisting of six Standard Star features and six Standard Supreme features, possibly eight outdoor Epics and an animal serial. In Artclass he is in charge of production as well as sales. Is also interested with his brothers in the Hillcrest Golf Club as well as the other Jamaica and Flushing properties controlled by Weiss Bros.

WEISS, MAX: President of Artclass Pictures Corp. Born in New York City. After leaving high school he became associated with his brother in conducting the Welsbach Lamp & Fixture business and later on associated with Weiss Bros. Artclass Pictures Corporation of several phonograph stores owned and controlled by his brother, Adolph. Later on he became actively engaged in the operation of a chain of 15 moving picture theatres throughout greater New York, Jersey and Long Island. Conducted the Fulton theatre in Hempstead, L. I., running vaudeville, stock and motion pictures for many years. Has been actively engaged in the production and distribution end of the motion picture business for the past 15 years. Has handled domestic as well as all of the foreign business of Weiss Brothers Artclass Pictures Corporation, having made ten trips abroad, each time disposing of all the Artclass product. At present is busy on the new 1931-32 line up of Artclass Pictures. Is also acting as treasurer of the Hillcrest Golf Club in Jamaica and Hillcrest Manor and Utopia Park Villas property in Flushing.

WHITE, CLINTON M.: Business manager, Amer-Anglo Corporation; entered motion picture industry in August, 1912, as special representative of General Film Company and in December of that year was sent to Montreal, Canada, as branch manager of the company's

exchange in that city. In May, 1914, he returned to the United States as assistant general manager of Gaumont Company at Flushing, Long Island. In 1920 he joined the sales department of Arrow Film Corporation and was with that organization until 1922, at which time he left the film business until 1927. He is now associated with Amer-Anglo Corporation.

WINTER, ALICE AMES: Director of public relations, Motion Picture Producers and Distributors of America; p. Rev. and Mrs. Charles G. Ames; e. Wellesley (A. B.) and A. M. S. (Boston); G. Winter; has two children. Mrs. Winter was from 1920 to 1924 president of the General Federation of Women's Clubs. She has given more than three thousand addresses in all parts of the country with eminent success. Her audiences have been drawn from men's and women's clubs, schools, colleges, universities, and civic organizations. Mrs. Winter acts as chairman of literature and of international relations for the General Federation before and after her presidency. During the war she was chairman of the Minnesota Women's Council of Defense as well as of the State Safety Commission. President Harding appointed her as a member of the Advisory Committee of the great Conference on the Limitation of Armament. She has served as member of great numbers of public and civic organizations. Two novels, "The Prize to the Hardy" and "Jewell Weed," have come from her pen, as well as "The Business of Being a Club Woman," the standard volume on organization methods, and, more lately, "The Heritage of Women." From 1924 to 1928 she was contributing editor of the Ladies Home Journal, supplying an article a numerous articles in other periodicals have come from her. She is a member of the Association of University Women, League of American Pen Women, Daughters of American Revolution, and numerous patriotic and public organizations.

WISEMAN, SIR WILLIAM: Member of board of Paramount Public Corporation; b. February 1, 1885; tenth baronet; e. Winchester College; Jesus College, Cambridge University, England. Partner in the banking firm of Kuhn, Loeb and Co., New York. Director of Paramount Public Corporation, New York; Famous Players Canadian Corporation, Toronto; United States Rubber Company; New York; National Railways of Mexico, New York born, Served in the World war, 1914-16, lieutenant-col., Duke of Cornwall's Light Infantry. In charge of the British Military Mission in America, 1916-18. Chief adviser on American Affairs to the British delegation to the Peace Conference in Paris, 1918-19.

WORMSER, MORTIMER: Comptroller, Columbia Pictures Corporation; b. New York City, August 6, 1895; p. Leopold and Sarah Wormser; e. public school, Commercial high school, New York preparatory school, and Pace Institute of Accounting; not married. Has done private accounting for seven years, and public accounting for five years.

Y

YOUNG, L. A.: President, Tiffany Productions, Inc.; h. Chicago, Ill., 1877; e. Bryant and Stratton's College; m. Olga Young; two children, Zella Young and Leonard Young. President of L. A. Young Spring and Wire Corporation, manufacturers of automobile cushions, and he is also president of L. A. Young Company, manufacturers of Hagen golf products.

ADVERTISING AND PUBLICITY

ADELSTEIN, NATALIE: Assistant publicity director, Tec-Art Studios, Inc., of Cal., Hollywood, Cal.; b. Boston, Mass., May 22, 1912; p. William and Miriam Adelstein; e. graduate of Hollywood high school, one year at the University of California, Los Angeles; not married; h. horseback-riding, dancing, swimming, aquaplaning. Studied dancing at the Walter S. Willis Studio of stage dancing in Hollywood. Sings over the radio.

ADLER, WILLIAM S.: Advertising and publicity department, Radio-Keith-Orpheum, Chicago and Los Angeles, Cal.; b. Chicago, Ill., June 17, 1903; h. 6 feet; dark brown hair and brown eyes; w. 198 pounds; p. Carrie Kramer and David Adler, non-professionals; e. Hyde Park high school, Chicago, and University of Illinois, also University of Chicago; not married; h. gymnastics, swimming, canoeing and ice-skating. In 1924 he was a short subject booker for Fox Film Corporation, Chicago; in 1925 for Goodman and Harrison theatres, Chicago; 1925 to 1928 in the advertising and publicity department of Laubner and Trinz Theatres, Chicago; 1928 and 1929, advertising and publicity department of Warner Brothers theatres, Chicago; and 1930-1931 Radio-Keith-Orpheum, Chicago and Los Angeles.

BAER, FRED: Public relations counsel; owns and directs the publicity service known as Fred Baer & Associates; b. Belleville, Ill., August 31, 1889; e. public schools in that city and preparatory school in St. Louis; graduate of the University of Illinois (1911); married and has three children. Has been active in motion picture publicity since 1919; served as correspondent for St. Louis newspapers; from 1911 to 1917 was reporter and editor on newspapers in St. Louis, Philadelphia, New York. With the 305th Infantry, 1917-1918; Universal Pictures Corporation 1919; Urban-Kinet, 1920; founded the publicity bureau now owned and directed by him in 1921. Member of Newspaper Club of New York; Illinois Club of New York; 7th Division Association; Associated Motion Picture Advertisers. Lives in Mount Vernon, N. Y. Business address: 366 Madison avenue, New York City.

BEALL, HARRY HAMMOND: Director of own bureau of publicity; b. Gallipolis, Ohio, February 22, 1889; h. 5 feet 8 inches, brown hair and eyes; w. 190 pounds; p. Lizzie Augusta Hayes and Basil Beall, non-professionals; e. Walnut Hills high school, Cincinnati, Ohio; San Diego and Redlands high school, Pomona college prep. school, Leland Stanford, Jr., University, University of Southern California; m. Betty Rush, feature writer, Warner Bros. theatres, editor and publicity writer; publicity director for Sid Grauman, until sale of the Grauman theatre; head of own publicity enterprises at 6605 Hollywood boulevard, Hollywood.

BLOECHER, WILLIAM: Warner Bros. publicity department; b. Wittenberg, Wis., October 2, 1898; h. 6 feet 1 1/2 inches; blond hair and hazel eyes; w. 170 pounds; p. Ida Rackow and Louis Blocher; e. Wittenberg high school and the University of Wisconsin; h. tennis, reading and bridge.

BOTSFORD, A. M.: Advertising director of Paramount Public Theatres, New York City; b. Rockford, Ill.; e. Williams college (A.B.), specializing in English; married and has three children. Was city editor of the Quincy (Ill.) Herald, reporter on the New York World. He was with Paramount Famous Lasky in July, 1917, as publicity writer; advertising manager, 1920-1925; and he then became advertising manager of Public theatres.

BRAND, HARRY: Publicity director, United Artists Studios; h. New York City, May 16, 1896; p. Celia and Louis Brand; e. Los Angeles high school, University of Southern California; not married. Newspaper work, sports editor for Los Angeles Express, secretary to former Mayor Snyder of Los Angeles. He was with Joseph M. Schenck for 11 years.

BRITT, GEORGE: Formerly handled publicity for Paramount Public Corporation at the Long Island Studio; b. Millersburg, Ky., 1895; e. public schools and Duke University, Durham, N. C. After graduation he engaged in the newspaper business for ten years and then joined Paramount in August, 1927. Is now a staff writer on the New York Telegram.

BROWN, GEORGE: Director of advertising and publicity, Western Division, Radio-Keith-Orpheum; b. Cincinnati, Ohio, September 15, 1893; p. Louis and Pearl Brown; e. high school, Columbia University, Medical School (and a long visit to Hollywood); m. Kathryn Bittenbender and has two children; studied music, studied medicine at college, worked for Monte Bell on the Washington (D. C.) Herald; to N. Y. after the war and worked for the Globe, doing publicity for Reisenwebers. At 27 years of age was advertising manager for Universal, remaining there for almost 8 years. Then freelanced for a period, for Helen Moran, Texas Guinan, Harry Richmond and others. Then to Warner, from which Harold P. Franklin fetched him for the Coast. Now on Coast to handle all RKO Coast houses.

BUELL, JED: Director of publicity, Mack Sennett, Inc., Los Angeles, Cal.; b. Denver, Col., 1897; p. Dora Phelps and William J. Buell; e. Corona school and North Denver high school; not married. Was treasurer of the Denver Orpheum; business manager of Elitch's Gardens theatre, Denver; treasurer, Denham theatre, Denver; eight years manager of West Coast theatres, including the DeLuxe, Alvarado and Westlake, Los Angeles. In 1928 was general manager of California Universal Chain Theatres, headquarters Orange County, Cal. In 1930 was made director of publicity, Mack Sennett Studios.

CAMPBELL, DAN: United Press, Honolulu bureau; b. Pittsburg, Pa., December 30, 1901; h. 5 feet 4 inches; black hair and grey eyes; w. 118 pounds; p. Margaret Tinger and Dan Campbell, non-professionals; e. South Hill high school and the University of Pittsburg; no stage training; m. Edna Hayes Barry, non-professional. Publicity at Tec-Art, Hollywood, until 1929, when he joined the western staff of United Press. Was transferred to the Honolulu Bureau in 1930.

YOUNG, RICHARD P.: Producing director and owner of Richard P. Young Productions, Hollywood; b. Maysville, Ky., November 17, 1897; p. Mr. and Mrs. H. W. Young; e. Woodward high school at Cincinnati, University of Cincinnati and now taking sound courses at University of Southern California, also studied law; not married. He wrote a number of Christie and Strand comedies. Later was a member of the Fox News Reel, as director of production for Rommel Motion Picture Company of Cincinnati, director for Argus Enterprises of Cleveland, connected with Fox Studios in Hollywood and now owner and director of his own organization, making educational. Recently was appointed a member of the advisory committee of the Industrial and Educational Film Division, United States Department of Commerce, by Secretary Lamont.

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ZUKOR, ADOLPH: President of Paramount Public Corporation; b. Riese, Hunza, January 7, 1873; p. Jacob and Hannah Zukor; m. 1897; has two children. At the age of 16 he emigrated to this country, where he became a sweeper in a fur store in New York City. Worked hard, studied diligently and advanced rapidly—an advance considerably hastened financially by his invention of a patented fur clasp. In 1892 he went to Chicago, where he became successful in the fur trade. Returned to New York in 1901 and in 1903 ventured with the late Marcus Loew in the penny arcade, a theatrical novelty then much in vogue. This was the foundation of the Marcus Loew Enterprises, of which Loew became the president and Zukor treasurer. In 1912 Zukor decided to form Famous Players Film Company. In the formation of this company he had the services of Daniel Frohman, one of the few leaders of the legitimate theatre who recognized the artistic possibilities of the screen. The first production of the new company was Sarah Bernhardt in "Queen Elizabeth." This was followed by James K. Hackett in "The Prisoner of Zenda" and these two were the first two feature pictures of multiple-reel length produced. The reception accorded these pictures by the public encouraged other producers to follow Zukor's example and in 1913 Jesse L. Lasky and other associates organized Jesse L. Lasky Feature Play Company, with similar policy producing multiple-reel photoplays based on wellknown plays and enacted by wellknown players. In 1916, Zukor's company, Famous Players Film Company, and Jesse L. Lasky's Feature Play Company combined under the name of Famous Players-Lasky Corporation. At the same time, to insure the stability of the distribution outlet for the company's productions, Famous Players-Lasky Corporation absorbed Paramount Pictures Corporation, a distribution and sales organization. Thus Famous Players-Lasky Corporation not only produced but also sold its own pictures. Under Zukor's management and guidance some of the most famous stars of the screen were developed. Erected theatres in the key cities of the country. This led eventually to the establishment, in 1926, of Public Theatres Corporation, subsidiary of Famous Players-Lasky Corporation. In 1927 Famous Players-Lasky changed its corporation name to Paramount Famous-Lasky Corporation and in 1930 to Paramount Public Corporation. Today Paramount, through its subsidiary, owns a large number of theatres both in this country and abroad. The stock of Zukor's company was the first motion picture stock to be traded in on the New York Stock Exchange.

CARROLL, CHARLES P.: Director of advertising and publicity at Warner Bros. Stanley Hudson County theatre; b. New York City, November 23, 1893; h. 5 feet 5 inches; brown hair and grey eyes; w. 140 pounds; p. Catherine and Frank Carroll, non-professionals; Stuyvesant high school and University of Chicago; m. Irene Lewis, non-professional; h. aviation.

CLARK, JAMES A.: Manager, ad sales department, Paramount-Public Corporation, New York City; b. Uniontown, Pa., January 29, 1901.

COLLIER, ROBERT: Fox West Coast Theatres publicity department; h. Prairie du Chien, Wis., July 30, 1894; h. 6 feet 2 inches; black hair and brown eyes; w. 185 pounds; p. Sarah and the late Robert Collier; e. Wauwatosa high school, Northwestern Academy and University of Wisconsin; m. Jeanne Gore, professional; h. golf, tennis, flying and motoring.

CROOKER, HERBERT: Publicity manager, Warner Bros. Pictures, New York City; b. Minneapolis, Minn., December 12, 1893; e. Cornell University and the University of Virginia. Entered the editorial department of the New York Globe; later joined Triangle Film Corporation, doing publicity work. At the outbreak of the World war he enlisted in the navy; after the war, entered publicity department of Pathe, where he remained for eight years; then became associated with the editorial staff of the Morning Telegraph and later joined the New York Times. Subsequently he became publicity director and Eastern representative for Johnny Hines Productions, following which he joined First National in the publicity department where he remained until its merger with Warner Bros., with whom he is now connected.

DIETZ, HOWARD: Director of advertising and publicity, Metro-Goldwyn-Mayer Pictures Corporation, New York City. Started his career in a newspaper correspondence, later going into the advertising business. Joined the Goldwyn Company, beginning as a special writer, gradually taking a hand at stories and advertisements and suggesting ideas. Was made head of publicity, advertising and exploitation for that company. With the merger of Metro-Goldwyn and Louis B. Mayer in 1924 he became advertising manager and, later, director of advertising and publicity for Metro-Goldwyn-Mayer. Wrote most of the lyrics and contributed novel ideas for "The Little Show," also many of the lyrics for "The Second Little Show." latest work for the theatres is "Three's a Crowd"; has also written a book for children, "June Goes Down-town."

DOHERTY, DANIEL: Director of advertising and publicity, Fox Hearst Corporation; b. New York City, January 15, 1897; reporter, New York Sun, 1917-19; Air Service, 1917-18; New York Sun, 1918-19; Universal Service, 1919-21; United Press, 1921-22; Cosmopolitan News Service, 1922-24; publicity manager Fox Film, 1924-27; news editor, Fox News, 1927-28; assistant news editor, Fox Hearst Corporation (Movie-tone and Metro-tone), 1928-29, and now director of advertising and publicity of the Fox Hearst organization.

EDDY, DON: Publicity director for Radio Pictures, Los Angeles, Cal.; b. Hannihal, Mo., July 1, 1905; h. 5 feet 8 inches; w. 200 pounds; w. 200 pounds; w. Jessie Hynes and W. T. Eddy; e. Hannihal (Mo.) high school; m. Helen Pollard; by. golf, tennis, fishing and shooting.

EINFELD, S. CHARLES: Director of advertising and publicity and public relations, Warner Bros., Inc., New York City; h. New York City, October 25, 1901; p. Richard and Cecilia Einfield; e. high school, preparatory school and Columbia University; m. Emily Bond Einfield; has a son, Richard Bernard Einfield.

EPSTEIN, DAVE A.: b. St. Louis, Mo., July 21, 1896; h. 5 feet, 6 1/2 inches; sandy hair and brown eyes; w. 155 pounds; p. Max and Golda Epstein; m. Margaret H. Walsh. Formerly associated with Universal as scenario editor, also produced Harry Carey feature Westerns, Hoot Gibson, Art Acord, short subjects and serials starring Eddie Polo, Helen Gibson, Gertrude Astor, Marie Walcamp and others. In 1918 he became associated with Fox, supervising the writing of continuities. Has had jurisdiction over such writers as Harvey Gates, Joseph Poland, George Pyper, Arthur Zellner and others.

ETTINGER, MARGARET: Freelance publicist; b. Freeport, Ill., October 29, 1896; p. Harriet Wilcox and Elias Ettinger; e. Evanston Academy, Evanston, Ill. Has been on the editorial staff of Photoplay magazine and a reporter on the New York Evening Telegram, also Hollywood correspondent for the New York Morning Telegraph; she was in the publicity department at Metro-Goldwyn-Mayer and publicity director for Marshall Neilan Productions and is now a freelance publicist. Her clients and accounts are: Technicolor, The Mayfair Club, the Brown Derby, Lila Lee, Natalie Moorhead, Blanche Sweet, Vera Reynolds, Glenn Lyon, Edward Woods, Noah Beery, Robert Ellis, Ham Coult, John Robertson, Josephine Lovett and Alan Crossland.

FIDLER, JAMES M.: b. St. Louis, Mo., August 24, 1900; h. 5 feet 10 inches; light brown hair and blue eyes; w. 150 pounds; p. Belle and William Portman Fidler, non-professionals; e. Central high school, Memphis, Tenn.; m. Dorothy Lee, RKO contract player; by. golf, bridge, swimming, tennis and collecting clippings. Publicity representative for the following: Olive Borden, Sile Carol, Ben Carson, Arthur Lake, Edmond Lowe, Marian Nixon, Lilyan, Eastman, Helen Twelvetrees, Mary Astor, Alice White, Barbara Kent, Neil Hamilton, Raymond Hackett, Ralf Harolde, James Hall and Dorothy Lee.

FORANT, ANNETTE: Publicity director for Hal Roach Studio, Culver City, Cal.; b. Boston, Mass., July 25, 1910; p. George J. Forant; e. grade school, Boston, Mass., Santa Monica high school, commercial college; m. Archie D. Hamilton; no children. Held the position of publicity director for various theatrical firms and with campaign workers. Was placed at Metro-Goldwyn-Mayer as script girl, and three months later was transferred to the Hal Roach Studio as secretary to the publicity director.

FOWLER, JACK: Director of advertising and publicity, Fowler Studios, Hollywood, Cal.; b. St. Paul, Minn., July, 1893; h. 6 feet; dark hair and hazel eyes; w. 148 pounds; p. Nora C. Ralley and Frank W. Fowler, non-professionals; m. Grace Mae Nell; by. golf, reading, writing, fishing, old books and fishing. Stage experience for two seasons, with Players Club, San Francisco, in 1916 and Bishop Opera Company, Oakland, Cal., 1917; light operas (stage manager and second comic of stock company). Screen experience from 1914 to 1916 and from 1922 to 1929; with Keystone Comedies, gags and parts. In 1914, also worked with Bosworth, Hal Rosson and Famous Players-Lasky Universal. He then became assistant to C. B. DeMille, Frank Reichler, E. J. McSant for Famous Players-Lasky for a year and one-half. Then was in the Army during 1917-18 and traveled from 1919 to 1922. Returned to Los Angeles, Cal., in 1922 to join the staff of Hollywood News as motion picture editor and later assistant in the creation of Los Angeles Illustrated Daily News and became motion picture editor and critic, which position he held for two and one-half years. Then went to the First National publicity department and adapted two stories for First National, under the director of June Mathis. Went to P. P. C. as publicity man, left P. P. C. to join Metro-Goldwyn-Mayer publicity department, was studio host, in charge of previews and entertainment, for three years.

GALLAGHER, JOSEPH H.: Formerly director of public relations, Columbia Pictures Corporation, New York City; b. New York City, March 3, 1885; p. Anna M. McDonald and Thomas Colton Gallagher; e. New York elementary schools, New York high schools and business college; m. Cora C. Slavin; has three children. He has had experience on New York newspapers, as publishers' representatives; advertising agency, New York Theatre Program Corporation.

GARVER, OLIVER B.: Paramount publicity department, Hollywood, Cal.; b. Peoria, Ill., March 11, 1900; h. 5 feet 11 inches; brown hair and eyes; w. 165 pounds; p. Edna Bailey and W. H. Garver; e. Hollywood high school and the California Institute of Technology; m. Frances Parker, July 2, 1925, non-professional. Experience as follows: with the sports department of the Los Angeles Times, 1923; advertising and publicity director, Stanley W. Smith, Inc., Southern California distributors, Peerless automobiles, 1924-25; then joined Cecil B. DeMille publicity staff, November, 1925; became personal representative for Rod LaRocque, October, 1927; and in July, 1928, became associated with Harry Hammond Real in freelance publicity enterprises.

GERSDORF, PHIL: Director of publicity at RKO-Pathé studios, Culver City, Cal.; b. Sherman, Texas, August 31, 1900; h. 5 feet 11 inches; brown hair and blue eyes; w. 165 pounds; p. Laura C. Gersdorf and George Richard Gersdorf, non-professionals; e. East Denver high in Denver, Col., and Lewis and Clark high in Spokane, Wash.; m. Beulah J. Metcalf, a professional by. fishing and golf. Publicity experience in Terry Ramsave's department at the Rivoli and Bialto, New York; former city manager for Southern Enterprises in Macon, Ga.; also managed theatres and did publicity work in Detroit for Charles H. Miles, also in Jacksonville, Fla., and Atlanta, Ga., was field man for Exhibitors' Commission, stationed in the Cincinnati, Ohio, exchange; went to California as director of publicity for Hunt Stromberg, who was producing independently at the time; later with Metro, then Metro-Goldwyn-Mayer then with Metropolitan Pictures and with Cecil B. DeMille, remained with Pathe studio when DeMille left to join Metro-Goldwyn-Mayer.

GEYER, O. R.: Manager, foreign publicity and advertising, Paramount Public; born and educated in

Missouri and entered newspaper field on leaving school and did reportorial and editorial work on Missouri, Oklahoma and Iowa newspapers; left night city editorship of Des Moines Register and Leader to take up magazine writing in 1916; to New York in 1917 and continued magazine writing for a year; joined publicity department of Famous Players-Lasky Corporation in 1918 and a year later became manager of foreign publicity and advertising.

GIERGERICH, CHARLES J.: Director of publicity and advertising for Pathe; b. New York City. Associated directly or indirectly with the motion picture business since 1918; business experience almost entirely that of publicist. Has been reporter, editor, dramatic critic and advertising manager on New York newspapers and publisher and editor of monthly periodicals. Connected with the motion picture industry as director of advertising and publicity for the original "Big Four" combination—Vitagraph, Lubin, Selig and Essanay companies. Became West Coast director of publicity for the same company; director of exploitation for special big feature productions of FBO; manager and personal representative of stars and directors; also director of several independent feature productions; personal business representative of the cartoonists Walter E. Disney and "UB" Iwerks, introducing the "Mickey Mouse," "Silly Symphony" and "Flip the Frog" cartoons; sales manager for Powers Cinephone Equipment Corporation; then director of publicity and advertising for Pathe.

GOULD, PAULA: Director of her own bureau of publicity; b. New York City; h. 5 feet 4 inches; black hair and brown eyes; w. 110 pounds; p. Anne and Gould, e. Washington Irving high school and Columbia University, New York; by. reading, motoring, the theatre and writing fiction. She has been a press agent since she was 17, and for seven years she was general press representative for RKO Productions in New York; for the past three years has had her own publicity bureau, located at 725 Seventh avenue, New York City. Has written and sold more than thirty short stories.

GRANEMAN, EDWARD: b. Sebenectady, N. Y. Newspaper work for ten years, then two years in the A. E. F., and ten years in Hollywood as publicity man. Became director of publicity for James Cruze, Inc. Resigned from Cruze Corporation on July 1, 1930.

GRIMM, BEN H.: Sales promotion manager, Universal Pictures Corporation, New York City; h. Union City, N. J., February 10, 1892; p. John and Edna Grimm; e. Union City high school, U. S. A. School of Military Aeronautics, Cornell University; m. Eunice Blanche Whitenack; has a son aged 6 and a daughter 3. Early newspaper training culminated in four years on the New York Evening Journal as assistant city editor; next handled West Coast publicity with Metro; was assistant editor and advertising manager of Moving Picture World; advertising manager of Selznick Pictures, Associated Exhibitors; assistant advertising manager of Universal; advertising manager of Columbia Pictures.

GRUHLKE, MAX H.: House manager of Castle Amusement Company, Castle theatre; h. Montele, Wis., June 22, 1908; p. Mr. and Mrs. H. A. Gruhlke; e. grammar school, two years high school, two years Ripon college.

GULICK, PAUL: b. Hancock, N. H.; p. Rev. Harvey Gulick, a Congregational minister; e. high school at Shelburne, Vt., and Burlington high school, also the University of Vermont, Burlington. After graduation he took up the selling of life insurance and after a summer of more or less (mostly less) enthusiastic insurance selling he became principal in one of the Charlotte schools; then went to New York and took the position of assistant to his cousin, the director of the Journal of Commerce. Then followed a number of years in and around newspaper work in New York, including a period with Philip Mindil running a press bureau; these two then formed Philip Mindil, Inc. Through this connection Gulick acquired considerable experience in the legitimate theatre field of press agency, being advance man for different times for companies put out by Joe Weber, Arthur Hammerstein and Al Woods; then re-entered the journalistic field as city editor of Vanity Fair, then a theatrical and sports weekly and the parent of the present Vanity Fair. First connection with the motion picture industry was early in 1911 when George H. Stevenson, then editor of Universal Weekly, Laemmle published, engaged him to edit a convention daily at a big film convention then being held in the Grand Central Palace, New York City; he then did two months' press work for Laemmle during the run of "Samson" at the Republic theatre, New York, and managed a film theatre in Hartford, Conn., for Atlas Theatres Company. Then went to Universal for general publicity. On September 1, 1913, Gulick joined the Universal organization in New York as director of publicity and editor of Universal Weekly. For several summers preceding his shift to the Universal forces in 1913, and for one or two summers afterward, he took a flyer in theatrical stock companies, in such towns as Elmira, N. Y., Providence, R. I., Portland, Maine (three summers), and Hartford, Conn.

HACKER, TOM J.: b. New York City, November 21, 1907; h. 5 feet 6 inches; brown hair and eyes; w. 138 pounds; p. Max McKee and Tom B. Hacker, non-professionals; m. private and public schools of Detroit, Michigan and Cass Technical College at Detroit; not married; by. radio and electrical experimenting, photography, fishing and sketching. No stage or screen experience. With Metro-Goldwyn-Mayer from 1926 to 1929 in the technical department, and in April, 1929, became a member of the western sales of Exhibitors' Herald-World, where he remained until 1931, when he joined Charlotte Rogers, freelance publicity agent.

HALEY, ROBERT J.: Assistant to publicity director, Chicago Division, Radio-Keith-Orpheum; b. Woodstock, Ill., June 3, 1908; e. high school at Woodstock. Two years with Marks Bros., two and a half years with RKO.

HARVEY, GEORGE W.: Advertising Art Service, 1674 Broadway, New York City; h. March 12, 1889; e. high school, Fort Ann, N. Y., Albany business college and New York University School of Commerce. Was sales promotion manager of the Simmons Boardman Publishing Company, publisher of The Railway Age and other transportation trade magazines, and was associated with Walter Ostrander, who is rated one of the foremost mail order advertising experts in America. An assistant sales manager in the New York office of the Hellett Milk Condensing Company he received a thorough sales training. Served on several occasions during the World War in the 304th artillery, a unit of the 7th division, New York outfit. After the war he joined the publicity department

of the American Legion, national headquarters. During the administration of Colonel Hanford MacNider as national commander of the Legion he became personal publicity man and confidant and secretary to MacNider. He was a member of the publicity staff that conducted Marshal Foch on his 20,000-mile tour of the United States. Visited every state in the Union during his association with MacNider, covering a total of some 125,000 miles. At the termination of MacNider's term he became attached to the department of advertising and publicity of the department of W. Hodgkinson Corporation, distributor of motion pictures, where he was eventually made advertising manager. Following the absorption of Hodgkinson by P. D. C. and the merger of this organization with Pathe and its subsequent reorganization the responsibility for all the advertising and advertising activities of the company was centralized with Harvey at the head. Is past president, Associated Motion Picture Advertisers. From July, 1929, to August, 1930, advertising manager for Warner Bros. Pictures, Inc., under A. P. Waxman. In August, 1930, in association with Herbert Jaediker, organized Harvey-Jaediker Advertising Art Service, specializing in motion picture advertising.

HEALY, WILLIAM J.: Exploitation director, Columbia Pictures; b. New York; e. university.

HEIFETZ, LOUIS E.: Director of publicity, Darrow Studios, Hollywood, Cal.; b. Boston, Mass., February 28, 1897; h. 5 feet 5 inches; brown hair and eyes; w. 142 pounds; p. Anna Wolfe and Abraham Heifetz; e. Chelsea high school, Boston; not married; Heifetz; e. Started in newspaper field with the Boston Post in 1912; has been in motion picture distribution since 1914 with Famous Players, Metro and state right exchanges. With trade papers since 1927 and publicity for several years.

HELLER, WILSON B.: b. Omaha, Neb., August 1, 1893; h. 6 feet; blond hair and blue eyes; w. 175 pounds; p. Blanche B. and William S. Heller, non-professionals; e. Omaha high school and University of Missouri; m. Winifred Holdaway, non-professional. Is publicity director for Ted-Art Studio, Hollywood, Cal.

HESS, JULIUS JACQUES: National director of advertising of RKO Theatres, New York City; b. London, England, June 9, 1892; e. St. Augustine's Ecole Mayone, Antwerp, Belgium; King's College, University of London; not married; by. collecting rare books, first editions. Was on the reportorial staffs of various London daily newspapers and the Sydney Morning Herald, Sydney, Australia, then followed associations with Gaumont, Ltd., Spencer Films, Ltd., Ted-Art Studio, Hollywood, Triangle Films, Universal Films, Hollywood, the Los Angeles Express and Los Angeles Record, San Francisco Chronicle and San Francisco Examiner; Famous Players-Lasky Corporation in San Francisco and Chicago; Warner Bros. and Lubliner & Trinz theatres; then director of publicity and advertising, Marks Brothers Theatres, Chicago, and director of publicity and advertising, Western division of Radio-Keith-Orpheum, Chicago. Is now national director of advertising RKO theatres.

HOLMAN, RUSSELL: Advertising manager, Paramount Public Corporation, New York City; b. Pattenburg, N. J., October 20, 1893; e. public schools of Newark, N. J., was graduated from Barringer high school, Newark, in 1911 and from Princeton University in 1915; on the editorial staff of the Princeton college and also was editor of the Princeton Pietorial Review, the baseball and basketball squads and won Phi Beta Kappa key; m. and has two children, both girls. Following his graduation from Princeton, Holman worked as a reporter on the Newark Evening News, the Newark Sunday Call and the Wall Street Journal; left the last-named job to join the staff as a seaman in March, 1917, and was discharged from the Navy in March, 1919, as a lieutenant (j. g.), having served the bulk of his enlistment on transports, operating between this country and France. Resuming civilian life, he became associated with the advertising department of McClure's Magazine. The major part of his duties consisted of doing advertising and publicity for McClure Productions, Inc., the motion picture producing branch of the publication's activities. Deciding to make motion pictures his vocation, he left McClure's and joined Paramount in June, 1919, and has been with that company ever since. After filling various positions in Paramount's advertising and publicity departments, he became, in 1925, chief advertising manager of the company under A. M. Botsford and with the transfer of Botsford to Public in 1925, he was made advertising manager of Paramount, which position he holds today. His vocation is writing. He has written and has published some 30 or more short stories and articles, also eight novels, all based on motion pictures. The titles include "Herald of the Fleet," "The Fishman," and "Sweedy," Clara Row's "The Fleet," "In" and "The Love Parade." Member of the Sound Reach Golf and Country Club, the A. M. P. A., and the Cloister Inn Club of Princeton University.

HOWE, HAL: Associated with Don McElwaine, former publicity director for Pathe, under firm name of McElwaine and Howe; b. Mt. Vernon, N. Y., April 15, 1886; h. 5 feet 5 inches; blond hair and green eyes; w. 143 pounds; p. Margaret Field and William W. Howe, non-professionals; e. Mt. Vernon high school; m. Josephine C., non-professional; by. airplane, singing and motoring. Editor of Screen Book, publicity counsel for Max Factor, Richard Dix, George Hackathorne, Ben Lyon, Michael Fokine, Lora Malena, Thelma Todd and Lucien Prival, and song writers Jack King and W. Franke Harling. Now with Don McElwaine.

JOHNSTON, JOHN LEROY: Publicity director, Universal Studios, Universal City, Cal.; b. Bloomfield, Green county, Indiana, December 28, 1896; p. Mr. and Mrs. C. C. Johnston; e. St. Paul, Minn., grammar schools, Mechanic Arts high, St. Paul, St. Paul Institute of Art; m. Gladys Wren Babcock (1918), and has three children. Newspaper writer and artist at 13 years of age; St. Paul Daily News, Pioneer Press-Dispatch, New York Evening Mail, editor of Amusements, 1916; press agent, St. Paul Symphony Orchestra; assistant publicity director, Universal (New York), 1918; publicity and advertising director, Finkelstein and Ruben Circuit (1919-1920); Famous Players (Los Angeles, 1921); publicity and advertising director, Southern Enterprises (72 theatres in Texas), First National Pictures (Portland, Me., Seattle, Boston), promoter to New York office (1923); w. publicity agent for Thomas H. Ince (Culver City, 1923), Frank Lyon (1923-1926), Mack Sennott (1926), First National Studios (1926-1928), publicity director, Columbia (1928), Edwin Carowe (1928-1929), publicity director, Universal Studios, 1930-1931.

JONES, CHARLES REED: Director of publicity and advertising of Mascot Pictures Corporation, New

York City; b. Woodside, N. Y., May 1, 1896; p. George W. and Kate Reed; e. Columbia University (school of journalism). Edited Photoplay Journal and Film-play; director of advertising and publicity for Chadwick Pictures Corporation; is contributor to all fan magazines; author of "The King Murderer," "The Torch Murderer," "Rum War Murders," "The Van Norion Murders," and other detective and mystery novels; also wrote the story and dialog of "The Public Enemy."

JOSEPH, JOHN E.: Advertising department, Chicago division, Radio-Keith-Orpheum; b. Hinsdale, Ill., July 12, 1898; e. University of Chicago class of 1920; m. Lorene Winn Joseph; has one boy, John Winn Joseph, 8. Started after college with Sam Gibson doing advertising agency work and Shubert publicity, went to Herald and Examiner as motion picture critic; after four years of that to advertising department of Publix-Balaban and Katz, after four years to a more important position with Radio-Keith-Orpheum in advertising.

KAHN, HENRY J.: Publicity department of Publix-Balaban & Katz, Chicago; b. Philadelphia, Pa., May 3, 1908; p. Joseph and Giella Kahn; e. Chicago public schools, military academies in Florida and Michigan, Carl Schurz high school in Chicago; majored in Journalism at high school. Did merchandising with Sears, Roebuck & Co., was in publicity and advertising department of Publix-Balaban & Katz, 1925-1930; same with Publix-Detroit, 1930-1931.

KALVER, ROY L.: District advertising manager of Publix-Balaban & Katz, Chicago; b. Chicago, Ill., December 12, 1899; p. A. Kalver and Sarah Kalver; e. graduate of University of Illinois, 1921. Ran a small theatre in Decatur, Ind., in 1926; joined Balaban & Katz in September, 1926; was treasurer, assistant manager and manager of numerous theatres until December, 1929, when he entered advertising work; has charge of advertising for Varsity, Northshore, Harding, Nортown, Senate, Tower and Maryland theatres in Chicago.

KAUFMAN, HENRY: Publicity and exploitation representative for the American General Film Company. Formerly dramatic critic for New York Staats-Herold.

KIESLING, BARRETT C.: Publicity department, Metro-Goldwyn-Mayer, Culver City, Cal.; b. Detroit, Mich., June 24, 1894; p. Henry and Caroline Kiesling; e. grammar school and high school, South Pasadena, Cal., Pomona College, Los Angeles Junior College, Occidental College (graduate); m. Lillian Wendling; no children. Became press agent for Clune's Pasadena theatre in 1915, after previous newspaper experience with the Los Angeles Times and other papers. Later was press agent for Clune's Pasadena theatre and Clune's Broadway, Los Angeles. Served in the war with the ordnance detachment, 604th Engineers. Returned to become assistant manager of Clune's Pasadena theatre. Joined the publicity department of Lasky Studio in 1920. Was made studio publicity director of Reart Pictures in 1922; personal publicity representative of Cecil B. DeMille since 1922; 1924 to 1927 national publicity director of Producers Distributing Corporation (Pro Dis Co.); 1927-1928 studio publicity director, Pathe; now at Metro-Goldwyn-Mayer. Was president of Wampas in 1928; chairman, credentials committee, Wampas, 1928-1930.

KRUMGOLD, JOE: b. Jersey City, N. J., April 9, 1904; e. New York University; h. 5 feet 8 inches; w. 173 pounds; brown hair, brown eyes; hy. yachting. Head of foreign publicity department for Paramount.

LARKIN, MARK: Director of publicity, association of Motion Picture Producers; b. Snelling, Cal.; p. Frank and Catherine Larkin; e. public school and California school of mechanical arts; also Wilmerding School of Industrial arts, both private schools in San Francisco; m. Hazel Crow Larkin; three children, one girl and 2 boys. Thirteen years in newspaper work. Was publicity director for Metro Photoplay Corporation, which made "The Miracle Man" and for ten years publicity director for Douglas and Mary; for one year Western editor of Photoplay magazine. Has also written some fiction.

LEVY, MILTON N.: Publicity, Publix-Balaban & Katz, Chicago; b. Chicago, Ill., February 11, 1907; p. Max Levy; e. graduate of Northwestern University school of journalism; m. Sophie Lippert. Has been with Publix-Balaban and Katz for two years; previously wrote publicity stories for the Stack-Globe Advertising Agency and before that was editor of a trade newspaper.

LEYSER, BILLY: b. Brooklyn, N. Y.; h. 5 feet 7 inches; gray hair and brown eyes; 155 pounds; e. Hempstead, L. I., N. Y.; by. golf and fishing. Stage experience in amateur theatricals. Started out as a motion picture exhibitor in Buffalo and Cleveland; then became film salesman for Mutual Film Company in Western New York and Northwestern Pennsylvania; then branch manager of film exchange in Buffalo, N. Y., later exploiting exploitation and sales manager of film exchange in Cleveland, Ohio; motion picture editor of the Cleveland News and Sunday News Leader for six years; then director of publicity for Universal, Universal City, Cal.; director of publicity of Metropolitan Pictures Corporation; director of publicity for Harry Langdon and director of publicity of Inspiration Pictures, Inc., Tec-Art Studios; now at Metropolitan Sound Studios, Inc., as director of publicity and advertising for Educational Studio, Inc., Christie Film Co., and Metropolitan Sound Studios, Inc.

LUESCHER, MARK A.: Director of national publicity for Radio-Keith-Orpheum; b. West Sand Lake, N. Y., 1876; e. public schools, Syracuse, N. Y., Cornell University, special course in art department; married and has two children. Started a weekly magazine in Syracuse called "Remarks," illustrating his own writing. Charles Sherlock, managing editor of the Syracuse Standard, liked his writings, his drawings, and his matter pertaining to shows, and made him dramatic editor and cartoonist of that newspaper. Lee and Sam Shubert, then just "breaking into the show business" in Syracuse, engaged him for manager of their first theatre in Rochester, the Baker, and when they acquired the Herd Soran theatre in New York City, he was sent there as business manager and press agent. With Louis Werba, he opened the first roof garden theatre in New York City; conceived and exploited the sensational "Rouze Domino" (Mlle. Dazie); formed the firm of Werba & Luescher; produced "The Spring Maid," "Miss Dudelsack," "The Little Hitchhiker," "The Master Mind," also managed and starred Christie MacDonald, Iulu Glaser, Hiter Tom McNaughton, Nora Bares, Louis Mann, Gallagher & Shean, Mae Murray, Francine Larrimore and Edmund Brees; became general manager for F. F. Proctor; personal representative and national publicity chief for Martin Beck of the Orpheum Circuit; direc-

tor general and press representative for C. B. Dillingham and the New York Hippodrome; director of promotion and publicity for Keith-Albee; now head of national publicity for RKO members of Landau Club, Scottish Rite, Westport Country Club, Greenfield Hill Country Club, Fairfield Country Hunt Club, Waffle and Cornell Continuous Reunion Club. Summer home at Shady Brook Farm, Southampton, Conn.

LUNTZEL, JAMES R.: Publicity manager, Granada and Marbro Theatres, Publix-Balaban and Katz, Chicago; b. Lexington, Ky., December 6, 1903; e. school of journalism, University of Kentucky; m. Julia McCoy O'Day; has one son, James R., Jr., 3½, one daughter, Lynne O'Day, 18 months. Police and court reporter, Louisville (Ky.) Courier Journal, Lone Herald Post, Lexington (Ky.), Herald, and copy desk of Milwaukee Sentinel, freelance publicity, Louisville including campaigns of Louisville Community Chest and Republican city and county committee; director of publicity, Wisconsin Anti-Tuberculosis Association; director of publicity, Keith-Albee Louisville Theatres; member of advertising department of Fox Midwest Theatres, Inc., Milwaukee; with Balaban and Katz since July 15, 1930.

MCCARTHY, CHARLES E.: Public relations director of Paramount Public Corporation; b. Wareham, Mass., 1891; e. public schools at Middleboro, Mass.; married; home address, Elm and York, Nutley, N. J. Has been employed as a film and editor of various New England, New Jersey and New York newspapers. He joined the publicity department of Fox Film Corporation in 1918; became publicity manager of Paramount Famous Lasky Corporation in 1919; was promoted to director of public relations of Paramount Public in 1929.

MORRIS, VIRGINIA: Advertising department of Warner Bros. and First National, New York City; b. Troy, N. Y., 1897; e. Epina Wilard school in Troy and at Smith college, Northampton, Mass. In 1922 she joined the motion picture industry to write publicity for B. P. Schuberger at Preferred Pictures. Later she was placed in charge of all advertising and publicity for Schuberger. Has also been affiliated with the publicity staffs of Fox and Universal; her association with Warner Bros. began in 1926. In addition to handling trade papers and newspaper publicity for Warner Bros., she has done extensive freelance writing for newspapers and motion picture fan magazines.

MOSS, ALEX: b. London, England, November 24, 1891; b. 5 feet 7 inches; dark brown hair and eyes; w. 152 pounds; hy. chess, reading. Started as a special writer and for three and a half years was associated with Floyd W. Parsons in conducting the Everybody's Business Department in the Saturday Evening Post. Contributed articles to leading periodicals. Collaborated with Floyd W. Parsons on the authorship of two books, "Everybody's Business" and "American Business Methods." Later on was instrumental in the founding and development of "Advertising and Selling," authoritative advertising and merchandising publication in its field. Was its managing editor. Then joined the motion picture industry with Warner Bros. as a member of the advertising and publicity department. Later joined the Columbia Pictures, about four years ago. Was transferred to the Coax studios of Columbia. Is in New York City at the present time.

MURPHY, EUGENE K.: Advertising and publicity of Publix-Balaban & Katz, Chicago; b. Chicago, Ill., August 10, 1909; p. J. Michael and Marion Grey; e. grammar, high school, journalism, also newspaper education on local papers. Entered Publix-Balaban & Katz in 1926 after one year in jewelry business, held many positions; with Publix-Balaban & Katz and is handling the group of Publix Theatres known as "Publix Greater Talks."

NEILSON, RUTGERS: Publicity and advertising department, RKO-Pathé Distributing Corporation, New York City; b. Perth Amboy, N. Y.; e. Plainfield high school and New York University. Entered the film business in the publicity department of Metro Pictures Corporation under Arthur James. During the World war in limited service as bulletin editor of the United States Army Gas Defense Plant in Long Island City, March, 1919, returned to the film business, also advertising and publicity director for Amedee J. Van Beuren's theatre and film enterprises, Topics of the Day, Mr. and Mrs. Sidney Drew Comedies, Ernest True comedies, Adventure Films and Aesop's Film Fables. Then joined C. C. Burr as director of advertising and publicity for Donis Kenyon, Johnny Hines and Constance features. Later joined film business to join Macfadden's Publications. Became associate editor of Dance Lovers Magazine; then research man on the American Weekly Magazine (Hearst Sunday Magazine). Returned to the film business as a member of the Pathe publicity and advertising department, where he has been for several years.

NICHOLAS, TED: Publicity director of Publix-Skouras Theatres in Indianapolis, Ind.; b. April 6, 1905; e. Arsenal Technical high school in Indianapolis and attended Northwestern University at Evanston, Ill., also was graduated from the United States Naval Hospital Corps Training School at Mare Island, Cal. First newspaper experience was gained on the Indianapolis Star as a sports correspondent. Was in the employ of the Indianapolis News from September, 1928, until 1930 as a motion picture editor and critic. Also did considerable book reviewing for the literary editor since he was his assistant. Became publicity director of Publix-Skouras Theatres in Indianapolis in August, 1930.

NOLAN, WARREN: Publicity writer, United Artists Corporation, New York City; b. Brooklyn, N. Y., May 18, 1903; p. Mary and James Nolan; e. Commercial high school, Brooklyn, St. Viators College, Illinois, Georgetown University, Washington, D. C.; m. May Williams; has a daughter, Patricia. Had four years with the New York Times, two years with the New York Telegram and has been with United Artists Corporation for five years.

O'MALLEY, AGNES: b. Pittsburgh, Pa., June 12, 1900; p. Anastasia and John Roger O'Malley, non-professionals; e. Union high school and Carnegie Tech, Pittsburgh, Pa.; m. Dr. Rudolph Marx, physician and surgeon. Publicity career started as publicity director for Mack Sennett Studio, 1922-1925; Photoplay staff, New York, 1926; Mack Sennett studio, 1928; motion picture, "The Secret Society Magazine," 1928; Hal Roach Studio, 1929; also contributor to fan magazines. Now out of the motion picture and newspaper fields.

PARSONS, P. A.: Fox Film advertising department; b. Bedford, Mass., October 2, 1884; e. graduated from Woburn academy in Massachusetts and Wesleyan University in Connecticut; m. Charles Hazel, daughter of Rev. Charles Baker Besse, September 7, 1910, and has two children, Nan and Lowell. Several years free

lance fiction writer; two years with the "London Times"; own advertising agency two years; advertising manager and secretary the Womanada Land Company; vice president Systems and Service, Inc.; advertising and publicity manager Pathe 1913-1917; advertising manager Pathe 1917-27, in charge of national publicity Pathe, 1927. Resigned from Pathe in 1929. Is a member of Sons of American Revolution, New England Historic and Genealogical Society of Boston, etc., Squadron A, National Guard of New York, 1917-18; ex-president Ridgeview Community Club of West Orange, N. J.; ex-president Ridgeview Tennis Club; Berkeley Tennis Club of Orange, N. J.; Phi Nu Theta; contributor to several magazines; was president of the A. M. P. A., 1918-19. Lives at 16 Grove street, Madison, N. J.

PINE, WILLIAM HAY: Publicity and advertising of Publix-Balaban & Katz, Chicago; b. Los Angeles, Cal., February 15, 1896; p. Florence and Arthur Pine; e. elementary schools and Columbia University; m. Anna Baum and has one child. Started life as reporter on the New York American in 1915, took over the New York Hippodrome as publicity agent, became advance man for Ringling Bros. circus, went to Broadway as advance agent for legitimate shows; in 1920 "discovered" a Gray who was starting a career as Mary Mitchell in Milwaukee and later led Gilda Gray to assume a position with Balaban & Katz in Chicago. Handling the Chicago and McVickers theatres.

POLLOCK, LEO A.: Freelance motion picture editing and advertising; b. New York City; e. schools of Philadelphia. Became newspaperman at 18. Served on various Philadelphia and New York newspapers, holding, among other posts, that of drama and motion picture editor of the New York Evening Journal; was in the Army two years; in 1920 was publicity manager for Fox West Coast Studios and later occupied the same post with Cosmopolitan Productions; in 1927 became editor of MGM International Newsreel, continuing with the latter until 1930; is now in freelance motion picture editing and advertising. Office: c/o William J. Ganz Company, 507 Fifth avenue, New York City.

POLLOCK, LOU: Advertising representative of the theatres, Publix-Balaban & Katz, Chicago; b. Liverpool, England, February 10, 1897; p. Max and Pauline Simburg; e. Canada public school, New York, and Trenton (N. J.) high school. Did newspaper reporting and was makeup advertising man for direct selling companies; next in freelance publicity contract work, including theatrical; then with Balaban & Katz.

QUARBERG, LINCOLN: b. Mondovi, Wis., November 25, 1901; h. 5 feet 10 inches; black hair and hazel eyes; w. 160 pounds; e. University of Wisconsin (1921). Is now publicity director of Caddo Company, Hollywood, Cal.

REDDY, JOSEPH PATRICK: Publicity manager of Harold Lloyd Corporation; b. New York City, November 18, 1893; e. public schools; married, and has one child. Started as an office boy for the New York Morning Telegraph, subsequently rising to assistant sporting editor, and later to sports editor; in 1914 went with the sports department of the New York Times and remained there until the war. Enlisted in the tank corps; and after his discharge joined Robertson-Cole as assistant publicity director. Six months later went to Pathe and for Randolph Lewis and became publicity director there when "his chief" went to England to write scenarios for Rudyard Kipling. A year later Harold Lloyd offered him a position on the West Coast.

REEVE, ARCH: Publicity manager, Paramount Public Corporation, Los Angeles, Cal.; b. Glenwood, Iowa, December 28, 1889; p. William and Ruth A. Reeve; e. Los Angeles high school, Occidental College (three years); m. Mary Noyes Reeve; has three sons. Had nine years' newspaper experience, sports editor Sunday editor, feature writer on the Los Angeles Examiner, Tribune and Evening Express. He has been with Paramount Public for seven years.

ROBINSON, CARLYLE R.: Director of Publicity, Charlot, Chaplin Film Corporation; b. Raleigh, N. C., September 22, 1887; e. public schools, Brooklyn, N. Y.; by. baseball, football, basketball, tennis, golf. Formerly newspaper reporter on Brooklyn Standard Union, Brooklyn Daily Eagle, New York Press, Los Angeles Times, L. A. Tribune. Entered pictures in 1914 with David Horsely Film Company; joined Charlie Chaplin in 1916.

ROGERS, CHARLOTTE: Publicity director for Hollywood Knickerbocker hotel and freelance publicity representative, Hollywood, Cal.; b. St. Louis, Mo., May 10, 1904; h. 5 feet 6 inches; Auburn hair and dark blue eyes; w. 125 pounds; p. Beatrice and Max Forbes, non-professional; e. Central high school, St. Louis, Mo., Oglethorpe University, Atlanta, Ga., and Washington University, St. Louis, Mo.; by. interior decorating and collecting rare art. Two years as private secretary to the general contract agent of Southwestern Bell Telephone Company, St. Louis, Mo., and assistant Miss Max Forbes of the Lottye Forbes School of Dramatics, St. Louis, Mo.; two years with Standard Pictures Corporation, Hollywood, as assistant to the president and publicity director; 1929, Hollywood Bowl publicity department and freelance publicity representative.

ROTHSTEIN, NAT G.: Advertising manager, publicity and exploitation manager, Liberty Productions, Los Angeles, Cal.; b. Eau Claire, Wis., 1887; p. Isaac and Sophia Rothstein; e. Central high school, grammar schools, private college; m. Ruth Hoffman; no children. Conducted an advertising agency in Chicago; was the first advertising manager of Maurice L. Rothchild, Chicago; advertising manager for Woolf's, Chicago; advertising manager for Werner & Werner, St. Louis; advertising manager for Universal, New York, for eight years; five years advertising manager for BHO (now RKO), New York; produced the first colored ads used in motion picture advertising; originated and published first multi-paged insert; originated and produced first advertising campaign books, now known as press books; originated first special position and single insert in motion picture trade papers.

RUDOLPH, GERALD K.: Director of advertising and publicity, RCA Photophone, Inc.; b. Bowling Green, Ohio; married and has one son and one daughter. Formerly with Fox Film Corporation as publicity manager; editor of Motion Picture Magazine; managing editor of the Buffalo Enquirer, Buffalo, N. Y., for ten years. Resides in Brooklyn, N. Y.

SCHLAGER, SIG: b. Boston, Mass., May 1, 1899; e. Boston English high, and college, New York; by. music, tennis, etchings. Publicity for many notables, personal representative for the late Thos. H. Ince, J. Parker Read, Jr., exploited "White Gold," "Gorilla," "Compromised Marriage" and "Gigolo" for head of First National. Introduced first newspaper comic

strips as feature pictures ("Ella Cinders," "Harold Teen," etc.). Publicity and general advisory work for stars, directors and executives.

SEADLER, SILAS F.: Advertising manager, Metro-Goldwyn-Mayer Pictures Corporation; b. New York City, August 31, 1897; e. Columbia University (School of Journalism, class of 1917). Newspaper work, freelance press agent, feature writer for Hearst papers; publicity department of Realart Pictures; director of publicity and advertising Arthur S. Kane Pictures; then joined the advertising department of Goldwyn Pictures. Now is advertising manager of Metro-Goldwyn-Mayer.

SELIG, A. L.: Chief of division of public relations, Columbia Pictures Corporation. Started his career as reporter on the staff of the New York World, where he remained for three and one-half years. The next twelve years he worked for the New York Journal and other Hearst newspapers; then joined with Underwood and Underwood, managing the news picture department, later organizing and managing the commercial photography and portrait department. Handled publicity for Theda Bara for Fox Film Corporation for three years and for William Farnum for nearly two years. Left Fox to join United Artists, where he handled the Douglas Fairbanks feature, "The Three Musketeers," as a roadshow. Then he opened his own publicity bureau in New York City. Six years ago he joined Tiffany and handled publicity for Tiffany, Truett, and Renown Films. Resigned as publicity advertising and exploitation manager of Tiffany Productions, Inc., to take charge of the public relations department of Columbia.

SHAPIRO, VICTOR MANSFIELD: b. New York City, January 25, 1893; e. was graduated from Illinois School of Commerce and New York University (B. S., 1913); not married. His first job was assistant promotion manager, Hearst Magazine; then promotion manager for Leslie-Judge; then cartoonist for the Detroit Journal; in 1915 he became assistant advertising and publicity director for Vitagraph; in January, 1917, became advertising chief for F. J. Seng, and continued there until September, 1917, when he enlisted in the Army, Company I, 306th Infantry. After the war he became exhibition and publicity director for Paramount, Inc.; was in this capacity for more than four years, and in February, 1924, was appointed director of publicity and advertising for Samuel Goldwyn. In March, 1926, he became advertising and publicity director for United Artists, a post he held until February, 1929. He is a member of the City Athletic Club, Centennial Lodge, No. 763, F. & A. M., the American Legion and is past president of the Associated Motion Picture Advertisers. Early in 1929 he became director of publicity for Fox Studios, New York City, N. Y.

Shea, Joseph C.: Assistant director of publicity, Fox Film Studios, Hollywood, Cal.; b. Pittsfield, Mass., July 5, 1898; p. Emma Jane Fitzgerald and Nicholas Shea; e. Yonkers high school, Yonkers, N. Y., and Fordham University. Has been associated with Universal Pathé, Y.D.C. A. L. Erlanger, J. J. McCarthy and Metro.

SILVER, MILTON: Director of advertising, Universal Pictures Corporation, New York City; b. New York City; e. public schools in New York and other cities, also deWitt Clinton high school of New York. He started his business career in 1907 with the American Magazine; then became successively bookkeeper, statistician, salesman, purchasing agent and advertising writer in manufacturing, business and department stores; was in the United States Army during the World war; secretary, treasurer, co-editor, Ross Publishing Company, publishers "Who's Who on the Screen" and "The Little Movie Mirror"; he was managing editor of Movie Weekly, Macfadden Publishing Company; went to Universal Pictures Corporation in August, 1925; co-author of the Broadway stage production "The Mystery Ship." In 1927; assistant advertising manager, Universal Pictures Corporation; appointed director of advertising, Universal, in December, 1928.

SIMMONS, MICHAEL L.: Director of advertising and publicity, Sono Art-World Wide Pictures, New York City; e. graduate of Columbia University (school of journalism). Served a number of years as reporter on newspapers; became managing editor of Exhibitors Daily Review; then staff editor of Film Daily and then motion picture editor of the Morning Telegraph. Spent a year abroad studying film conditions (1925-1926) during which time he served as exploitation director for Universal in London. He is the author of "First Aid," "What's the Answer," "My Lady Beautiful" and "The Saving Grace," adapted "After the Verdict," and "High Speed Love" for General Talking Pictures.

SMITH, NANCY: r. n. Mrs. Charles S. Sollars; b. Marysville, Mo.; h. 5 feet 7 inches; black hair and green eyes; w. 135 pounds; p. Nancy L. Wallace and J. T. Wallace, non-professionals; e. private school and normal training school at Warrensburg, Mo.; m. Charles S. Sollars, non-professional; by press agentine. No stage experience. Started publicity work with her daughter, Dorothy Dwan, and after four years in Hollywood is now handling the following film folk: James and Lucille Gleason, Russell Gleason, Robert Armstrong, Ken Maynard, Louise Fazenda, Natalie Moorhead, Anthony Bushell, Zelma O'Neal, Sidney Blackmer, Helen Chandler, Lawrence Grant, Edmund Breese, William Beaudine, director, Edward H. Griffith, director. She has also handled Mary Eaton, Millard Webb, Wm. Carter, Lenore Coffey, Morgan Farley, Al Santell, Dorothy Phillips and Vera Reynolds.

SMITH, PETE: Publicity director, Metro-Goldwyn-Mayer Studios, Culver City, Cal.; b. New York City, September 4, 1892; h. 5 feet 9 inches; blond hair and gray eyes; w. 140 pounds; p. Frieda and August Smith;

e. deWitt Clinton high school, New York City, and business college; m. Margaret Ganss; by. golf. Publicity director for Paramount for five years; Metro-Goldwyn-Mayer for four years; works with Marshall Neilan for three years and free lanced one and one-half years. Is now with Metro-Goldwyn-Mayer Studios.

SNELL, PAUL: Publicity department, Paramount West Coast Studios; b. Chicago, Ill., January 19, 1904; h. 6 feet 1 inch; light hair and gray eyes; w. 165 pounds; p. Eleanor Swanson and A. P. Schnellenger, non-professionals; e. Whitehall high school, Whitehall, Mich., and University of Valparaiso, Valparaiso, Ind.; m. Lillian Jane, non-professional.

STEELE, JOSEPH HENRY: Personal representative to Richard Barthelmess, Warner Bros.-First National Pictures, Burbank, Cal.; b. Philadelphia, Pa., September 6, 1897; e. University of Pennsylvania (three years), Academy of Fine Arts, Philadelphia (two years), Saumur School, France; m. Beatrice M. Salvador; has two children. Has been reporter, editor, exploitation man, soldier, actor, stage director, advertising writer, columnist, feature writer, managing director of deluxe picture house (Palace theatre, San Antonio, Texas), and currently contributes to fan magazines and news syndicates and is writing special articles for Vanity Fair.

STOODARD, WILLIAM E.: Sales and publicity manager, Triangle Film Corporation, Los Angeles, Cal.; b. Chicago, Ill., August 26, 1900; p. Edw. B. and Laura W. Stoddard; e. Northwestern University; m. Frances Marie Neutz; no children. Former commercial connections with Chicago firms; five years with Sears, Roebuck and Company, leaving his position of operating superintendent of retail stores in the southwest region in 1930 to join Triangle Film Corporation.

THOMAS, GEORGE H.: Editorial director, publicity department, Warner Bros.-First National Pictures, Burbank, Cal.; b. West Liberty, Iowa; married; has six children. He was with Scripps-Howard newspapers for fifteen years in various editorial capacities; publicity director for Thomas H. Ince, Mary Pickford and Warner Bros. Pictures.

TUKIO AOYAMA: r. n. Masajiro Kaibata; b. Gifuken, Japan, March 15, 1888; p. Mr. and Mrs. H. Kaibata; e. high schools in Japan and America, dramatic school in Chicago, one year in college; m. Kuwa Kozaki, has four children. Was editor of the Japanese Daily News for five years; also writer and dramatic critic; ten years leading man with Japanese stock companies, also director and dramatist, six months in vaudeville with his own company. He was starred with "Cherry Blossom Players" under L. E. Behymer's management, had six years in motion pictures; co-star with Lois Wilson in "Hark! Hark!" or "Who is Your Servant?" (Robertson-Cole) co-star with Helen Holmes in "The Tiger Band" (Warner Bros. serial) and over sixty productions as technical director, assistant director with Vitagraph. Is now with the Japanese Movie Magazine and The Kodan Club.

VOIGHT, HUBERT L.: Director of publicity for First National Studios at Burbank, Cal.; b. LaCrosse, Wis., March 4, 1902; h. 5 feet 11 inches; black hair and brown eyes; w. 150 pounds; p. Barbara Gorham and Louis Voight; e. LaCrosse high and Columbia university, New York City. Was for four and one-half years in the publicity department of Metro-Goldwyn-Mayer in New York City; then two years as manager of the publicity department under Howard Dietz.

WAXMAN, A. P.: Director of publicity and advertising, RKO Pathé, New York; b. Brooklyn, N. Y., December 25, 1892; e. Philadelphia, Pa., public schools. Has had stage experience. Entered picture field in 1906. Formerly was director of publicity and advertising of Warner Bros.

WESHNER, DAVID E.: Director of advertising, publicity and exploitation, Warner Bros. Theatre Circuit, New York City; b. Brooklyn, N. Y., November 11, 1894; p. Louis and Bertha Weshner; e. graduate of Bushwick high school, Brooklyn, N. Y. (1913); New York University (A. B., 1917); m. Goldie White, has two children, Ted and Dorothy. Taught school, 1917-1919, at Kohut S-school for Boys, Riverdale-on-Hudson, N. Y.; special publicity and newspaper work, 1919-1921; treasurer of Tattler Printing and Publishing Corp., 1922; in 1923 was editor, Motion Picture Post, 1924-1926, president, Weshner-Davidson Advertising Agency and handling publicity, advertising and exploitation for independent and national producers; publicity and advertising director for Johnny Hines (1924-1926); production manager (1927), Action Pictures, Hollywood, Cal.; director of advertising and publicity (1928), Stanley-Fabian Corporation; 1929-1930, general manager, Stanley-Fabian Corporation (60 theatres); 1930-1931 director of advertising, publicity and exploitation for Warner Bros. Theatres, Inc.

WHELAN, LESLIE B.: Manager of exploitation and advertising, Harold Lloyd Corporation, New York City; b. Newark, N. J., February 18, 1894; e. Franklin public and Barringer high schools, Newark, N. J., Seton Hall College, South Orange, N. J. Was on the reportorial staff of the Newark Evening Star and Newark Star-Eagle and sporting editor of Newark Ledger; then became exploitation representative for Paramount Famous Lasky Corporation in 1919. Resigned in 1925 and joined Harold Lloyd Corporation as manager of exploitation and advertising.

WHITBECK, FRANK: Director of advertising and publicity, Fox West Coast theatres; h. Rochester, N. Y.; p. Charles and Catherine Whitbeck; m. Laura Harrington; has a son.

WHITE, GORDON S.: Director of advertising and publicity, Educational Film Exchanges, Inc., New York City; b. St. Louis, Mo., 1894. Started newspaper work at the age of 18 on the St. Louis Republic, after which he connected with the St. Louis Globe-Democrat and subsequently with the St. Louis Star and Chicago

Herald and the Chicago Daily News. After a fling at New York newspaper work, he joined Educational, where his newspaper background stood him in good stead in taking complete charge of the advertising and publicity department. He has been connected with Educational Film Exchanges, Inc., since May, 1921.

WHITMORE, WILL: Member of public relations department, Western Electric Corporation, New York City; b. Lockhart, Texas, August 12, 1902; p. Will H. and Gertrude Whitmore; e. Northwestern University, Evanston, Ill. (graduate of the school of journalism; not married. Formerly business and trade freelance writer and served several years on the editorial staff of Exhibitors Herald-World.

WILLIAMS, NED E.: Advertising department of Public-Balaban & Katz, Chicago; b. Council Bluffs, Iowa, November 3, 1896; p. R. H. Williams; e. high school; m. Helen E. Fryor. Fifteen years active in newspaper work in Omaha, Des Moines, Sioux City, and New York, was dramatic and motion picture editor and critic and columnist; three years as freelance press agent in New York for Van & Schenck, Ben Bernic, Gene Austin, Ben Pollack, Park Central Hotel, Silver Slipper club, etc. One year on staff of Public Opinion for Paramount-Public Corporation.

WILSON, HARRY O.: b. Milwaukee, Wis., December 9, 1896; h. 6 feet; dark brown hair and grey eyes; w. 186 pounds; p. the late Mina Strachan and the late Augustus Wilson, non-professionals; e. Chicago and New York grammar schools, manual arts, and Los Angeles high schools; received his stage training in Los Angeles stock company and Orpheum Circuit (about three years altogether); married and divorced Marvon Aye, professional; by. tennis. One of the first Keystone Cops with Fred Mace, Sterling, Chaplin and others in the gang. "Went through as many brick break-aways" as any and has scars to prove it." Keystone cop reference not appeal to him (nor did the scars) so he went into publicity of the Sennett Company twelve years ago with Harry Carr, now of the Los Angeles Times. Then with Sol Lesser and Mack Sennett Bathing Girls for a year, producing 30 shows and bringing Lesser and the late Hiram Abrams together for the sale of world rights to this film and the personal appearance of the girls. While with Lesser he handled Jackie Coogan from the time of his appearance in "The Kid" to the time he went with Marcus Loew; also Baby Peggy for Lesser; then to First National; and then with Edwin Carewe for five years; also with roadshows. Was with Dolores Del Rio in a publicity capacity in association with Edwin Carewe from the time she started her career up to the time when he came back from Europe to assume the publicity post for Joseph M. Schenck productions. Resigned as publicity representative for Schenck and went back with Edwin Carewe for a year. Resigned that position in January, 1930.

WINGART, EARL W.: Publicity director, Paramount Publix Corporation, New York City; b. Wichita, Kansas, December 22, 1890; h. 5 feet 10 inches; brown hair and hazel eyes; w. 185 pounds; p. Josephine and H. J. Wingart, non-professionals; e. Topeka high school, University of Kansas and received stage training with the Majestic Stock Company, Topeka, Kan.; m. Marcia Freer, singer; by. golf, motoring, swimming. He is a former newspaper man; has handled publicity at the Paramount Long Island studio and also held the position of unit business manager in the production department of that studio; is now publicity director for Paramount Publix.

WOLFF, WILLIAM A.: Advertising manager of Western Electric and Electric Research Products, Inc., New York City; b. New York City, August 14, 1883; p. Carl and Johanna Wolff; e. New York public schools, College of the City of New York, Columbia university (school of engineering, degree of electrical engineer, 1905); m. Dr. Harriette Hart (D.D.S.); has three children, John Carl, Catherine, Dorothy. Has been with Western Electric Company since graduation from Columbia, first as telephone engineer, later in the manufacturing and sales departments; then in advertising, becoming advertising manager in 1928. President of Technical Publicity Association for two terms, 1921 and 1924; president of National Industrial Advertisers Association, 1926-7.

YEARSLEY, C. L. (BILL): Formerly advertising manager of World Wide Pictures, Inc.; b. Bracken County, Ky., July 26, 1877; married and lives in New York City. Entered the motion picture business as advertising and publicity manager for chain theatres in 1912; joined First National Pictures in 1917 and remained in charge of advertising and publicity until 1923; since then has done scenario work, freelance commercial art and advertising copy work. Joined World Wide Pictures, Inc., in 1928.

YOUNG, LON: Director of West Coast publicity, Columbia Pictures Corporation, Los Angeles, Cal.; b. Providence, R. I., July 8, 1887; p. Frederick A. and Emily Young; e. went to England at the age of 5, private schools until 8, then Portland College, Ealing College and Eton University, England; m. Helen Eleanor Young; no children. He has been associated with the show business in all branches all his life; toured the Orient and U. S. with his own magic act under the name Leono; opened one of the first picture houses in Providence, R. I., in 1908, later managing theatres in New England; joined Fox Film Company as its first exploiter in 1918; later he went to Selznick and Select; was then for five years director of advertising and publicity for Warner Bros., resigning to go into the business of commercial advertising photography; later he became director of advertising and publicity of Gotham; went to the coast in 1928 to produce a series for Chesterfield; formed Audible Pictures, produced the first three Independent talkies and later joined Columbia.

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What it costs to construct the motion picture theatre of three general types, presented in convenient table form for comparative purposes. These statistics are not intended to be absolute, since the range of variation from theatre to theatre in each class is wide enough to have considerable effect upon any general treatment of construction and operation costs. The tables below show, however, such costs as they are likely to be encountered in typical examples of the classes of theatres indicated. It should also be noted that in each case, the theatre represented is of strictly modern character in construction and facilities.

CLASS I.—THEATRE SEATING 800 IN A SMALL CITY

Structural steel	\$ 2,000.00
Electrical work and fixtures.....	7,000.00
Excavating	300.00
Rock, sand, gravel, etc.....*	1,500.00*
Lumber, cement, plaster.....	12,000.00*
Brick	4,000.00
Roofing	400.00*
Ornamental tile work.....	1,000.00*
Insulating material	300.00
Heating and ventilating.....	2,500.00
Plumbing and fixtures.....	3,000.00
General painting	900.00
Decorative painting	1,500.00*
Construction insurance	600.00
Sheet metal work.....	1,000.00
Finish hardware	1,500.00
Ornamental iron work.....	500.00*
Doors, windows, general hardware.....	5,000.00
Labor and supervision.....	20,000.00
Total cost (minus architect's fee).....	\$65,000.00†

*The cost of items of this character is greatly influenced by the style of architecture and the materials chosen to carry it out, by local conditions and by the distance of the site from the source of material.

†Attractive theatres of this size have been built for half this amount, however, by reducing considerably the facilities that the modern theatre usually possesses and by employing only the plainest of decorative treatments.

CLASS II.—THEATRE SEATING 1,500 IN METROPOLITAN NEIGHBORHOOD OR BUSINESS SECTION OF MEDIUM-SIZED CITY

Excavating	\$ 4,000.00
Sheathing	700.00
Concrete	15,000.00
Formwork	8,000.00
Structural steel and reinforcing.....	4,000.00
Brick	12,000.00
Backup tile	8,000.00
Erecting and carting (including labor).....	20,000.00
Ornamental iron work.....	3,000.00
Partitions (tile or gypsum).....	2,000.00
Plastic ornamentation (plaster and terra cotta).....	30,000.00*
Roofing	3,000.00
Sheet metal work.....	2,000.00
Windows and doors, general hardware.....	12,000.00
Wood floors, including labor.....	900.00
Ground labor	900.00
Miscellaneous lumber, including labor.....	2,000.00
Finish hardware	1,500.00
Glass and glazing.....	1,000.00
Marble, terrazzo and tile work.....	4,000.00
General painting	1,000.00
Decorative painting	5,000.00
Heating and ventilating.....	20,000.00
Plumbing and gas, including fixtures.....	10,000.00
Electrical work and fixtures.....	30,000.00
Total cost (minus architect's fee).....	\$200,000.00

*A greatly variable figure, depending radically upon the style of architecture, as, to a lesser extent, do a number of other items, readily recognizable.

CLASS III.—THEATRE OF METROPOLITAN "DELUXE" TYPE SEATING 3,500

(Note. The following data covers construction of a building housing both theatre and office and store space, according to the arrangement commonly necessary for the profitable operation of theatres of this magnificence. Of the total cost, the theatre portion proper may be said to represent 40 per cent.)

Excavation and foundations.....	\$ 150,000.00
Steel	300,000.00
Steel erection	80,000.00
Concrete	200,000.00
Tile partitions	70,000.00
Plastering	400,000.00
Ornamental iron work.....	82,000.00
Heating and ventilating.....	450,000.00
Stage rigging	60,000.00
Cement finish	65,000.00
Marble, terrazzo and tile work.....	200,000.00
Electrical work and fixtures.....	230,000.00
Hardware	20,000.00
Millwork	175,000.00

(Continued on next page)

What is the representative cost, in detail, of constructing a large theatre of the first class? A small theatre? What is the normal outlay for operation of a theatre?—The text and status of the proposed new standard exhibition contract—World theatres by nations, circuits in the United States—Two thousand key theatres.

ACTIVE THEATRES IN U. S. BY STATES

[Estimated as of Jan. 1, 1931]

Alabama	177
Arizona	67
Arkansas	246
California	739
Colorado	207
Connecticut	168
Delaware	33
District of Columbia.....	50
Florida	213
Georgia	192
Idaho	143
Illinois	1,085
Indiana	504
Iowa	665
Kansas	413
Kentucky	353
Louisiana	230
Maine	203
Maryland	167
Massachusetts	388
Michigan	564
Minnesota	552
Mississippi	158
Missouri	620
Montana	167
Nebraska	444
Nevada	32
New Hampshire	111
New Jersey	437
New Mexico	65
New York	1,480
North Carolina	264
North Dakota	280
Ohio	908
Oklahoma	431
Oregon	191
Pennsylvania	1,102
Rhode Island	67
South Carolina	143
South Dakota	245
Tennessee	218
Texas	843
Utah	254
Vermont	99
Virginia	225
Washington	366
West Virginia	399
Wisconsin	480
Wyoming	69
Total	17,457

SOUND IN BRITAIN

London—Nearly three-fourths of the theatres in the British Isles were wired for talkers by April 1, 1931, according to a census completed by Western Electric and showing a rapid growth to a total of 5,079 motion picture theatres in England, Scotland, Wales and Ireland. This figure included those open only once a week. There were also 220 theatres in construction. Of the 5,079 houses, averaging one to each square mile, 3,395 were wired for talkers, 1,265 of them with Western Electric equipment. Ireland had 286 theatres, 148 of them wired and 31 by Western Electric; Scotland 616, with 342 wired, 127 by Western Electric; Wales 346, with 222 wired and 62 by that company; and England 3,831, with Western Electric in 1,045 of the 2,683 sound-equipped. Under construction in Ireland were seven, with 7 in Wales, 26 in Scotland and 180 in England.

PROTECTION

Establishment of zoning schedules on a cooperative basis first was undertaken in May, 1930, when effort was made by distributors, affiliated and independent theatre owners to agree upon protection schedules at Los Angeles.

There was then pending a criminal conspiracy action against Fox West Coast Theatres, its affiliates and several distributors, alleging that the protection granted the circuit amounted to a "freeze-out" of independents and was illegal under the antitrust laws. At the time, meetings were arranged between distributors and theatre owners to draft an agreement covering protection in the territory.

Protection schedules agreed to by all parties concerned would constitute a legal form of agreement which would stand in court, it was felt, hence the plan for national zoning. In addition, distributors wanted definite commitments in the matter of playdates, assuring their revenue return at a given time, through the establishment of dates on films' availability.

The Los Angeles agreement was the forerunner of others in a systematic plan to zone the entire country. Chicago, long a center of extended protection, was the second territory chosen for institution of protection schedules. A series of meetings held there failed to produce any agreement, affiliated and independent theatres being far apart in their demands.

Following this, meetings were held in a number of key cities throughout the country with varying results. Agreements were made tentatively in a number of cities, but Allied States Association took a stand opposing any protection agreements. This resulted in postponement of zoning plans and withdrawal of independent exhibitors from the continuing committee at Los Angeles, as the exhibitor body in that zone is a unit of Allied.

Now, the Allied organization is assembling data from its members, preparatory to a court fight on the issue of extended protection.

CONTRACT

[Exhibition Section]

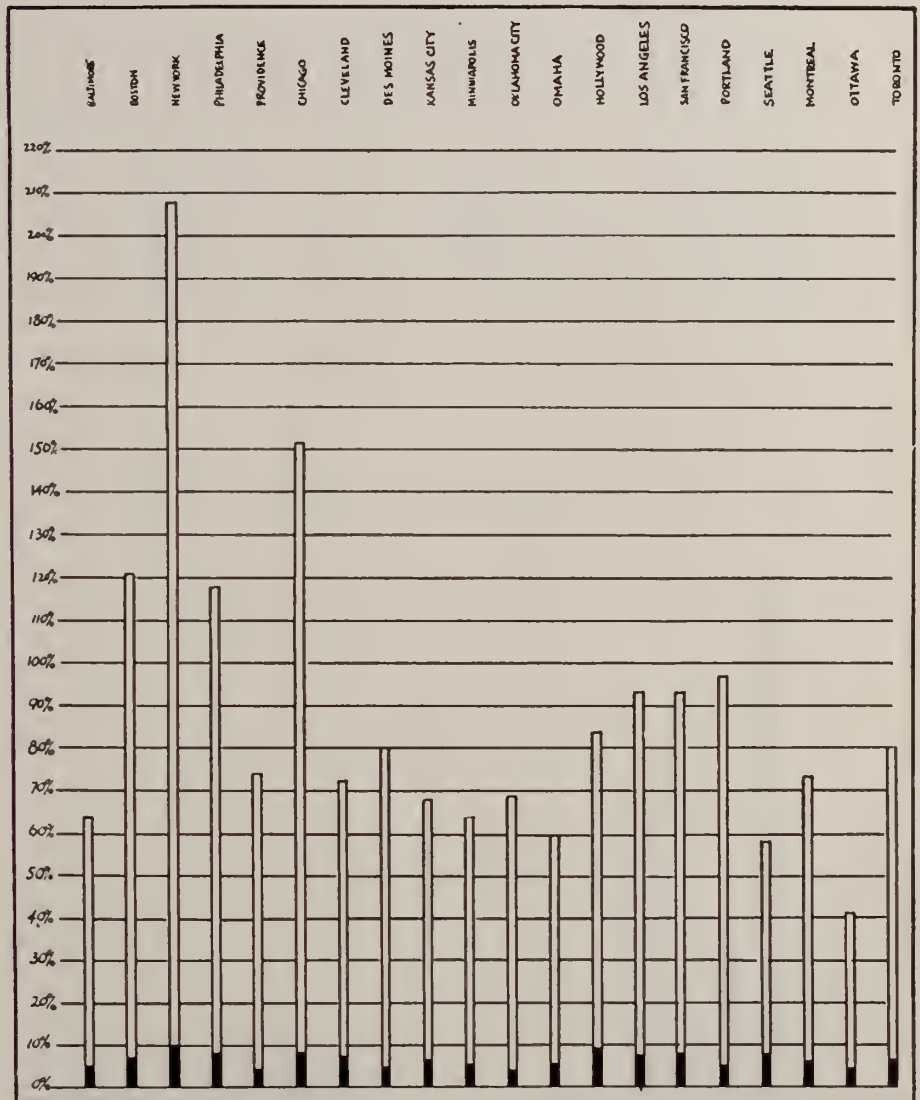
[The text of the proposed new standard exhibition contract will be found on page 316, in the section entitled Distribution.]

Whether the motion picture industry is to have a standard form of licensing agreement, sanctioned by exhibitors and distributors, is a matter that the United States government must decide. Distributors and exhibitors are in accord on a proposed new form of contract, but it will not be put into effect until the Department of Justice gives its formal approval upon the legality of the contract form. Efforts now are underway by the Motion Picture Theatre Owners of America to obtain the Government's stamp of approval on the proposed new contract.

The proposed new standard form of agreement was adopted by distributors and exhibitors after several months of negotiations. The now-famous Thacher decree had outlawed the arbitration agreement of the old uniform contract, undermining the effectiveness of that form of agreement drafted as a result of the Trade Practice Conference in 1927.

Painting	50,000.00
Glass and glazing.....	30,000.00
Elevators	90,000.00
Metal doors	6,000.00
Store fronts	45,000.00
Metal stairs	10,000.00
Sheet metal	14,000.00
Roofing	7,000.00
Fixtures	4,000.00
Elevator enclosure	37,000.00
Granite	9,000.00
Architectural terra cotta.....	60,000.00
Roofing	6,000.00
Windows	20,000.00
Caulking	500.00
Finished carpentry	2,000.00
Civil engineers	2,500.00
Mechanical engineers	5,000.00
Metal partitions	60,000.00
Acoustical treatment	10,000.00
Decorating	50,000.00

Total cost (minus architect's fee).....\$3,000,000.00

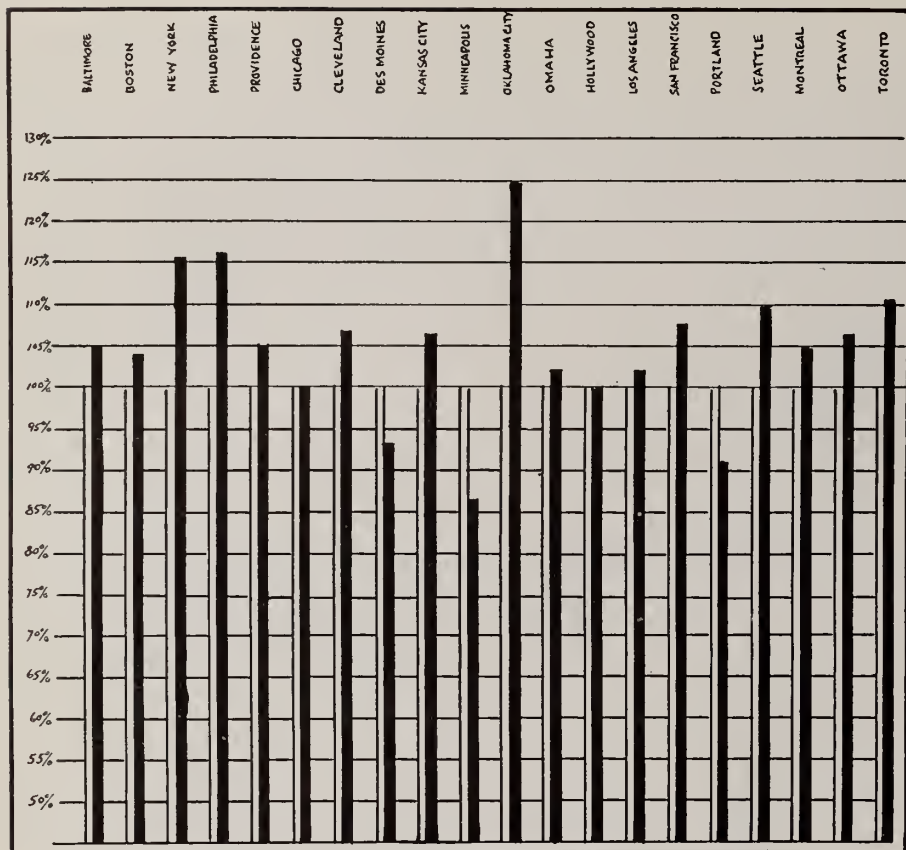


AVERAGE ADMISSIONS AS AGAINST AVERAGE RECEIPTS. Above are the box office gauges of 20 cities, the black in each gauge representing the average admission price per seat; the white the average receipts per seat. Merely as an example let New York's 10 per cent on average admissions represent 10 cents. This would bring the average intake per seat to almost \$2.10, a higher proportionate average than prevails in any other city, says Motion Picture Herald.

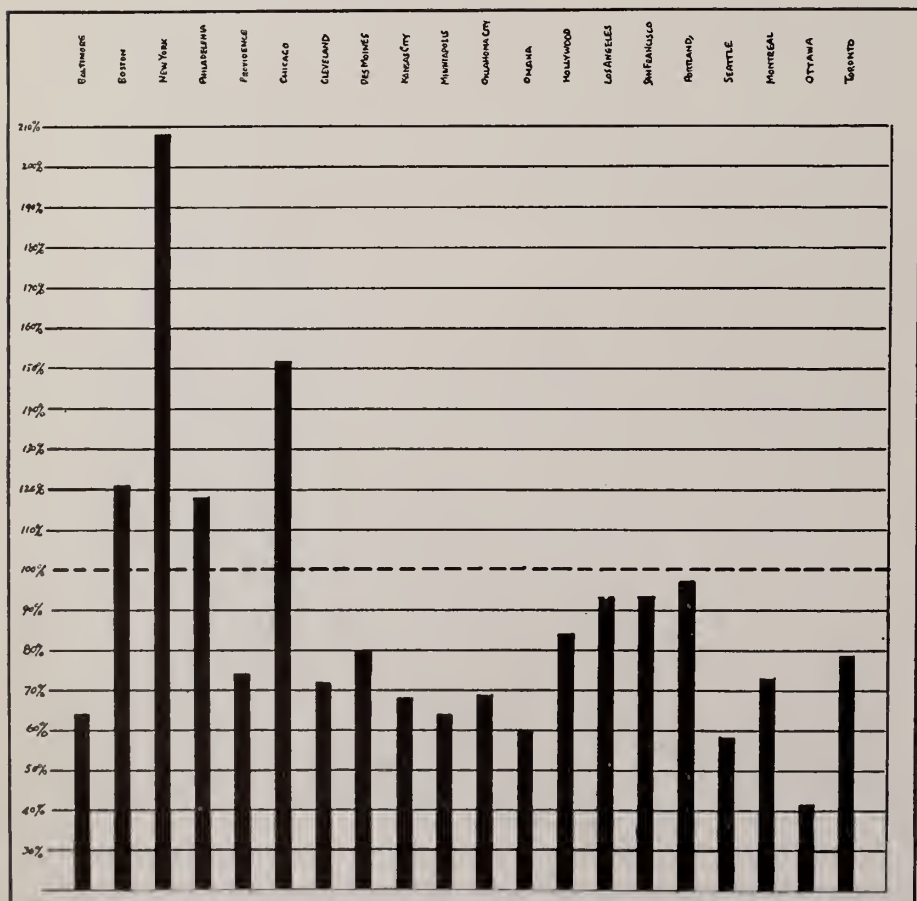
With the industry confronted by a state of chaos, as a result of the Thacher decree, S. R. Kent, vice president and general manager of Paramount, broke the impasse November 20, 1929, when he invited the MPTOA and Allied States Association to meet with distributors to draft a new standard form of agreement.

Under the Kent proposal distributors, the

MPTOA and Allied each named a committee of five members to work on the new draft. The first meeting of the 5-5-5 committee was held December 10, 1929, in New York. After a series of meetings, a long adjournment was taken to enable distributors' attorneys to consider the legal phase of the contract discussions. The Thacher decree had caused misgivings as



Average theatre grosses for the first three months of 1931 showed an increase of from 5 per cent to 25 per cent over average grosses for the last 30 weeks of 1930. In only three of the 20 cities from which receipts were obtained was a decline noted, these three being Des Moines, Minneapolis and Portland. In the above chart the white uprights indicate the average gross for the last 30 weeks of 1930, while the black shows the average gross for the first three months of this year. The survey was made by Motion Picture Herald.



AVERAGE SEAT GROSSES—The broken line at 100 per cent represents average weekly box office receipts per seat in 20 cities for 23 weeks period from October 4, 1930, to March 7, 1931. The vertical lines represent average weekly box office receipts per seat in each of the 20 cities for same period.

to the legality of any form of agreement adopted in concert and it was to avoid entanglements that the delay was insisted upon.

Meanwhile, all of the various distributors were adopting their individual forms of contract, most of them reverting to the advance deposit system. Individual drafting of contracts, it was pointed out, avoided the aspects of illegality in view of the Thatcher decree.

Meetings on the contract were resumed in New York April 1, 1930, with distributors insisting that as many exhibitors as possible be asked to contribute suggestions on the form of agreement. Under the plan, the completed document was to be submitted to the two exhibitor organizations for ratification, as well as to the distributor unit, and then submitted individually to all exhibitors. It was proposed to have one master contract, copy of which would be retained by all exhibitors, and a short form of agreement covering the playing arrangement.

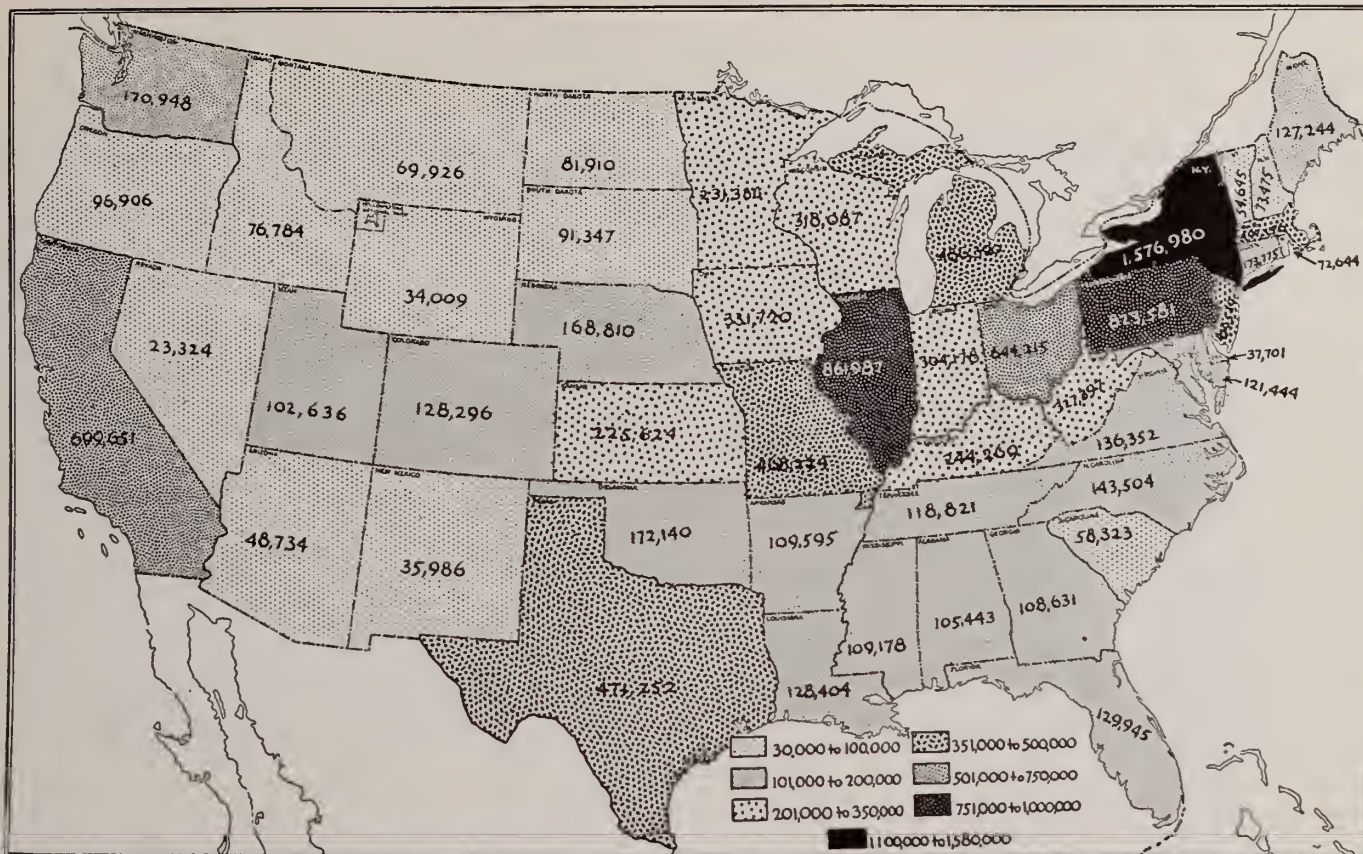
Throughout the next two months, a series of meetings was held by subcommittees composed of three members of the organizations. The contract was dissected and rewritten, the former standard contract serving as a groundwork for the new form of agreement.

After the 3-3-3 conferences had reached a temporary agreement, the 5-5-5 conferences were resumed June 30 at Atlantic City. After four days of deliberations, the committees agreed upon a tentative draft, details of which, including the proposed rules of the new "moral" arbitration system, were to be worked out by Gabriel L. Hess of the Hays office and Abram F. Myers, president of Allied. A series of meetings was held and a set of rules tentatively agreed to.

Both the MPTOA and Allied States Association have agreed to the proposed new form of contract now awaiting Government approval before going into effect. There is little likelihood that the contract will become effective prior to the 1932-33 selling season.

THEATRE CIRCUITS

- ABBOTT, H.: Apollo Theatre, Chicago, Ill.
- ALBRIGHT, H.: Toledo.
- ALGER, E. E.: Peru Theatre, Peru, Ill.
- ALLEN, WADE E.: Catherine Theatre, Detroit, Michigan.
- ALLISON THEATRES, R.: Rivoli Theatre, Cresson, Pa.
- AMERICAN THEATRES COMPANY: Associated Theatres, 214 West 5th Street, Cincinnati.
- AMHERST THEATRE CO.: Amherst Theatre, Amherstdale, W. Va.
- ANDERSON, FRED W.: Morris Theatre, Morris, Ill.
- ARKANSAS AMUSEMENT CORPORATION: Capitol Theatre, Little Rock, Arkansas, Ed. Rowley, president.
- ARMENTROUT, RUSSELL: K. P. Opera House, Pittsfield, Ill.
- ASSOCIATED THEATRES, INC.: John Kalafat, president, Film Exchange Building, Cleveland.
- ATKINS, R. E.: Miners' Theatre, Dowell, Ill.
- BAILEY: Bunkie, Louisiana; R. L. Bailey, Sr., owner.
- BAKER SHOW COMPANY: Luling. H. G. Stein, manager.
- BARLOW, H. A. Ohio.
- BARNES, F. E.: Strand Theatre, Carmi, Ill.
- BARR BROTHERS: 1560 Broadway, New York City. David Manheimer, rep.
- BECK ENTERPRISES, C. E.: 7 W. Madison Street, Chicago, Ill.
- BEECHLER, C. R.: Rialto Theatre, Charlotte, Michigan.
- BEIDLER AND SMITH: 519 Maine Street, Toledo.
- BELLEFONTAINE AMUSEMENT CO., THE: M. Mooney, president, c/o First National Picture Dist. Corp., 2300 Payne Avenue, Cleveland.
- BENESI, CHARLES AND SON: Avon Theatre, Chicago, Ill.

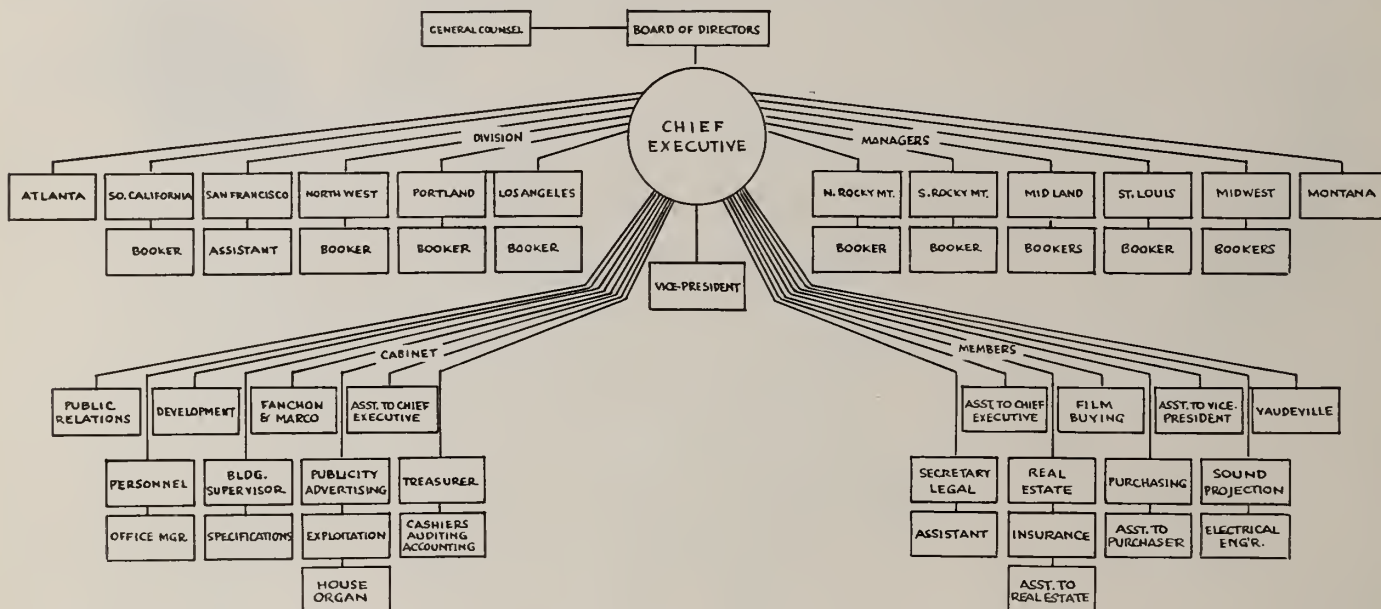


New York State, as indicated by the outline map above, has more theatre seats than any other state in the country, its 1,833 houses boasting of 1,576,980. This figure, however, is below average from standpoint of population. The average for the entire country is 10 persons per seat, while New York has only 1 seat per 8 inhabitants. The map indicates the number of seats per state.

- BENFIELD, B. J.: Morris, Minn.
- BENNIS, STEVE: Lincoln Theatre, Lincoln, Ill.
- BENTON, WILLIAM: Congress Theatre, Saratoga, N. Y.
- BERKOWITZ AND STOTTER: O. Stotter, secretary, 215a Film Exchange Building, Cleveland.
- BERKSON, I.: 11053 S. Michigan Avenue, Chicago, Ill.
- BIBA BROTHERS: Springfield Theatre, Chicago, Ill.
- BIAOU AMUSEMENT COMPANY: Nashville, Tenn.
- BIKOS, NICK: Plaza Theatre, Gary, Ind.
- BINNARD, I. M.: Lewiston, Idaho.
- BIRO, HERMAN AND TILLIE: Rivoli Theatre, Grand Rapids, Michigan.
- BIRKENSHAW, H.: Sandy, Utah.
- BIRMINGHAM, T. H.: Cleveland.
- BLACK HILLS AMUSEMENT COMPANY: Deadwood, So. Dakota.
- BLAIR THEATRES ENTERPRISES: Blair Theatre Building, Belleville, Kansas, Sam H. Blair, manager.
- BLAND BROTHERS: Gunther Building, Chicago, Ill.
- BLOOMER, NOAH: Rex Theatre, Belleville, Ill.
- BOTZUM, A. P.: Akron.
- BLUMENFELD THEATRE CIRCUIT: 292 Turk St., San Francisco, Cal.
- BOWLING, C. C.: Harlan, Ky.
- BOYD ENTERPRISES, A. R.: 1700 Sansom Street, Philadelphia, Pa.
- BRECHER THEATRICAL ENTERPRISES, LEO: 624 Madison Avenue, New York City, Leo Brecher, representative.
- BRECKA, L.: Elston Theatre, Chicago, Ill.
- BROAD, THOMAS: Regent Theatre, St. Marys, Ohio.
- BROTMAN, B.: Avon Theatre, Moline, Ill.
- BROWARSKY BROTHERS THEATRES: Hippodrome Theatre, Pittsburgh, Pa.
- BROWN, C. O.: Manning and Brownie Theatres, Middlesboro, Ky.
- BROWN, CALDWELL H.: New Liberty Theatre, Zanesville.
- BROWN, SAMUEL J.: Dexter Theatre, Detroit, Michigan.
- BROWN THEATRICAL CO.: Liberty Theatre, Zanesville, Ohio.
- BROWN, W. W.: Aleazar Theatre, Grand Rapids, Michigan.
- BUCKNUM, C. D.: Emmett, Idaho.
- BRUNELL, E.: Metropole Theatre, Chicago, Ill.
- BRYAN, M. W.: Gay Theatre, Jeff. Ky.
- BIBEN, F. C.: National Theatre, Akron, Ohio.
- BUTTERFIELD THEATRES, INC., W. S.: Detroit.
- C. AND M. AMUSEMENT CO.: Hippodrome Theatre, Marietta, Ohio.
- C. AND M. THEATRICAL CO.: Logan, W. Va.
- CAIN, JR., W. T.: Garden Theatre, Louisa, Ky.
- CARL AND FRED GROSS: Grand Theatre, New Lexington, Ohio.
- CARLEY AND LEVERENZ: Regent Theatre, Allegan, Michigan.
- CARPENTER, CHARLES: East Moline, Ill.
- CARTER, P. C.: Plains, Montana.
- CARVER, SAM: Ferryfield Theatre, Detroit, Michigan.
- CASIN, LEON: West Tampa, Fla.
- CASLER, N.: Star Theatre, Nashville, Michigan.
- CASSIDY, W. A.: Mecca Theatre, Midland, Michigan.
- CELANA AMUSEMENT CO.: Wyckoff Bldg., Cincinnati, Ohio.
- CELOUD, F. J.: Sedalia Theatre, Sedalia, Mo.
- CENTRAL STATES THEATRE COMPANY: Royal Theatre Building, Nolsington, Kansas, O. K. Mason, president.
- CENTRAL STATES THEATRES, INC.: 500 Iowa Building, Des Moines, Iowa.
- CENTURY CIRCUIT, INC.: 152 W. 42nd Street, New York City, Jules Levy, representative.
- CHACKERS, PHIL: State Theatre Bldg., Springfield, Ohio.
- CHACOS BROTHERS: P. O. Box 148, Coshocton.
- CHAMBERLAIN AMUSEMENT ENTERPRISES: Victoria Theatre, Shamokin, Pa.
- CHARNAS AND FISHMAN: Strand Theatre Bldg., 322 Summit Street, Toledo.
- CHESBROUGH, WILLIAM: Garden Theatre, Columbus, Ohio.
- CHURCHILL, E. E.: La Harpe, Ill.
- CIRCLE THEATRES, LTD.: c/o Million Dollar Theatre, 3rd and Broadway, Los Angeles.
- CLUSTER, R. C.: Grand Theatre, Sparta, Ill.
- COCALIS AMUSEMENT CORP.: 2531 Broadway, New York City, Samuel D. Cocalis, representative.
- COCHOVETY, LEWIS: Mishawaka, Ind.
- COHEN, ABE: Grand Theatre, East Palestine, Ohio.
- COHEN, BEN AND LOU: Colonial Theatre, Detroit, Michigan.
- COHN AND BERNSTEIN: Crystal Theatre, Detroit, Michigan.
- COINES AND BROWN: Lyric Theatre, Cambridge, Ohio.
- COLE, IRA: Stone Coal Theatre, Rhodell, W. Va.
- COLEMAN, THEO.: American Theatre, Mt. Carmel, Ill.
- COLE'S CHAIN THEATRES: Rosenberg, Texas, Mart Cole, general manager.
- COLLEGE THEATRE CO., INC.: Hall Theatre, Columbia, Mo., Woods and Barrett.
- COLLINS, W. A.: Regal Theatre, Elvins, Mo.
- COLONIAL AMUSEMENT COMPANY: Orpheum Theatre, Harrisburg, Ill., Steve Farrar.
- COLORADO FUEL AND IRON COMPANY: Pueblo, Colorado.
- COLUMBIA AMUSEMENT CO.: Grand Theatre Bldg., Ashland, Ky.
- COMERFORD THEATRES, INC.: State Theatre Bldg., Scranton, Pa.
- COMMUNITY THEATRES, INC.: 536 W. Wisconsin Ave., Milwaukee, Wis., C. W. Nebel, general manager.
- CONSOLIDATED AMUSEMENT ENTERPRISES: 1560 Broadway, New York City, Al Suelman, representative.
- CONSOLIDATED COAL CO.: Fairmont, W. Va.
- CONSOLIDATED THEATRES, INC.: John Kalafat and M. B. Horwitz, Film Exchange Building, Cleveland.
- CONSOLIDATED THEATRES, INC.: Oklahoma City, Oklahoma.
- CONSTANT, A. G.: Interstate Theatres, Inc., American Amusement Company, Steubenville.
- CONSTANTI CIRCUIT: Riviera Theatre, Tacoma, Washington, D. Constanti, owner.
- COOPER, A. J.: Casto Theatre, Ashtabula, Ohio.
- COOPER BROTHERS: Gold Theatre, Chicago, Ill.
- COOPERATIVE THEATRE SERVICE CORPORATION: Detroit.
- COPLAN, GUS G.: Colony Theatre, Detroit, Michigan.
- CORBIN AMUSEMENT CO.: 311 Hernando Bldg., Lexington, Ky.
- CORNELL THEATRES, INC.: (Buffalo) Berstein Brothers, Elmira, N. Y.
- COSTON, SAM: Charm Theatre, Chicago, Ill.
- COVELESKI, JOHN: Dunbar Theatre, Detroit, Michigan.
- COWLITZ AMUSEMENT COMPANY: Columbia Theatre, Longview, Washington, W. G. Ripley, manager.
- CRAGIN AND PIKE: Las Vegas, Nevada.
- CREMEN, J. C.: Carey Theatre, Baltimore, Md.
- CRESCENT AMUSEMENT COMPANY: Alhambra Theatre, Hopkinsville, Ky.
- CRESCENT AMUSEMENT COMPANY: Capitol Theatre Bldg., Nashville, Tenn., Tony Sudekum, president.
- CRONE, J.: Ideal Theatre, Cincinnati, Ohio.
- CUDEBACK, J. C.: Ideal Theatre, Flushing, Michigan.
- CUMBERLAND AMUSEMENT COMPANY: Tullahoma, Tenn.
- CUNNINGHAM, JOHN: Lakeland, Fla.
- CUSER, A.: Queen Theatre, Chicago, Ill.
- DAMM, JOHN L.: Strand Theatre, Wadsworth.
- DARLING, L. G.: Kennare, N. D.
- DAVID SNAPER THEATRES: 140 Smith Street, Perth Amboy, N. J., David Snaper, representative.

Organization Chart of Theatre Circuit

Fox West Coast Theatres, Inc.



DAVIS, MERLE: Butte, Montana.
 DE LODDER, FRED: Aloma Theatre, Detroit, Michigan.
 DELFT THEATRES, INC.: Marquette, Michigan. H. S. Gallup.
 DELISI THEATRES, JOSEPH L.: Liberty Theatre, Saltzburg, Pa.
 DICKINSON, MRS. G. B.: Mackay, Idaho.
 DICKINSON THEATRES, INC., GLEN W.: 1101 Davidson Building, 17th and Main Streets, Kansas City, Mo.
 DIGLACOMO, J.: 2419 Wentworth Avenue, Chicago, Ill.
 DISHONG, RAYMOND, GLADYS OR ODELLA: Leipsic.
 DODGE, ELSTON: Elston Building, Cincinnati, Ohio.
 DO MORDAUNT AND BRENNEN: Blackfoot, Idaho.
 DRAKE, JAMES: King Bee Theatre, St. Louis, Mo.
 DREBERT, J. E.: Princess Theatre, Boomer, W. Va.
 DUBINSKY, BARNEY: Miller Theatre, Jefferson City, Mo.
 DUBINSKY BROTHERS THEATRES: Liberty Theatre Building, 11th and Main Streets, Kansas City, Mo. Ed. Dubinsky, general manager.
 DUNCAN, J.: Deatur, Ill.
 DUNCAN, L. J.: West Point, Ga.
 DURKEE, FRANK, ENTERPRISES: Harford and Hamilton Avenues, Baltimore, Md.
 DWIGHT AND PULLEN: Havana, Ill.
 EARL FORTE CIRCUIT: Ambassador Theatre, 56th and Baltimore Avenue, Philadelphia, Pa.
 EASTERN IOWA THEATRE COMPANY: C. L. Niles, Grand Theatre, Anamosa, Iowa.
 EAVES THEATRES, INCORPORATED: Rialto Theatre, Union, S. C.
 EGYPTIAN THEATRE CO.: Egyptian Theatre, Mounds, Ill. Lloyd Oiler and Marie B. Wagner.
 ELKHORN COAL CO.: Wheelwright, Ky.
 ENGLISH, J. W.: Homestead, Fla.
 ESSANESS THEATRES CORP.: 910 S. Michigan Avenue, Chicago, Ill.
 FAR WEST THEATRES: 1529 Queen Anne Avenue, Seattle, Washington. L. O. Lukan, manager.
 FAUST, O. A.: Butler.
 FAY, E. M.: Providence, R. I.
 FEDERATED THEATRES, INC.: 3124 S. Harwood Street, Dallas. H. A. Cole, president.
 FEDERHAR, B.: Cameo Theatre, Akron, Ohio.
 FETCHER AND NORTMAN: Drexel Theatre, Chicago, Ill.
 FINKEL THEATRE COMPANY: Hilltop Theatre, Pittsburgh, Pa.
 FINKELSTEIN THEATRES, INC.: Hamm Building, St. Paul, Minn.
 FISHMAN: Dixwell Theatre, Dixwell Avenue, New Haven, Conn.
 FLAKS, M.: Lincoln Theatre, No. 1, Baltimore, Md.
 FLECKENSTEIN THEATRES, A. I.: Rowland Theatre, Phillipsburg, Pa.
 FLEISCHMANN, G. L.: The Atlas Theatre Company, Toledo.
 FLUCKSA, GEORGE and TATU, JOHN: Casino Theatre, Detroit, Michigan.
 FLUEGEL, W. J.: Pekin, Ill.

FODOR, J.: South Bend, Ind.
 FORDSON COAL CO.: Stone, Ky.
 FOURTH AVENUE AMUSEMENT COMPANY: Logansport, Ind.
 FOX THEATRES CORPORATION: 850 10th Avenue, New York
 Fox Film Corporation, Atlanta, Ga.
 Fox Metropolitan Playhouses, Inc., 1600 Broadway, New York.
 Fox Metropolitan Playhouses, Inc., Buffalo, New York.
 Fox Metropolitan Playhouses, Inc., 1440 National Savings Bank Bldg., Albany.
 Fox Midland Theatres, Midland Theatre Building, Kansas City, Mo.
 Fox Midwest Theatres, Inc., 1032 N. 6th Street, Milwaukee, Wis.
 Fox Midwest Theatres, Midland Theatre Bldg., Kansas City, Mo.
 Fox Rocky Mountain Theatre Co., Denver, Colo.
 Fox Theatres, 59 W. Monroe Street, Chicago, Ill.
 Fox Theatres Corporation, Boston.
 Fox Theatre Corporation, Des Moines.
 Fox New England Theatres Corp., Fox Bijou Building, New Haven, Conn.
 FOX WEST COAST THEATRES: 1609 N. Washington Street, Los Angeles, Cal.
 Fox Bellingham Theatres, Washington.
 Fox Everett Theatres, Washington.
 Fox Ives Theatres, Washington.
 Fox Pacific Theatres, Washington.
 Fox Washington Theatres, Washington.
 Mission Amusement Company, Washington.
 Northwest Theatres Company, Washington.
 Fox West Coast Theatres, Montana, c/o William Steege, division manager.
 Fox West Coast Theatres, Denver, Colorado.
 Rialto Theatre Company, Seattle, Washington.
 Fox West Coast Theatres, Inc., 107 Broadway, Portland, Oregon.
 Fox West Coast Theatres, Inc., Humboldt Bldg., St. Louis, Mo.
 FREDERICK, C. O.: Loyal Order of Moose, Norwalk, Ill.
 FREEPORT ILLINOIS THEATRES, INC.: Freeport, Ill.
 FRISINA AMUSEMENT CO.: Colonial Theatre, Gillespie, Ill.
 FRITZ, ELMER: Clifford Theatre, Urbana, Ohio.
 FRYE AND MUENCH: Danville, Ill.
 G. AND P. CIRCUIT: 291 Ninth Street, Brooklyn, N. Y. Genell and Pekelner, representatives.
 GAERTNER THEATRES, LOU: Ritz Theatre, 1607 No. Washington St., Baltimore, Md.
 GARMAN L.: Avalon Theatre, Baltimore, Md.
 GAVAN, JOHN: Butte, Montana.
 GAYCOURT AMUSEMENT CORPORATION: 395 Court Street, Brooklyn, N. Y. Greenfield and Goldel, representatives.
 GEORGE, EMIL: Box 224, Brown Theatre, Wapakoneta, Ohio.
 GEORGIA THEATRES, INC.: Donalsonville, Ga.
 GERRIB, M.: Westville, Ill.
 GERSON, M.: New Colonial Theatre, 11th and Moyamensing Avenue, Philadelphia, Pa.
 GERTZ, J.: Davenport, Ia.
 GERVERS, WILLIAM: 3349 Whitfield Avenue, Cincinnati, Ohio.
 GHESLER, T. M.: Bingham, Utah.
 GILFORD, F. and BENESII, E.: Ashland Theatre, Chicago, Ill.

GILLESPIE, G. H.: Tams, W. Va.
 GILLETTE, JOHN J.: Tooele, Utah.
 GOLD THEATRES, L.: Treat Theatre, 68 Orange Street, Newark, N. J. Louis Gold, representative.
 GOLDBERG THEATRES, AARON: 760 Market Street, San Francisco, Cal.
 GOLDEN STATE THEATRE & REALTY CORP.: 25 Taylor Street, San Francisco, Cal.
 GOLDMAN BROTHERS: Rainbow Theatre, St. Louis, Mo.
 GOLDSON, H.: Ideal Theatre, Chicago, Ill.
 GOODMAN AND HARRISON: Douglas Theatre, Chicago, Ill.
 GOODMAN, JULIUS: Astor Theatre, Baltimore, Md.
 GORDON, A. G.: Weiser, Idaho.
 GORDON BROTHERS: Chopin Theatre, Chicago, Ill.
 GORE BROTHERS, INC.: Room 13, 1914 So. Vermont Avenue, Los Angeles, Cal.
 GORTATOWSKY BROTHERS: Albany, Ga.
 GOULD, MRS. H. B.: Avalon Theatre, Lawrenceville, Ill. George Smith, manager.
 GOULD THEATRES: Gould Theatre, Pittsburgh, Pa.
 GRAPHIC CIRCUIT COMPANY: S. Kurson, 179 Exchange Street, Bangor, Maine.
 GRAY, S. T.: Lyric Theatre, Greenfield, Ohio.
 GREEN, IRVING: Coolidge Theatre, Watertown, Mass.
 GREENFIELD THEATRES, LOUIS R.: 109 Golden Gate Avenue, San Francisco, Cal.
 GREGORY, JOHN: Springfield, Ohio.
 GRIFFITH AMUSEMENT CO.: 700 1/2 W. Grand Avenue, Oklahoma City, Okla.
 GROMBACHER CIRCUIT: Spokane Theatres, Inc., Liberty Theatre. R. A. Grombacher, owner, Seattle.
 GROSS, FRANK: Superior Theatre, 8421 Superior Avenue, Cleveland.
 GROSS, W. D.: Coliseum Theatre, Juneau, Alaska. W. D. Gross, owner.
 GROSSMAN, N. B.: Pocatello, Idaho.
 GUMBINER, A.: Paulina Theatre, Chicago, Ill.
 GUSDANOVIC, PAUL: 417 Film Exchange Building, Cleveland.
 GUY, HOMER: Dayton, Ohio.
 HAINLINE, ANDREW L.: Macomb, Ill.
 HALCAR THEATRE CORPORATION: S. Halper, Garfield Theatre, Chicago, Ill.
 HALL INDUSTRIES: Henry Hall, Beeville, Texas.
 HAMAL, GRACE P.: Milford, Utah.
 HAMRICK CIRCUIT: 1421 Fifth Avenue, Seattle, Washington. John Hamrick, owner.
 HANSEN, MARK M.: 6021 Hollywood Boulevard, Hollywood, Cal.
 HARRIS THEATRICAL ENTERPRISES: 3410 Broadway, New York City. Harry Harris, representative.
 HARRIS-VOELLER CIRCUIT: c. p. I. H. Harris, Burley, Idaho.
 HART, W. L.: Norka Theatre, Akron, Ohio.
 HARTSOUGH, J. E.: Apple River, Ill.
 HARTWIG, W. B.: East Helena, Montana.
 HECHT CIRCUIT, HARRY K.: Palae Theatre, Pas-saic, N. J. Harry K. Hecht, representative.
 HENRY, H. C.: Valentine Theatre, Defiance.

HERRON'S THEATRES, MISS F.: Plaza Hotel, Newburgh, New York. George Cohen, representative.

HERSKER-SIDARI COMPANY: Family Theatre, Hazleton, Pa.

HEYDE, PHIL H.: Elks Theatre, Olney, Ill.

HEYWOOD AMUSEMENT CO.: Gem Theatre, New Richmond, Wis. Jack Heywood.

HICKMAN, RAY C.: The Guernsey Theatre Company, Cleveland.

HIEBLE, E. J.: The Midland Theatres Company, Cleveland.

HIGHLAND PARK THEATRE COMPANY: L. Laemmle, Highland Park, Ill.

HILDINGER BOOKING COMPANY: Arcade Building, Trenton, N. J.

HIRSH AMUSEMENT COMPANY: Century Theatre, 6th and Erie Avenue, Philadelphia, Pa.

HIRSHBERG BROTHERS: Easterly Theatre, Chicago, Ill.

HOBOLTH, HARRY: Palace Theatre, Capac, Michigan.

HOFFMAN, M. H.: Monmouth, Ill.

HOME THEATRES CIRCUIT: Strand Theatre, Robinson, Ill. Joe Hewitt.

HORWITZ, HARRY: Cleveland.

HORWITZ, M. B.: 211 Film Exchange Building, Cleveland.

HOWARD AND MEYERS: Isis Theatre, Felicity, Ohio.

HOWELL, H. F.: Lochgelly, W. Va.

HUDSON, ROBERT: Kendallville, Ind.

HULL, W. G.: Elv, Nevada.

HUNTINGTON THEATRE CO.: Keith-Albee Theatre, Huntington, W. Va.

HUNT'S THEATRES, INC.: Philadelphia, Pa.

ILLINOIS AMUSEMENT CO.: Washington Theatre, Belleville, Ill. Joseph Dosberger.

IMPERIAL THEATRE CHAIN: Clark Building, Pittsburgh, Pa.

INDEPENDENT THEATRES, INC.: Chattanooga, Tenn.

INDIANA COUNTY THEATRES CO.: Grand Theatre, Bellefonte, Pa.

INLAND THEATRES CORPORATION: Walla Walla, Washington, Frederick Mercy.

INTERNATIONAL AMUSEMENT CO.: Ogden Theatre, Denver, Colorado.

INTERSTATE THEATRES CORPORATION: 708 Metropolitan Theatre Bldg., Boston.

INTER-STATE THEATRES, INC.: 1524 Davenport Street, Omaha, Nebr.

IRON CITY AMUSEMENT COMPANY: Ironton, Ohio.

ISLE THEATRICAL CORPORATION: 1560 Broadway, New York City. H. Shiffman, representative.

JACKSON, GEORGE R.: Waverly Theatre, E. St. Louis, Ill.

JAMES, THOMAS: Comet Theatre, St. Louis, Mo.

JARODSKY, L.: New Paris Theatre, Paris, Ill.

JARVIS AMUSEMENT COMPANY: Garden Theatre, Lansing, Michigan.

JASPER, J. E.: Virginia and Kentucky Theatres, Somerset, Ky.

JAVONEY, JAMES: Crown Theatre, Chicago, Ill.

JENKINS, E. D.: Markay Theatre, Jackson, Ohio.

JOHNSON BROTHERS: Joe Johnson, Dora, Ala.

JOHNSON, H. S.: Berwind Theatre, Berwind, W. Va.

JOHNSON AND ROBBINS, INC.: Garden Theatre, New Haven, Conn.

JOLSON, J.: Ball Square, Somerville, Mass.

JONES, G. C.: Victor Theatre, Cincinnati, Ohio.

JONES, LAWRENCE: Malad, Idaho.

JONES, LINCK AND SCHAEFER: 336 S. State Street, Chicago, Ill.

JULIUS GEERTZ: Zenith Theatre, Davenport, Iowa.

K. AND C. OPERATING CORPORATION: Binchamton, N. Y. M. E. Comerford.

KAMMANN BROTHERS: O'Fallon Theatre, St. Louis, Mo.

KALLARES, PETE: Gary, Ind.

KALLEL THEATRES: Onelda, N. Y.

KAPLAN, MAURICE: Cleveland.

KAUFMAN, A. E.: Kaufman Theatre, Montpelier.

KELLER, LEO: Columbia Amusement Co., Paducah, Ky.

KEITH DETROIT CORP., B. F.: RKO Downtown Theatre, Detroit, Michigan.

KENWORTHY, M.: Moscow, Idaho.

KERASOTES BROTHERS: Springfield, Ill.

KIMMEL BROTHERS: West End Theatre, Detroit, Michigan.

KINGSTON POCAHONTAS COAL CORP.: Hemphill, W. Va.

KINZLER, A. F.: Elite Theatre, Dayton, Ohio.

KIRBY BROTHERS: Palace Theatre, Roxboro, N. C. O. T. Kirby, manager.

KLUETH AND MANNING: Cut Bank, Montana.

KNIGHT, G. C.: Caldwell, Idaho.

KNUTSON, H. W.: Livingston, Montana.

KOLB, DR. G. C.: Odd Fellows Temple Bldg., Cincinnati, Ohio.

KOPPLAR, HARRY: Montgomery Theatre, St. Louis, Mo.

KOPPERS STORES, INC.: Pittsburgh, Pa.

KRAFT, MRS. LESLIE (A. R.): McKinley and Kraft, Cleveland.

KREIGHBAUM, CHARLES: Rochester, Ind.

KRIDEL CIRCUIT: Congress Theatre, Newark, N. J. Moe Kridel, rep.

KRIM, LEON: Empire Theatre, Detroit, Michigan.

KULINSKI, STEVE: Farnum Theatre, Detroit, Michigan.

KYLE, GEORGE: Spring Valley, Wis.

Total Seating Capacities of Theatres in the U. S.

State	Number of Theatres	Seating Capacities	Population	People Per Seat
Alabama	255	105,443	2,645,297	25.9
Arizona	98	48,734	435,833	8.9
Arkansas	253	109,595	1,854,482	17.0
California	951	699,651	5,672,009	8.1
Colorado	262	128,296	1,035,043	8.0
Connecticut	193	173,775	1,604,711	9.2
Delaware	66	37,701	238,380	6.3
District of Col.	48	41,254	486,869	11.7
Florida	260	129,945	1,466,625	11.3
Georgia	209	108,631	2,902,443	17.4
Idaho	211	76,784	445,837	5.8
Illinois	1,396	861,987	7,607,684	8.8
Indiana	635	304,178	3,225,600	10.6
Iowa	749	331,720	2,467,900	7.4
Kansas	544	225,624	1,879,946	8.0
Kentucky	525	244,269	2,623,668	10.8
Louisiana	270	128,404	2,094,496	16.7
Maine	265	127,244	797,423	6.2
Maryland	202	121,444	1,629,321	13.4
Massachusetts	547	497,156	4,253,646	8.6
Michigan	649	486,390	4,842,280	9.9
Minnesota	568	231,386	2,566,445	11.0
Mississippi	246	109,178	2,007,979	18.3
Missouri	871	468,224	3,620,961	7.7
Montana	185	69,926	536,332	7.5
Nebraska	435	168,810	1,378,900	8.1
Nevada	51	23,324	90,891	3.8
New Hampshire	142	73,475	465,293	6.3
New Jersey	510	479,530	4,028,272	8.3
New Mexico	80	35,986	427,216	11.8
New York	1,833	1,576,980	12,619,503	7.9
North Carolina	341	143,504	3,170,287	22.0
North Dakota	291	81,910	682,448	8.3
Ohio	1,145	644,215	6,689,837	10.2
Oklahoma	363	172,140	2,391,777	13.9
Oregon	170	96,906	952,691	9.8
Pennsylvania	1,191	823,581	9,640,802	11.7
Rhode Island	91	72,644	681,232	9.4
South Carolina	157	58,323	1,732,567	29.7
South Dakota	269	91,347	690,735	7.5
Tennessee	242	118,821	2,608,759	21.1
Texas	1,025	471,252	5,821,272	12.3
Utah	257	102,636	502,582	4.7
Vermont	123	54,645	359,611	6.5
Virginia	295	136,352	2,419,471	17.7
Washington	361	170,948	1,561,967	9.1
West Virginia	787	327,397	1,728,510	5.2
Wisconsin	590	318,087	2,980,282	9.3
Wyoming	77	34,009	224,597	6.6
TOTALS	21,284	12,143,761	122,696,577	10.1

Total seating capacity of the 21,284 sound and silent theatrical accounts listed on the books of distributors now reaches 12,142,761, representing one seat for every ten persons in the United States.

The average seating capacity of all accounts is 571, although averages for first and second runs reach well over 1,500 seats.

South Carolina is the most undersated state in the country, having but one seat for every 29 persons. Alabama is a close runner-up with 25 for every theatre seat, while North Carolina is third, having a seat for every 22 inhabitants. Other southern states follow closely in this category, indicating the South to be the most undersated geographical division of the U. S.

Other sections of the country run more or less to average, with Nevada in top place for overseating,

having only one seat for every three persons. Utah has four for every seat and West Virginia five.

New York, California, Illinois and New Jersey each with eight persons per seat, are all below the national average.

Although all of the 21,284 accounts listed on the books of distributors are not in operation, nor are they all regular theatre structures (some are lodge halls, etc.), nevertheless, each is considered a theatrical account by major companies. They pay regular rental charges when operating.

Actual number of theatres (theatre buildings) is said to range between 14,000 and 18,000.

New York leads in the total number of accounts, having 1,833 with Illinois runner-up with 1,396 accounts. District of Columbia, with 48, and Delaware, 66, are, as usual, at the bottom of the list.

L. E. A. R. AMUSEMENT COMPANY: E. A. R. Theatre, Chicago, Ill.

LA CROSSE THEATRE CORP.: H. H. Rurford, managing director, Minneapolis.

LA CROSSE THEATRE CO.: La Crosse, Wisconsin.

LAKE AMUSEMENT CO.: 5 W. Lake Street, Minneapolis. Henry Green, managing director.

LAM AMUSEMENT COMPANY: Rome, Ga.

LAMBERT, M. W.: Roundup, Montana.

LANCASTER, TOM: Grande Theatre, Detroit, Michigan.

LANGDON, V. R.: Alvin Theatre, Chicago, Ill.

LA PORTE THEATRE COMPANY: La Porte, Ind.

LASKER AND SONS, J.: 310 S. Michigan Avenue, Chicago, Ill.

LATHROP CIRCUIT, CAPTAIN: Cordova, Alaska. Captain A. E. Lathrop, owner.

LAWRENCE, JOSEPH L.: Rialto Theatre, Salt Lake City, Utah.

LEAD BELT AMUSEMENT CO.: Roseland Theatre, Flat River, Mo. George H. Karsch, manager.

LEAHY, R. P.: Washington Theatre, Ray City, Michigan.

LEE AMUSEMENT COMPANY, INC.: Cuthbert, Ga.

LEFKOWICH AND GREENBERGER: 9th-Vincent Building, 9th and Vincent Streets, Cleveland.

LEIGH, N. E.: Parma, Idaho.

LEVENSON, JOSEPH: 294 Washington Street, Boston, Mass.

LEVY, HENRY: 2621 Vine Street, Cincinnati, Ohio.

LEWEN PIZOR CIRCUIT: Bailey Building, 1215 Chestnut Street, Philadelphia, Pa.

LEWIS, L. L.: Lyric Theatre, Rolla, Mo.

LEWIS, DR. P. O.: Palace Theatre, Evans, Ky.

LIBSON, I.: Keith Theatre Bldg., Cincinnati, Ohio.

LICHTMAN THEATRES, A. E.: Lincoln Theatre, 1215 U. St., N. W., Memphis, Tenn.

LIGGOTT, F. L., MRS.: McRae, Ga.

LINDSAY, GEORGE: Eureka, Utah.

LITTLEJOHN, WILLIAM AND ELSIE II.: Price, Utah.

LOEW, E. M.: 216 Tremont Street, Boston, Mass.

LOEW'S, INC.: (Atlanta, Ga.)

LOEW'S, INCORPORATED: 1540 Broadway, New York City.

- LOEWS, INC.: New York. Cincinnati.
 LOEWS, INC.: J. Vogel, 1540 Broadway, New York City.
 LOEWS INCORPORATED: Indianapolis.
 LOEWS, INC.: Canal and S. Rampart Streets, New Orleans, La. Rodney Toups, manager.
 LOEWS, INCORPORATED: 1540 Broadway, New York City. David Low, rep.
 LOEWS STATE: Houston.
 LOEWS THEATRES, INC.: 1306 F Street, N. W., Washington.
 LOEWS THEATRES, INC.: Century Theatre, 18 West Lexington Street, Baltimore, Md.
 LOEWS UNITED ARTISTS PENN THEATRES: Sixth Street, Pittsburgh, Pa.
 LONDON, J. D.: Arcadia Theatre, Detroit, Michigan.
 LONG, LOUIS F.: Safford Theatre, Safford, Arizona.
 LONG AND SONS, E. M.: The Cadiz Theatres Company, Cleveland.
 LOVE, THOMAS: Superior, Wyoming.
 LUCAS AND JENKINS: 141 Walton Street, Atlanta, Ga.
 LUDY BOSTEN: Amusu Theatre, Muscatine, Iowa.
 LUSH, HARRY: P. and A Theatre, Northville, Michigan.
 LUST THEATRES, SIDNEY B.: Palace Theatre, 307 Ninth Street, N. W., Washington.
 LYLLEBROOK AMUSEMENT CO.: P. O. Box 492, Beckley, W. Va.
 LYRIC AMUSEMENT CO.: Strand, Pt. Pleasant, W. Va.
 LYRIC THEATRES CO.: D. C. Meadows, manager, Cincinnati.
 MADDOX, P. G.: Archer, Fla.
 MAESTANDREA, M.: Cleveland.
 MAINE AND NEW HAMPSHIRE THEATRES CORPORATION: J. J. Ford, Metropolitan Building, Boston.
 MAKINSON AND GAETHKE: Park Theatre, Barberton.
 MALCO THEATRES, INC.: 415 So. Second Street, Memphis, Tenn. M. A. Lightman, president.
 MANHATTAN PLAYHOUSES, INC.: 1560 Broadway, New York City. J. H. Steinman, representative.
 MANNING, WINK: Etowah, Tenn.
 MANOS, GEORGE A.: The Manos Amusement Company, Cleveland.
 MANSFIELD, M.: Idle Hour Theatre, Tama, Iowa.
 MARCHESI, J. E.: Standard, Ill.
 MARCUS NOTES THEATRES: Criterion Theatre, Ninth and E. Streets, N. W., Washington.
 MARCUS, P. P.: Fort Benton, Montana.
 MARR, G. E.: Family Theatre, Saginaw, Michigan.
 MARTIN, CHESTER: Orpheum Theatre, Cincinnati, Ohio.
 MARTIN, R. E.: Columbus, Ga.
 MCCARTHY BROTHERS: Loomis Theatre, Chicago, Ill.
 MCCOLLUM, A. B.: Urbana, Ill.
 MCCURDY, E. B.: Columbia Theatre, Baltimore, Md.
 McDANIEL AND ANDERSON: Kalispell, Montana.
 MENGES, LOUIS: State Theatre, E. St. Louis, Ill.
 MICHIGAN THEATRE CO.: A. Eisenman, Michigan Theatre, Flint, Michigan.
 MIDLAND THEATRES CO.: Newark, Ohio.
 MIDWEST THEATRE OPERATING COMPANY, INC.: (Unaffiliated), No. 623, W. Grand Avenue, Oklahoma City, Okla.
 MILLER, C. F.: Fremont Theatre, Fremont, Ohio.
 MILLER, J. CLIFFORD: Leli, Utah.
 MILLER, J. C.: Quincy, Ill.
 MILLS, G. W.: Dooley, Montana.
 MILTON, JOHN: Lawn Theatre, Chicago, Ill.
 MINER AMUSEMENT CO.: Majestic Theatre, Rice Lake, Wis. Geo. Miner.
 MITCHELL BROTHERS: Patio Theatre, Chicago, Ill.
 MOGLER, MRS. ADELAIDE: Bremen Theatre, St. Louis, Mo.
 MOORE, G. E.: Pesotum, Ill.
 MOORE, C. H.: Royal Theatre, Groverhill.
 MOORE, JOW: Havre, Montana.
 MORRIS, T. M.: American Falls, Idaho.
 MOUNTAIN STATES THEATRE CORP.: (Public), Denver Theatre Building, Denver, Colorado.
 MUKAI CIRCUIT, S.: Atlas Theatre, 412 Maynard Street, Seattle, Washington. S. Mukai, owner.
 MULTNOMAH THEATRES CORPORATION: Bagdad Theatre, 1109 Hawthorne Avenue, Portland, Oregon. Ed. Fautz.
 MURPHY, J. P.: Merry Widow Theatre, St. Louis, Mo.
 MEYERS, W. C.: Francisville, Ind.
 NATIONAL THEATRES COMPANY: National Theatres, Cincinnati, Ohio.
 NATIONAL THEATRES SYNDICATE: 25 Taylor Street, San Francisco, Cal.
 NEBRASKA THEATRE CORP.: Lptown Theatre, Omaha, Neb.
 NELSON AND RENNER CIRCUIT: 194 Grand Street, Brooklyn, N. Y. Louis Nelson & Irving Renner, representatives.
 NEWBY CIRCUIT: Rivoli Theatre, Belmar, N. J. Mr. Newbury, rep.
 NIELSON, M.: Logan, Utah.
 NOMAND THEATRE ENTERPRISE: (Unaffiliated), Shawnee, Oklahoma.
 NOMIKOS, V. A.: New Regent Theatre, Chicago, Ill.
 NORRIS AMUSEMENT COMPANY: 440 Widener Building, Philadelphia, Pa.
 NOTOPOLOS THEATRES, A. N.: Strand Theatre, Johnstown, Pa.
 O. K. THEATRES: Oskar Korn, 1801½ Commerce Street, Dallas.
 O'CONNELL AND SHERMAN: J. S. O'Connell, Vita-Temple Theatre, Toledo.
 OHLWEIN, J. G.: Joy, Ill.
 O'KEEFE AND FREGGER: Billings, Montana.
 OLESZMICH, STANLEY: Chopin Theatre, Detroit, Michigan.
 ORR, THOMAS E.: Albertville, Ala.
 OSTROWSKY, A.: Banner Theatre, Chicago, Ill.
 OTTAWA AMUSEMENT COMPANY: Peter and James Gregory, Ottawa, Ill.
 OWENS, MILO: Electric Theatre, Dundee, Michigan.
 P. & R. AMUSEMENT CO.: Piqua, Ohio, Frank E. Rugh, manager.
 PACE, C. M. and PETERSON, N. G.: Delta, Utah.
 PACEY'S THEATRES, WALTER: McHenry Theatre, 1032 Light Street, Baltimore, Md.
 PACIFIC NATIONAL THEATRES, INC.: 318 W. 9th Street, Los Angeles, Cal.
 PADBURY, C. P.: Ennis Theatre, Ennis, W. Va.
 PALEY, J.: Empire Theatre, Chicago, Ill.
 PAPOULIAS, CHARLES: Steuhenville.
 PARAMOUNT-PUBLIC THEATRES: L. D. Netter, Paramount Building, New York. A. Bevan, 60 Seel-ay Square, Boston.
 PARAMOUNT-PUBLIC THEATRES: 323 W. 6th Street, Los Angeles, Cal.
 PARAMOUNT-PUBLIC THEATRES: 175 N. State Street, Chicago, Ill.
 PARAMOUNT-PUBLIC THEATRES: Des Moines.
 PARAMOUNT-PUBLIC THEATRES: (Atlanta, Ga.)
 PARAMOUNT-PUBLIC THEATRES: Kentucky Theatre, Lexington, Ky.
 PARAMOUNT-PUBLIC THEATRES: Milwaukee.
 PARAMOUNT-PUBLIC THEATRES: 1717 Wyandotte Street, Kansas City, Mo. J. L. Finske, district manager.
 PARAMOUNT-PUBLIC THEATRES: c/o Harry David, division manager, 52 W. 2nd South, Salt Lake City, Utah.
 PARAMOUNT-PUBLIC CORPORATION: Paramount Building, New York City.
 PARAMOUNT-PUBLIC THEATRE CORP.: World Theatre Building, Omaha, Nebr.
 PARAMOUNT-PUBLIC CORP.: 1401 Tulane Avenue, New Orleans, La.
 PARAMOUNT-PUBLIC THEATRES, INC.: Alhambra Theatre Building, Charlotte, N. C. Warren Irvin.
 PARROTT, W. H.: LaFollette, Tenn.
 PASTOR, JOE: Argmore Theatre, Chicago, Ill.
 PECK, J. C.: Rovena Theatre, Fenton, Michigan.
 PEECHIA CIRCUIT, A. G.: Eatonville, Washington. A. G. Peechia, owner.
 PERRY BROTHERS: c/o Harmon Perry, Ozden, Utah.
 PEKRAS, GEORGE: Rivoli Theatre, Columbus, Ohio.
 PEKRAS, JOHN: Dreamland Theatre, Elyria, Ohio.
 PENCE, L. I.: Lebanon, Ohio.
 PERTA, THOMAS: Rock Springs, Wyoming.
 PERUZZI, JOHN: Youngstown.
 PETERSON, M. W.: Fillmore, Utah.
 PFISTER, C. F.: Colonial Theatre, Troy, Ohio.
 PHOENIX AMUSEMENT CO.: c/o Iris Theatre, Florence, Arizona.
 PHOENIX AMUSEMENT CO.: Strand Theatre Bldg., Lexington, Ky.
 PIERCE, A. E.: Stockton, Ill.
 PIERCE, L. G. MRS.: Rainbow Theatre, Chicago, Ill.
 PIRTLE, S. E.: Orpheum Theatre, Jerseyville, Ill.
 PITTS THEATRES, BENJAMIN: Colonial Theatre, Frederickburg, Va.
 PLAYHOUSE OPERATING CO., INC.: 342 Madison Avenue, New York City, Charles Casey, representative.
 POLKA BROTHERS: Maywood State Bank Building, Maywood, Ill.
 POPULAR AMUSEMENT CO.: Moon Theatre, Omaha, Nebr.
 POROZYNSKI, F.: 3776 E. 71st Street, Cleveland.
 PORTELL THEATRE CO.: Greenwood Theatre, Detroit, Michigan.
 POSEL, LEO CIRCUIT: Lyric Theatre, 2nd and Morris Streets, Philadelphia, Pa.
 POTTER, C. R.: Ontario, Oregon.
 PRAEGER AND BROWN: Hippodrome Theatre, Newport, Ky.
 PRICE THEATRES CO., THE: Grand Theatre, Newark, Ohio.
 PRIDENTIAL LONG ISLAND THEATRES: 630-9th Avenue, New York City. Joseph M. Seider, representative.
 PUBLIC-GREAT STATES THEATRES, INC.: Loop End Bldg., Chicago, Ill.
 PUBLIC MICHIGAN THEATRES, INC.: Alhambra Theatre, Detroit, Michigan.
 PUBLIC-SAENGER THEATRES INCORPORATED: Greensboro, N. C. H. F. Kinsey, c/o National Theatre Building.
 PUBLIC AND SUBSIDIARY CORP.: 162 North State Street, Chicago, Ill.
 PUBLIC THEATRE CORP.: Paramount Theatre Bldg., Tenmile Street, New Haven, Conn.
 PUBLIC THEATRES CORP.: 1591 Broadway, New York City. Samuel Dembow, representative.
 PULCH AND HUBNER AMUSEMENT CORP.: Dyker Theatre, Brooklyn, N. Y. Fred Huehner, representative.
 QUARTA, V.: Highwood, Ill.
 RADIO-KEITH-ORPHEUM: 1560 Broadway, New York City.
 RADIO-KEITH-ORPHEUM: Orpheum Theatre, Seattle, Washington. Homer Gill, division manager.
 RKO: c/o Orpheum Theatre, 844 So. Broadway, Los Angeles, Cal.
 RKO: (Atlanta, Ga.)
 RADIO-KEITH-ORPHEUM: Milwaukee.
 RADIO-KEITH-ORPHEUM: University Place, New Orleans, La. Vic Meyers, mgr.
 RKO: Omaha.
 RADIO-KEITH-ORPHEUM: Albany, N. Y. A. S. Rittenberg, district manager.
 RADIO-KEITH-ORPHEUM: St. Louis.
 RKO CIRCUIT: Market and Hyde Streets, San Francisco, Cal.
 RADIO-KEITH-ORPHEUM CIRCUIT: 1560 Broadway, New York City. Jules Levy, representative.
 RADIO-KEITH-ORPHEUM CIRCUIT: Philadelphia.
 RKO-MIDWEST CORPORATION: 301 Palace Theatre Bldg., Cincinnati, Ohio.
 RKO PENN. CORPORATION THEATRES: Sheridan Square Theatre, Pittsburgh, Pa.
 RKO AND SUBSIDIARY CORPORATIONS: State Lake Theatre Bldg., Chicago, Ill.
 RKO THEATRE CORPORATION: Des Moines.
 RKO THEATRES, INC.: Empress Theatre, Grand Rapids, Michigan.
 RAFUL, B.: Kenmore.
 RAKESTRAW, C. V.: Grand Theatre, Salem, Ohio.
 RALEIGH WYOMING MINING CO.: Beckley, W. Va.
 RAMSDALL BROTHERS: Granada Theatre, Malden, Mass.
 RAU, KARL: Maywood, Ill.
 READE ENTERPRISES, WALTER: 1531 Broadway, New York City. Walter McChesney and Charles Bryant, representatives.
 REDWOOD THEATRES, INC.: (Geo. Mann Circuit), 988 Market Street, San Francisco, Cal.
 (PUBLIC) REGAL THEATRES, INC.: (affiliated), Criterion Theatre Building, Oklahoma City, Okla.
 REGIONAL CHAIN THEATRES, INC.: M. Pouzner, 832 Park Sq. Bldg., Boston.
 REINECKE, MR. AND MRS. F. C.: Paramount Theatre, Akron, Ohio.
 REMIJAS, J.: Acadia Theatre, Chicago, Ill.
 REX AMUSEMENT CO.: 4530 Newberry Terrace, St. Louis, Mo. Oscar Lehr.
 RIALTO THEATRE CO.: Rialto Theatre, Detroit, Michigan. James C. Ritter.
 RICE, C. E.: Glasford, Ill.
 RICHARDS, R. C.: Bay Street, Louisiana, Miss. R. C. Richards, huyer.
 RIDDICK, C. N.: Pemberton, W. Va.
 RITZLER, A.: State Theatre, Lima, Ohio.
 RIVERS AND JUNGERT: Lewiston, Idaho.
 ROBBINS, RAYMOND: Belt, Montana.
 ROBERTSON, JAS. N.: Cinderella Theatre, Detroit, Michigan.
 ROBINS ENTERPRISES CO., THE: Dan or Ben Robins, Warren.
 ROBINSON, ARTHUR: Medbury Theatre, Detroit, Michigan.
 RODGERS, I. W.: Gem Theatre, Cairo, Ill.
 ROLAND, FRANK J.: Chillicothe, Ill.
 ROME THEATRES, J. LOUIS: 846 W. North Ave., Baltimore, Md.
 ROOD, KENNETH A.: Gibbs Theatre, Andover, Ohio.
 ROSEN BROTHERS: 337 Grand Street, Brooklyn, N. Y. Rosen Bros., rep.
 ROSENBLATT AND WELT: 630-9th Avenue, New York City. Leon Rosenblatt, representative.
 ROTH THEATRICAL ENTERPRISES, INC.: Park Theatre, Morristown, N. J. Mr. Hoffman, representative.
 RUBEN FREIS: Victoria, Texas.
 RUSSELL, GENE: Champaign, Ill.
 RUSSELL, TED: Matherville, Ill.
 RUTSHAUSER, E. AND P.: Mid City Theatre, Chicago, Ill.
 SAENGER THEATRES, INC.: (Public affiliation), New Orleans, La.
 SALKIN CIRCUIT: 1852-3rd Avenue, New York City. Irving Gerber and Salkin, representatives.
 SANOWSKY, I.: Venus Theatre, St. Louis, Mo.
 SCHAMBERGER THEATRES, J. L.: Auditorium Theatre, Howard and Franklin Streets, Baltimore, Md.
 SCHECK, PHILLIP: Grand Theatre, Baltimore, Md.
 SCHINE ENTERPRISES INCORPORATED: Gloversville, N. Y.
 SCHLOSSMAN, P. J.: Majestic Theatre, Muskegon, Michigan.
 SCHOENSTADT AND SONS, H.: 910 S. Michigan Avenue, Chicago, Ill.
 SCHIAM, P. C.: New Theatre, Kalamazoo, Michigan.
 SCHREIBER, ALEX: Oriole Theatre, Detroit, Michigan.
 SCHREIBER, MRS. NELL: St. Anthony, Idaho.
 SCHUCKERT, C. H.: Temple Theatre, Caro, Michigan.
 SCHULTE, WILLIAM J.: Algonac Theatre, Algonac, Michigan.
 SCHUMANN, DAVE L.: Film Exchange Building, Cleveland.
 SCHUSTER, M. CO., THE: Pearl Theatre, Lorain, Ohio.
 SCHWARTZ, A. G. AND J. A.: Park Theatre, Painesville, Ohio.
 SCHWARTZ, JACK: Park City Theatre, Bridgeport, Conn.
 SCHWARTZ AND LEVINE: 511 Williamson Building, Cleveland.
 SCHWARTZ THEATRES: 522 State Street, Brooklyn, N. Y. Charles Schwartz, representatives.
 SCOTT, M. L.: 124 S. Hanover Street, Lexington, Ky.
 SCOVILLE, FESSICK AND REIF: Film Exchange Building, Cleveland.

SCRIBANO, CARMELO: Garden Theatre, Chicago, Ill.
 SELIG, S.: Gem Theatre, Chicago, Ill.
 SELLORS, JOSS: Castle Theatre, Detroit, Michigan.
 SEMELROTH, MRS. PHILLIP: Dayton, Ohio.
 SHAFER, NICK: Family Theatre, Covington, Ky.
 SHARD, ELMER: Pela Amusement Co., Montgomery Amusement Co., and Pela Theatre Co., 1103 First National Bank Bldg., Cincinnati, Ohio.
 SHAUER, G. G.: Valparaiso, Ind.
 SHAVER, F. W.: Henry, Ill.
 SHEA, M. A.: 1560 Broadway, New York, N. Y.
 SHEA OPERATING CORPORATION: (Publix Theatres Corp.) Shea's Buffalo Theatre, Buffalo, N. Y.
 SHEA, M. A.: 1540 Broadway, New York City.
 SHERER, HAROLD: Louisville.
 SHIPOS, GUS: Middletown, Ohio.
 SHORT AND GREENLEE, Kamiah, Idaho.
 SHREFFLER, H. D.: Castamba Theatre, Shelby, Ohio.
 SHUSTERMAN THEATRES, AARON: Opera House Theatre, New Brunswick, N. J. Aaron Shusterman, representatives.
 SIGGEL, KRUL AND FERGUSON: Iris Theatre, Detroit, Michigan.
 SIMANSKY AND MILLER: 910 S. Michigan Avenue, Chicago, Ill.
 SIMONS AMUSEMENT COMPANY, W. A.: c/o W. A. Simons, Box 1590, Missoula, Montana.
 SKIRBOLL, W. N.: Film Exchange Building, Cleveland.
 SKOURAS BROTHERS ENTERPRISES: (Warner Bros.), Ambassador Building, St. Louis, Mo.
 SMALLEY'S THEATRE ENTERPRISES: Cooperstown, N. Y.
 SMITH AMUSEMENT COMPANY, THE: Lemotto Smith, Alliance.
 SMITH, GEORGE: Magna, Utah.
 SMITH AND HART, Auburn, Ind.
 SMITH, PHIL: 459 Park Square Building, Boston, Mass.
 SMOKELESS COAL CORP., C. C. D.: Glen White, W. Va.
 SMOOTS, HARRY V.: Lyric Theatre, Mt. Vernon, Ohio.
 SONDAY, M. M.: Richfield, Utah.
 SOUTH STATE THEATRES, INC.: Birmingham, Ala.
 SOUTHEAST COAL CO.: Seco, Ky.
 SOUTHEAST ARKANSAS AMUSEMENT CORPORATION: Amusu Theatre, Monticello, Arkansas. B. V. McLouzal, president.
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 Lake City.

DIRECTORS

I. H. Harris, Burley Theatre, Burley Idaho; Harry
 David, Capitol Theatre, Salt Lake City; Walter
 Mendenhall, Pinney Theatre, Boise, Idaho; Paul
 DeMordaunt, Mission Theatre, Blackfoot, Idaho;
 John J. Gillette, Strand Theatre, Tooele, Utah;
 B. Steck, Lyceum Theatre, Ogden, Utah; John
 Rugar, Egyptian Theatre, Park City, Utah.

Motion Picture Theatre Owners of
 Eastern Pennsylvania, Southern
 New Jersey and Delaware

301 North 13th Street
 Philadelphia, Pa.

PRESIDENT

LEWEN PIZOR, Bailey Building, Philadelphia, Pa.

VICE-PRESIDENTS

C. FLOYD HOPKINS, Harrisburg, Pa.
 L. J. CHAMBERLAIN, Shamokin, Pa.
 M. WAX, Philadelphia, Pa.

TREASURER

M. LESSY, Philadelphia, Pa.

(Continued on page 368)

ALABAMA

BIRMINGHAM (257,657)
 Strand: 1500. W. E.
 Alabama: 3000. W. E.
 Empire: 1000. W. E.
 Ritz: 1800. W. E.
 Trianon: 600. W. E.

MONTGOMERY (47,000)
 Paramount: 1492. W. E.
 Strand: 675. W. E.

MOBILE (66,800)
 Saenger: 1000. W. E.
 Lyric: 900. W. E.

ARIZONA

BISBEE (9,205)
 Lyric: 1000. W. E.

PHOENIX (42,100)
 Orpheum: 1200. W. E.
 Rialto: 650. W. E.
 Strand: 900. W. E.

TUCSON (20,292)
 Fox: 1300. W. E.
 Broadway: 1020. W. E.
 Rialto: 958. W. E.

ARKANSAS

HOT SPRINGS (11,695)
 Princess: 950. W. E.
 Central: 600. W. E.

LITTLE ROCK (75,900)
 Majestic: 1100. R. C. A.
 Capitol: 1200. W. E.
 Royal: 900. W. E.

PINE BLUFF (19,280)
 Saenger: 1500. W. E.

FT. SMITH (32,100)
 Joie: 750. W. E.
 New: 1000. W. E.

CALIFORNIA

BAKERSFIELD (18,638)
 California: 1014. W. E.
 Fox: 1700. W. E.
 Nile: 1096. W. E.
 Hippodrome: 860. W. E.

LONG BEACH (141,390)
 Imperial: 811. W. E.
 West Coast: 2038. W. E.
 Egyptian: 1080. W. E.
 Palace: 850. W. E.
 State: 1800. W. E.

LOS ANGELES (1,231,730)
 Criterion: 2000. W. E.
 Loew's State: 2242. W. E.
 Los Angeles: 2200. W. E.
 Paramount: 3347. W. E.
 Hillstreet: 2916. R. C. A.
 Orpheum: 2000. R. C. A.
 Downtown: 2500. W. E.
 United Artists: 2100. W. E.
 Palace: 1200. W. E.
 Million Dollar: 2145. W. E.
 Rialto: 950. W. E.
 Boulevard: 1600. W. E.
 Forum: 2000. W. E.
 Uptown: 1100. W. E.
 Wilshire: 2500. W. E.
 Belmont: 1200. W. E.
 Ritz: 1446. W. E.
 Westlake: 1949. W. E.
 Egyptian: 1771. W. E.
 Figueroa: 1600. W. E.
 Manchester: 1250. W. E.
 Adams: 1350. W. E.
 Mesa: 1442. W. E.
 Biltmore: 1250. W. E.
 California: 1900. W. E.
 Carmel: 1098. W. E.
 Stadium: 1200. W. E.

Golden Gate: 1454. W. E.
 Majestic: 1300. W. E.
 President: 850. W. E.
 Sunbeam: 1296. W. E.
 Hollywood: 2650. W. E.
 Carthay Circle: 1518. W. E.
 Graumans Chinese: 2028. W. E.
 Pantages: 2300. W. E.

PASADENA (58,400)
 Colorado: 1706. W. E.
 Pasadena: 1194. W. E.
 Strand: 900. W. E.
 Raymond: 2200. W. E.

SAN DIEGO (147,897)
 Fox: 1960. W. E.
 California: 2021. W. E.
 Orpheum: 1400. W. E.
 Cabrillo: 880. W. E.

ALAMEDA (32,400)
 Strand: 1500. W. E.

BERKELEY (67,800)
 West Coast: 1000. W. E.
 Campus: 1500. W. E.
 California: 1500. W. E.

FRESNO (60,200)
 State: 1245. W. E.
 Wilson: 1928. W. E.
 Warner: 2400. W. E.

OAKLAND (284,213)
 Oakland: 3800. W. E.
 T. & D.: 3796. W. E.
 Orpheum: 2700. R. C. A.
 Vitaphone: 1500. W. E.
 Grand Lake: 1800. W. E.

SAN FRANCISCO (625,974)
 Fox: 5000. W. E.
 Golden Gate: 2800. W. E.
 Warfield: 2600. W. E.
 California: 2500. W. E.
 Marion Davies: 1008. W. E.
 Orpheum: 2900. W. E.
 Paramount: 3000. W. E.
 Coliseum: 2400. W. E.
 Warner: 1200. W. E.
 El Capitan: 3000. W. E.
 Casino: 2000. W. E.
 Columbia: 2000. W. E.
 Embassy: 1200. W. E.
 Premier: 1468. R. C. A.
 St. Francis: 1600. W. E.
 Union Sq.: 1500. R. C. A.
 United Artists: 1465. R. C. A.
 New Mission: 3000. R. C. A.
 Rialto: 1600. W. E.
 Roosevelt: 1200. W. E.
 Haight: 1400. R. C. A.
 Harding: 1250. W. E.
 New Fillmore: 2200. R. C. A.
 Uptown: 1200. W. E.
 Alexandria: 1500. W. E.
 Alhambra: 1400. W. E.
 Royal: 1400. W. E.

SACRAMENTO (73,400)
 Capitol: 1103. W. E.
 Hippodrome: 1742. W. E.
 Senator: 2200. W. E.
 Alhambra: 1990. W. E.

STOCKTON (48,600)
 California: 2100. W. E.
 State: 1510. W. E.

SAN JOSE (44,200)
 California: 2200. W. E.
 Mission: 1200. W. E.
 American: 1400. W. E.

2000 KEY THEATRES

COLORADO

BOULDER (11,006)
 Curran: 712. W. E.
 Isis: 707. Deforest.

COLORADO SPRINGS (30,105)
 Paramount: 1363. W. E.
 America: 1000. W. E.
 Rialto: 964. W. E.

DENVER (287,644)
 America: 1586. W. E.
 Denver: 2512. W. E.
 Orpheum: 1650. R. C. A.
 Alladin: 1454. W. E.
 Tabor: 2269. R. C. A.
 Paramount: 2096. W. E.

PUEBLO (43,900)
 Colorado: 1326. W. E.
 Palm: 750. W. E.
 Rialto: 800. R. C. A.

TRINIDAD (10,906)
 Rialto: 379. Deforest.
 West: 1100. W. E.

CONNECTICUT

BRIDGEPORT (147,206)
 Cameo: 1415. W. E.
 Globe: 2792. W. E.
 Lyric: 2170. W. E.
 Majestic: 2198. W. E.
 Palace: 3048. W. E.

DANBURY (18,943)
 Capitol: 1497. W. E.
 Empress: 1385. W. E.
 Palace: 2000. W. E.

HARTFORD (163,849)
 Allyn: 2300. W. E.
 Princess: 788. W. E.
 Capitol: 3017. W. E.
 State: 4038. W. E.
 Palace: 2334. W. E.
 Regal: 946. W. E.
 Strand: 1489. W. E.
 Colonial: 1194. W. E.
 E. M. Loew: 1404. Deforest.

MERIDAN (36,600)
 Palace: 1610. W. E.
 Poli: 1605. W. E.
 Capitol: 794. R. C. A.

NEW BRITAIN (69,600)
 Capitol: 1445. W. E.
 Embassy: 1004. W. E.
 Strand: 2400. W. E.

NEW HAVEN (162,650)
 Bijou: 1627. W. E.
 College: N. L. W. E.
 Poli: 2005. W. E.
 Pequot: 1269. W. E.
 Paramount: 2373. W. E.
 Howard: 1164. W. E.
 Roger Sherman: 2076. W. E.

NEW LONDON (25,698)
 Capitol: 1756. W. E.
 Crown: 1083. W. E.
 Garde: 1603. W. E.

NORWALK (30,100)
 Empress: 1800. W. E.
 Palace: 858. W. E.
 Regent: 1003. W. E.

STAMFORD (40,800)
 Palace: 1946. W. E.
 Stamford: 1352. W. E.
 Strand: 1419. W. E.

WATERBURY (101,107)
 Palace: 2292. W. E.
 State: 2800. W. E.
 Strand: 1395. W. E.

DELAWARE

WILMINGTON (105,191)
 Aldine: 1819. W. E.
 Arcadia: 1394. W. E.
 Grand O. H.: 1387. W. E.
 Playhouse: 1400. Universal
 Queen: 1724. W. E.

FLORIDA

JACKSONVILLE (129,682)
 Arcade: 1000. W. E.
 Empress: 600. W. E.
 Florida: 3200. W. E.
 Imperial: 1000. W. E.
 Palace: 500. W. E.

MIAMI (110,025)
 Capitol: 2500. W. E.
 Fairfax: 1509. W. E.
 Hippodrome: 1000. W. E.
 Olympia: 2500. W. E.
 Paramount: 600. W. E.

TAMPA (100,910)
 Franklin: 853. W. E.
 Strand: 853. W. E.
 Tampa: 2000. W. E.
 Victory: 1550. W. E.
 Florida: N. L. W. E.

PENSACOLA (33,937)
 Saenger: 900. W. E.
 Isis: 600. W. E.

GEORGIA

ATLANTA (347,991)
 Capitol: 2100. W. E.
 Fox: 4462. W. E.
 Earlander: 200. W. E.
 Georgia: 2500. W. E.
 Grand: 1200. W. E.
 Paramount: 2700. W. E.

AUGUSTA (55,700)
 Imperial: 1400. W. E.
 Modjeska: 833. W. E.
 Rialto: 500. W. E.

COLUMBUS (45,000)
 Grand: 800. W. E.
 Paramount: 2800. W. E.
 Rialto: 625. W. E.

MACON (59,200)
 Capitol: 950. W. E.
 Rialto: 850. W. E.
 Ritz: 825. W. E.

SAVANNAH (96,400)
 Arcadia: 750. W. E.
 Bijou: 1211. W. E.
 Lucas: 1700. W. E.
 Odeon: 750. W. E.
 Savannah: 1320. W. E.

IDAHO

BOISE (21,393)
 Fox: 1500. R. C. A.
 Granada: 432. W. E.
 Strand: 900. W. E.

IDAHO FALLS (8064)
 Fox: 800. R. C. A.
 Paramount: 1200. W. E.

POCATELLO (15,001)
 Capitol: 480. Pacent.
 Orpheum: 1000. W. E.
 Strand: 500. W. E.

TWIN FALLS (8324)
 Idaho: 500. W. E.
 Orpheum: 1600. Cinophone.

ILLINOIS

AURORA (45,900)
 Tivoli: 200. W. E.

BLOOMINGTON (30,700)
Irwin: 1200. W. E.
Majestic: 1100. W. E.

CHAMPAIGN (15,873)
Orpheum: 1000. R. C. A.
Rialto: 800. W. E.
Virginia: 1900. R. C. A.

DANVILLE (37,600)
Fischer: 1000. W. E.
Palace: 1092. W. E.
Terrace: 1584. W. E.

DECATUR (55,000)
Bijou: 1050. W. E.
Empress: 947. W. E.
Lincoln: 1000. W. E.

ELGIN (34,000)
Crocker: 1560. W. E.
Rialto: 1600. W. E.

FREESPORT (19,669)
Lindo: 1202. W. E.
Patio: 2500. W. E.

GALESBURG (23,834)
Colonial: 500. Deforest.
Orpheum: 700. W. E.
West: 600. Deforest.

JOLIET (41,000)
Orpheum: 1000. W. E.
Princess: 900. W. E.
Rialto: 2268. W. E.

KANKAKEE (16,753)
Luna: 1000. W. E.
Majestic: 1400. W. E.

PEORIA (105,155)
Apollo: 800. W. E.
Madison: 1500. W. E.
Majestic: 1291. W. E.
Palace: 1500. W. E.
Rialto: 500. W. E.

QUINCY (39,200)
Belasco: 1100. Moviephone.
Orpheum: 1500. W. E.
Washington Sq.: 1800. W. E.

ROCKFORD (78,800)
Coronado: 1800. W. E.
Orpheum: 1000. W. E.
Palace: 1372. R. C. A.

WAUKEGAN (19,226)
Academy: 1250. W. E.
Genesee: 1500. W. E.

CHICAGO (3,373,753)
Chicago: 4000. W. E.
McVickers: 2500. W. E.
Oriental: 3500. W. E.
Palace: 2509. R. C. A.
Roosevelt: 1400. W. E.
State Lake: 3000. R. C. A.
United Artists: 1700. W. E.
Woods: 2000. W. E.
Rialto: 1500. W. E.
Norsshore: 3500. W. E.
Granada: 3000. W. E.
Uptown: 4500. W. E.
Riviera: 1800. W. E.
Gateway: 3000. W. E.
Sheridan: 3000. W. E.
Belmont: 3000. W. E.
Century: 2500. W. E.
Harding: 2800. W. E.
Congress: 2500. W. E.
Marbro: 5000. W. E.
Paradise: 3500. W. E.
Avalon: 2800. W. E.
Capitol: 2415. W. E.
Tivoli: 4000. W. E.
Tower: 2500. W. E.
Senate: 2500. W. E.
State: 2200. W. E.
Midwest: 1800. W. E.
Berwyn: 2000. W. E.
States: 2500. W. E.
Jeffery: 1900. W. E.
Nortown: 2050. W. E.
Monroe: 1000. W. E.
Howard: 1690. W. E.
Varsity: 1850. W. E.
Pantheon: 2400. W. E.
Center: 2800. W. E.
Belpark: 2000. W. E.
Portage Pk.: 1600. W. E.
Rivoli: 1500. W. E.
Commodore: 1000. W. E.
Terminal: 1500. W. E.
Buckingham: 1050. W. E.
Covent Garden: 2250. W. E.
Embassy: 1300. W. E.
Alamo: 1200. W. E.
Crystal: 1834. W. E.
Manor: 1500. W. E.
Mont Clare: 1200. W. E.
Tiffin: 2400. W. E.
Windsor: 1200. W. E.
Biltmore: 2000. W. E.
Crown: 1450. W. E.
Byrd: 1357. W. E.
West End: 1199. W. E.
Central Park: 2032. W. E.
American: 1226. R. C. A.
Broadway Strand: 1500. W. E.
Milo: 1000. W. E.

Marshall Sq.: 2000. R. C. A.
Atlantic: 1158. W. E.
Ramona: 1000. W. E.
Metropolitan: 1258. W. E.
Regal: 3500. W. E.
Oakland Sq.: 1405. W. E.
Colony: 1625. W. E.
Highland: 2000. W. E.
Peoples: 2400. W. E.
W. Englewood: 1400. W. E.
Picadilly: 2500. W. E.
Grove: 2100. W. E.
Maryland: 1500. W. E.
Englewood: 1300. R. C. A.
Highway: 1400. W. E.
Stratford: 2400. W. E.
Commercial: 1500. W. E.

ALTON (24,682)
Grand: 800. W. E.
Princess: 685. W. E.
Temple: 1100. Deforest.

BELLEVILLE (24,823)
Lincoln: 1500. W. E.
Ritz: 400. W. E.
Washington: 1000. W. E.
Rex: 300. R. C. A.

EAST ST LOUIS (72,300)
Majestic: 850. W. E.
Orpheum: 2000. W. E.
Avenue: 1000. Phototone.
Lyric: 2200. W. E.

SPRINGFIELD (64,700)
Lincoln: 800. W. E.
Majestic: 1000. R. C. A.
Orpheum: 2200. R. C. A.
Strand: 800. R. C. A.

MOLINE (30,734)
LeClaire: 1400. W. E.
Paradise: 800. Deforest.

ROCK ISLAND (41,000)
Fort Armstrong: 1700. W. E.
Spencer Sq.: 1000. W. E.

INDIANA

ANDERSON (29,767)
Paramount: 1500. W. E.
Riviera: 830. W. E.
State: 1500. W. E.

EVANSVILLE (103,151)
Grand: 1160. W. E.
Victory: 2300. W. E.
American: 800. W. E.

FT. WAYNE (115,121)
Emboyd: 3000. W. E.
Jefferson: 1200. W. E.
Palace: 1800. W. E.
Paramount: 2300. W. E.

INDIANAPOLIS (364,073)
Apollo: 1200. W. E.
Uptown: 1000. W. E.
Circle: 2900. W. E.
Ritz: 1068. W. E.
Indiana: 3133. W. E.
Walker: 1200. W. E.
Keiths: 2000. R. C. A.
Rivoli: 1250. W. E.
Lyric: 1892. W. E.
Grauada: 1000. W. E.
Palace: 2700. W. E.
Oriental: 1500. W. E.
Ohio: 1100. W. E.
Colonial: 1200. Deforest.
Fountain Sq.: 1500. W. E.

KOKOMO (38,000)
Indiana: 1000. W. E.
Isis: 500. Deforest.
Sipe: 1000. W. E.

LOGANSPOUT (21,626)
Logan: 1000. W. E.
Luna: 700. W. E.

MARION (23,747)
Indiana: 1285. W. E.
Paramount: 1400. W. E.

MUNCIE (44,700)
Rivoli: 1800. W. E.
Strand: 400. W. E.
Wysor Grand: 800. W. E.

RICHMOND (31,000)
Indiana: 850. R. C. A.
Ritz: 740. W. E.
Tivoli: 1600. W. E.

TERRE HAUTE (71,900)
Grand: 1132. W. E.
Indiana: 2018. W. E.
Liberty: 1200. W. E.

EAST CHICAGO (47,300)
Forsythe: 500. R. C. A.

ELKHART (24,277)
Bucklen: 900. W. E.
Warner: 2200. W. E.
Orpheum: 650. W. E.

GARY (80,800)
Palace: 2500. W. E.
Tivoli: 1800. W. E.
Grand: 500. Deforest

HAMMOND (52,300)
DeLuxe: 700. W. E.

Orpheum: 1000. W. E.
Paramount: 2000. W. E.
Parthenon: 1500. W. E.

SOUTH BEND (103,694)
Colfax: 2100. W. E.
Granada: 1800. R. C. A.
Orpheum: 2000. R. C. A.
Palace: 1000. R. C. A.
State: 1800. W. E.

IOWA

BURLINGTON (24,057)
Palace: 750. R. C. A.
Rialto: 700. W. E.
Iowa: 500. R. C. A.

CEDAR RAPIDS (53,100)
Iowa: 2000. W. E.
Palace: 400. W. E.
Paramount: 2500. W. E.
State: 1100. W. E.

DAVENPORT (52,649)
Capitol: 750. R. C. A.
Columbia: 1800. W. E.
Garden: 700. W. E.
Orpheum: N. L. R. C. A.

DES MOINES (142,469)
Des Moines: 1700. W. E.
Garden: 800. Royal.
Orpheum: 1800. R. C. A.
Paramount: 2000. W. E.
Strand: 1000. W. E.

DUBUQUE (41,600)
Ayon: 600. W. E.
Spensley: 1000. R. C. A.
Grand: 600. W. E.

FT. DODGE (19,347)
Iowa: 800. W. E.
Rialto: 800. W. E.
Strand: 500. W. E.

IOWA CITY (11,267)
Englert: 600. W. E.
Strand: 600. Deforest.

MARSHALLTOWN (15,731)
Capitol: 800. R. C. A.
Casino: 600. W. E.
Strand: 650. W. E.

MASON CITY (20,065)
Strand: 400. W. E.
Cecil: 1003. R. C. A.
Palace: 750. W. E.

OTTUMWA (23,003)
Capitol: 560. W. E.
Ottumwa: 560. W. E.
Rialto: 450. W. E.

WATERLOO (36,900)
Palace: 600. W. E.
Paramount: 2000. W. E.
Strand: 1100. W. E.

COUNCIL BLUFFS (40,900)
Broadway: 1300. W. E.
Strand: 500. W. E.
Liberty: 900. W. E.

SIoux CITY (78,000)
Capitol: N. L. W. E.
Iowa: 2000. W. E.
Orpheum: 2500. R. C. A.
Princess: 2000. W. E.

KANSAS

ATCHISON (12,630)
Orpheum: 784. W. E.
Royal: 692. W. E.

COFFEYVILLE (13,452)
Midland: 1000. W. E.
Tackett: 938. W. E.
Columbia: 500. R. C. A.

EMPORIA (11,273)
Granada: 1562. W. E.
Strand: 350. W. E.

HUTCHINSON (23,298)
De Luxe: 800. W. E.
Midland: 1272. W. E.
Royal: 450. W. E.
Strand: 550. W. E.

INDEPENDENCE (11,920)
Booth: 840. W. E.
Mainstreet: 443. R. C. A.

KANSAS CITY (122,327)
Electric: 1500. W. E.
Pershing: 790. W. E.
Granada: 1200. W. E.

LEAVENWORTH (16,912)
Lyceum: 750. R. C. A.
Orpheum: 900. W. E.

NEWTON (9781)
Regent: 700. W. E.
Star: 250. W. E.

PITTSBURG (18,052)
Colonial: 1151. W. E.
Grand: 700. W. E.
Midland: 914. W. E.

TOPEKA (59,500)
Grand: 800. W. E.
Jawhawk: 1596. W. E.
Novelty: 1200. W. E.

WICHITA (109,832)
Kansas: 500. Universal.
Miller: 2250. W. E.
Orpheum: 2100. W. E.
Palace: 1750. W. E.
Uptown: 2000. W. E.

KENTUCKY

LOUISVILLE (307,807)
Alamo: 1050. W. E.
Loew's State: 3500. W. E.
Uptown: 1100. W. E.
National: 2300. W. E.
Kentucky: 796. W. E.
Rialto: 3050. W. E.
Strand: 1800. W. E.
Mary Anderson: 1500. W. E.

ASHLAND (14,729)
Grand: 500. W. E.
Capitol: 900. W. E.

COVINGTON (58,500)
Liberty: 1000. R. C. A.
Wilson: 1021. R. C. A.

LExINGTON (47,500)
Ben Ali: 1400. W. E.
Kentucky: 1276. W. E.
State: 888. W. E.
Strand: 1150. W. E.

NEWPORT (29,317)
Hippodrome: 1980. W. E.
Rialto: 800. W. E.
Temple: 600. W. E.

PADUCAH (24,735)
Arcade: 1195. W. E.
Columbia: 1400. W. E.
Orpheum: 800. W. E.

LOUISIANA

BATON ROUGE (21,782)
Publix: 900. W. E.
Louisiana: 600. W. E.

NEW ORLEANS (455,792)
Loew's State: 3200. W. E.
Orpheum: 1500. W. E.
Saenger: 3200. W. E.
Strand: 1000. W. E.
Tudor: 700. W. E.
Globe: 600. W. E.

SHREVEPORT (65,400)
Majestic: 700. W. E.
Strand: 900. W. E.
Capitol: 700. W. E.

MAINE

BANGOR (25,978)
Bijou: 800. W. E.
Opera House: 1500. W. E.
Park: 900. W. E.

LEWISTON (35,500)
Empire: 1320. Deforest.
Strand: 2885. W. E.

PORTLAND (76,400)
Empire: 1200. W. E.
Maine: 900. W. E.
State: 2058. W. E.
Strand: 1000. W. E.
Keiths: 1834. W. E.

MARYLAND

BALTIMORE (801,741)
Broadway: 800. W. E.
Valencia: 1487. W. E.
Waverly: 750. Deforest.
Boulevard: 800. W. E.
Grand: 1150. W. E.
Hippodrome: 3000. W. E.
Auditorium: 1580. R. C. A.
Keiths: 2400. R. C. A.
Embassy: 1277. Cinephone.
Loew's Century: 3075. W. E.
Red Wing: 700. R. C. A.
Parkway: 1000. W. E.
Beljord: 1750. W. E.
Stanley: 3287. W. E.
State: 1600. W. E.
Metropolitan: 1500. W. E.
Palace: 1000. Deforest.
New: 1200. W. E.
Ritz: 900. W. E.
Rivoli: 1800. W. E.
McHenry: 800. W. E.
Hampden: 1060. W. E.
Bridge: 912. W. E.
Recent: 1400. W. E.
Pimlico: 999. W. E.

CUMBERLAND (34,400)
Liberty: 1136. W. E.
Maryland: 1400. Goodall.
Strand: 1400. R. C. A.

HAGERSTOWN (28,064)
Colonial: 1000. Pacent.
Maryland: 1601. W. E.
Academy: 600. W. E.

MASSACHUSETTS

BOSTON (783,451)
Beacon: 1000. W. E.
Fenway: 1500. W. E.

Keith Albee: 3237. W. E.
 B. F. Keith: 2907. R. C. A.
 Loew's State: 3700. W. E.
 Metropolitan: 4100. W. E.
 Modern: 800. W. E.
 Orpheum: 3100. W. E.
 Uptown: 2000. R. C. A.
 Wash. St. Olympia: 2500. W. E.
 Scollay Sq. Olympia: 1800.
 W. E.
 Globe: 1437. W. E.
 Capitol: 1749. W. E.
 Egyptian: 2054. W. E.
 Exeter St.: 1000. W. E.
 Fields Corner: 1800. W. E.
 Strand: 1819. W. E.
 Broadway: 1815. W. E.
 Strand: 1500. W. E.
 National: 3000. Deforest
 Jamaica: 1200. W. E.
 Dudley: 1200. W. E.
 Rivoli: 1500. W. E.
 Shawmut: 1400. W. E.
 Bowdoin Sq.: 1400. W. E.
 Lancaster: 1380. R. C. A.
 Central Sq.: 1100. W. E.
 Oriental: N. L. W. E.

BROCKTON (67,343)
 Brockton: 850. W. E.
 Colonial: 800. W. E.
 Rialto: 1000. W. E.
 Strand: 100. W. E.

CAMBRIDGE (113,650)
 Central Sq.: 1800. W. E.
 Harvard: 1200. W. E.
 University: 1800. W. E.

CHELSEA (48,200)
 Broadway: 1000. W. E.
 Olympia: 800. W. E.

EVERETT (42,500)
 Capitol: 1800. W. E.
 Park: 1000. W. E.
 Rialto: 800. W. E.

FALL RIVER (114,348)
 Bijou: 1400. W. E.
 Capitol: 1800. W. E.
 Durfee: 2500. W. E.
 Empire: 1300. W. E.

FITCHBURG (44,200)
 Fitchburg: 1750. R. C. A.
 Lyric: 992. R. C. A.
 Shea's: 818. W. E.

HAVERTHILL (49,232)
 Colonial: 1400. W. E.
 Paramount: 1800. W. E.
 Strand: 1346. Moviephone.

HOLYOKE (60,400)
 Strand: 1175. W. E.
 Suffolk: 981. Deforest.
 Victory: 2296. W. E.

LAWRENCE (93,500)
 Broadway: 1500. W. E.
 Capitol: 900. W. E.
 Modern: 1000. W. E.
 Palace: 2000. W. E.
 Victoria: 800. R. C. A.
 Warner: 2400. W. E.

LOWELL (100,300)
 Capitol: 900. W. E.
 Merrimac Sq.: 1400. W. E.
 Keiths: 1750. R. C. A.
 Strand: 1763. W. E.
 Victory: 977. W. E.

LYNN (102,327)
 Capitol: 1500. Deforest.
 Olympia: 1800. W. E.
 Paramount: N. L. W. E.
 Warner: 2300. W. E.

MALDEN (52,400)
 Granada: 2300. W. E.
 Mystic: 1200. W. E.
 Strand: 1600. W. E.

MEDFORD (49,700)
 Fellsway: 1000. W. E.
 Riverside: 1800. W. E.

NEW BEDFORD (112,804)
 Bayliss Sq.: 1150. Deforest.
 Capitol: 1400. W. E.
 Empire: 1700. W. E.
 New Bedford: 1400. W. E.
 Olympia: 2100. W. E.
 State: 1700. W. E.

NEWTON (54,700)
 Paramount: 1500. W. E.
 Regent: 800. W. E.

PITTSFIELD (48,100)
 Capitol: 1500. W. E.
 Colonial: 800. W. E.
 Palace: 1500. W. E.

QUINCY (63,000)
 Strand: 2000. W. E.
 Alhambra: 1600. W. E.

SALEM (42,900)
 Federal: 1800. W. E.
 Paramount: N. L. W. E.
 Plaza: 800. W. E.
 Salem: 1200. W. E.

SOMERVILLE (103,604)
 Ball Sq.: 1299. W. E.
 Capitol: 1766. W. E.
 Central Sq.: 1002. W. E.
 Teele Sq.: 1000. W. E.

SPRINGFIELD (153,153)
 Broadway: 2200. W. E.
 Capitol: N. L. W. E.
 Nelson: 1444. W. E.
 Paramount: 1200. W. E.
 Poli Palace: 2500. W. E.
 Bijou: 900. W. E.

TAUNTON (39,800)
 Park: 1600. W. E.
 Strand: 1200. R. C. A.

WALTHAM (35,700)
 Central: 800. W. E.
 Embassy: 1200. W. E.

WORCESTER (196,395)
 Capitol: 2000. W. E.
 Olympia: 1200. W. E.
 Plymouth: 1500. W. E.
 Poli Elm: 2478. W. E.
 Poli Palace: 3238. W. E.
 Warner: 1600. W. E.
 Regent: 1300. W. E.

MICHIGAN

ADRIAN (11,878)
 Crosswell: 1074. W. E.
 Family: 423. W. E.

BATTLE CREEK (43,500)
 Bijou: 1053. W. E.
 Post: 902. W. E.
 Regent: 965. W. E.
 Strand: 584. W. E.

BAY CITY (49,200)
 Columbus: 850. W. E.
 Bay: 776. W. E.
 Regent: 1300. W. E.
 Washington: 917. W. E.

DETROIT (1,564,397)
 Garden: 903. W. E.
 Majestic: 1651. W. E.
 Alhambra: 1472. W. E.
 Highland Pk.: 600. W. E.
 Linwood La Salle: 1498. W. E.
 Century: 1990. W. E.
 Ferry Field: 1325. W. E.
 Granada: 1750. W. E.
 Senate: 1200. W. E.
 Times Sq.: 1700. R. C. A.
 Ferndale: 995. W. E.
 Stratford: 987. R. C. A.
 Grande: 1837. R. C. A.
 Lincoln Sq.: 1850. W. E.
 Lancaster: 1200. R. C. A.
 Lasky: 998. W. E.
 Martha Washington: 1000.
 R. C. A.
 Farnum: 900. R. C. A.
 Temple: 1573. R. C. A.
 Palace No. 1: 1349. W. E.
 Strand: 1384. W. E.
 Rialto: 1334. W. E.
 Roosevelt: 1700. Humaphone.
 Rivola: 1010. W. E.
 De Luxe: 1500. W. E.
 Lakewood: 1270. W. E.
 Uptown: 1550. W. E.
 Avalon: 1922. W. E.
 Dexter: 1100. W. E.
 Adams: 1770. W. E.
 Cinderella: 1897. Deforest.
 Downtown: 2950. R. C. A.
 Fisher: 2975. W. E.
 Fox: 5500. W. E.
 Grand Riviera: 2800. W. E.
 Hollywood: 3436. W. E.
 Uptown: 3200. R. C. A.
 Madison: 1976. W. E.
 Michigan: 4038. W. E.
 Paramount: 3448. W. E.
 State: 3000. W. E.
 United Artist: 2070. W. E.
 Regent: 2253. W. E.
 Riviera Annex: 1800. W. E.
 Tuxedo: 1800. W. E.
 Oriole: 2200. W. E.
 Ramona: 2000. W. E.
 Great Lakes: 2000. R. C. A.
 Kramer: 1732. W. E.

FLINT (156,422)
 Capitol: 2200. W. E.
 Garden: 1000. W. E.
 Michigan: 1500. W. E.
 Palace: 1430. W. E.
 Regent: 1600. W. E.
 Savoy: 650. W. E.
 State: 1000. W. E.
 Strand: 940. W. E.

GRAND RAPIDS (168,234)
 Empress: 1800. W. E.
 Isis: 1177. W. E.
 Kent: 1090. W. E.
 Majestic: 1250. W. E.
 Regent: 1803. W. E.
 Stocking: 741. W. E.

Family: 600. Deforest.
 Wealthy: 578. Deforest.

IONIA (6,935)
 Ionia: 750. W. E.
 Orpheum: 260. R. C. A.
 Regent: 400. W. E.

JACKSON (59,700)
 Capitol: 1654. W. E.
 Family: 822. Deforest.
 Majestic: 1703. W. E.
 Michigan: 2000. W. E.
 Regent: 1000. W. E.
 Rex: 730. W. E.

KALAMAZOO (54,500)
 Capitol: 1090. W. E.
 Fuller: 1007. W. E.
 Regent: 817. W. E.
 State: 2000. W. E.

LANSING (73,200)
 Capitol: 756. W. E.
 Lansing: 750. W. E.
 Gladmere: 1500. W. E.
 Orpheum: 443. Deforest.
 Strand: 1825. W. E.

MUSKEGON (44,300)
 Majestic: 750. W. E.
 Michigan: 1847. W. E.
 Regent: 1000. W. E.
 Rialto: 500. W. E.
 Strand: 750. W. E.
 State: 1000. W. E.

PONTIAC (49,800)
 Oakland: 1500. W. E.
 Orpheum: 1200. W. E.
 Rialto: 920. W. E.
 State: 1300. W. E.
 Strand: 1175. W. E.

PT. HURON (30,700)
 Desmond: 1320. W. E.
 Family: 568. W. E.
 Majestic: 1375. W. E.

SAGINAW (73,300)
 Auditorium: 4000. W. E.
 Family: 354. Universal.
 Franklin: 1425. W. E.
 Mecca Palace: 798. W. E.
 Regent: 600. W. E.
 Strand: 829. W. E.
 Temple: 2196. W. E.
 Wolverine: 800. W. E.

MINNESOTA

DULUTH (101,417)
 Granada: 1000. W. E.
 Garric: 1000. W. E.
 Lyceum: 1300. W. E.
 Lyric: 1000. W. E.
 Orpheum: 1000. W. E.
 Doric: 400. W. E.

MINNEAPOLIS (464,750)
 Astor: 1200. W. E.
 Century: 1600. W. E.
 Hennepin-Orpheum: 2600.
 R. C. A.
 Lyric: 1500. W. E.
 Minnesota: 4200. W. E.
 State: 2750. W. E.
 Grand: 1000. W. E.
 Uptown: 980. W. E.
 Granada: 950. W. E.
 Pantages: 2000. W. E.
 Nakomis: 400. W. E.
 Rialto: 600. W. E.
 Loring: 600. W. E.
 New Arion: 650. W. E.
 Bijou: 1500. Vitatone.

ST. PAUL (271,418)
 Palace-Orpheum: 1400. R. C. A.
 Paramount: 2375. W. E.
 President: 1500. R. C. A.
 Riviera: 1100. W. E.
 Strand: 750. W. E.
 Tower: 1000. W. E.
 Park: 1000. W. E.
 Uptown: 1000. W. E.

MISSISSIPPI

COLUMBUS (10,501)
 Princess: 700. W. E.

JACKSON (22,817)
 Century: 700. W. E.
 Istrione: 400. W. E.
 Majestic: 800. W. E.

MERIDIAN (23,399)
 Temple: 850. W. E.

MISSOURI

COLUMBIA (10,392)
 Missouri: 1500. W. E.
 Hall: 1200. W. E.

ST. LOUIS (822,032)
 Ambassadeur: 3000. W. E.
 Fox: 4000. W. E.
 Grand O. H.: 2225. R. C. A.

Loew's State: 3673. W. E.
 Midtown: 2000. W. E.
 Missouri: 3558. W. E.
 New Grand Central: 1850. W. E.
 St. Louis: 3881. R. C. A.
 Capitol: 929. W. E.
 Lindell: 1745. W. E.
 Shenandoah: 1750. W. E.
 Granada: 2200. W. E.

JOPLIN (29,902)
 Fox: 1781. W. E.
 Hippodrome: 1296. W. E.

KANSAS CITY (392,640)
 Globe: 1750. W. E.
 Mainstreet: 2500. W. E.
 Midland: 3800. W. E.
 Newman: 1800. W. E.
 Pantages: 2090. W. E.
 Royal: 1200. W. E.
 Apollo: 1120. W. E.
 Isis: 1417. W. E.
 Plaza: 1950. W. E.
 Uptown: 2043. W. E.

ST. JOSEPH (78,400)
 Colonial: 536. Royaltone.
 Paramount: 1616. W. E.

SPRINGFIELD (50,600)
 Gillies: 1400. W. E.
 Paramount: 700. W. E.

MONTANA

ANACONDA (11,668)
 Bluebird: 750. W. E.

BILLINGS (15,100)
 Babcock: 1500. W. E.

BUTTE (43,100)
 Broadway: 1200. Phototone.
 Fox: 1550. W. E.
 Rialto: 1200. W. E.

GREAT FALLS (30,900)
 Liberty: 1680. W. E.
 Grand: 1000. W. E.
 Rainbow: 800. W. E.

HELENA (12,037)
 Antlers: 550. Pacent.
 Marlow: 1279. W. E.

MISSOULA (12,668)
 Rialto: 800. W. E.
 Fox: 1000. W. E.

NEBRASKA

GRAND ISLAND (13,947)
 Capitol: 1177. W. E.
 Majestic: 1000. W. E.

HASTINGS (11,647)
 Rivoli: 1000. W. E.
 Strand: 600. W. E.

LINCOLN (62,700)
 Capitol: 1500. Biophone.
 Colonial: 700. W. E.
 Lincoln: 1500. W. E.
 Orpheum: 1500. W. E.
 Rialto: 1200. W. E.
 Stuart: 400. W. E.

NORFOLK (8,634)
 Granada: 1600. W. E.
 Lyric: 350. W. E.

OMAHA (214,175)
 Orpheum: 2975. R. C. A.
 Paramount: 3000. W. E.
 State: 900. W. E.
 World: 2500. W. E.

NO. PLATTE (10,466)
 Fox: 1104. W. E.

NEVADA

RENO (12,016)
 Granada: 1500. W. E.
 Wigwam: 700. W. E.
 Majestic: 1000. W. E.

NEW HAMPSHIRE

MANCHESTER (84,000)
 Crown: 700. W. E.
 State: 1500. W. E.
 Vitaphone: 700. W. E.
 Palace: 1000. W. E.
 Star: 1400. W. E.
 Strand: 1000. W. E.

NASHUA (30,000)
 Colonial: 850. W. E.
 State: 1000. W. E.
 Tremont: 1000. W. E.

NEW JERSEY

ATLANTIC CITY (53,800)
 Capitol: 1200. Deforest.
 Colonial: 1200. Pacent.
 Earle: 2000. W. E.
 Embassy: 1000. W. E.
 Globe: 1400. Pacent.
 Stanley: 2200. W. E.
 Steel Pier: 2000. W. E.

Strand; 1088. Deforest.
Virginia; 1000. W. E.
Warner; 4200. W. E.
CAMDEN (117,172)
Grand; 1193. Pacent.
Lyric; 2145. W. E.
Stanley; 2200. W. E.
Towers; 1200. W. E.

TRENTON (122,610)
Capitol; 1978. W. E.
Lincoln; 2300. W. E.
Orpheum; 800. Deforest.
Stacey; 750. W. E.
State; 1500. R. C. A.
Trent; 998. R. C. A.

ASBURY PARK (12,400)
Lyric; 825. W. E.
Mayfair; 1800. W. E.
Ocean; 600. Pacent.
Paramount; N. L. W. E.
Rialto; 750. W. E.
St. James; 1825. W. E.
Savoy; 1100. R. C. A.

BAYONNE (91,000)
DeWitt; 2880. W. E.
Lyceum; 1000. R. C. A.
Strand; 1400. W. E.

EAST ORANGE (61,700)
Embassy; 2144. W. E.
Hollywood; 1674. Pacent.
Palace; 1200. W. E.
Strand; 1200. W. E.

ELIZABETH (114,551)
Liberty; 1800. W. E.
Regent; 2452. W. E.
Ritz; 2815. W. E.
Strand; 1000. W. E.
State; 1200. W. E.

HOBOKEN (68,166)
Fabian; 3036. W. E.
U. S.; 1107. W. E.

JERSEY CITY (316,914)
Central; 2069. Pacent.
Fulton; 1700. W. E.
Loew's; 5500. W. E.
National; 1294. W. E.
Ritz; 1491. Pacent.
Stanley; 4335. W. E.
State; 2500. W. E.
Tivoli; 1265. W. E.
Capitol; 1700. W. E.
Orpheum; 1200. W. E.
Rialto; 1000. W. E.
Apollo; 600. W. E.
Strand; 500. W. E.

KEARNEY (32,100)
Hudson; 1700. Pacent.
Regent; 1860. W. E.

MONTCLAIR (28,810)
Claridge; 1336. R. C. A.
Montclair; 1200. Pacent.
Wellmont; 2137. W. E.

NEWARK (441,170)
Branford; 3100. W. E.
Capitol; 1250. Pacent.
Mosque; 3281. W. E.
Newark; 1989. R. C. A.
Rialto; 1778. W. E.
Stanley; 1978. W. E.
Loew's State; 2600. W. E.
Terminal; 1700. W. E.
Bergen; 1000. Pacent.
Essex; 1500. Deforest.
Mindlin; 420. W. E.
Ritz; 1991. W. E.
West End; 1000. W. E.
Tivoli; 1954. W. E.
Rivoli; 2200. Pacent.
Mt. Prospect; 1100. R. C. A.
Regent; 1992. W. E.
Roosevelt; 1649. Pacent.
Orpheum; 1800. Phototone.
Palace; 2309. R. C. A.
Schuhersts; N. L. W. E.

NEW BRUNSWICK (38,900)
Rivoli; 1604. W. E.
Opera House; 1000. Pacent.
State; 2198. W. E.

PASSAIC (69,900)
Capitol; 3500. W. E.
Montauk; 2950. W. E.
Palace; 1000. W. E.
Rialto; 800. W. E.

PATERSON (138,267)
Fabian; 3285. W. E.
Garden; 1347. Pacent.
Lyceum; 1000. W. E.
Regent; 1993. W. E.
Rivoli; 1802. W. E.
U. S.; 1470. R. C. A.

PERTH AMBOY (48,100)
Crescent; 800. W. E.
Majestic; 2100. W. E.
Strand; 1200. W. E.

PLAINFIELD (32,500)
Liberty; 1200. W. E.

Oxford; 1700. W. E.
Strand; 1800. W. E.
UNION CITY (63,600)
Capitol; 2114. W. E.
Lincoln; 1822. W. E.
Roosevelt; 1858. Pacent.
Strand; 900. Pacent.
State; 1654. W. E.
Temple; 1000. Deforest.

NEW MEXICO

ALBUQUERQUE (15,157)
Kimo; 1300. W. E.
Mission; 2300. W. E.
Sunshine; 1200. W. E.

NEW YORK

ALBANY (127,358)
Grand; 1604. R. C. A.
Harmanus Hall; 2076. R. C. A.
Leland; 1400. W. E.
Madison; 1943. W. E.
Ritz; 1134. W. E.
Strand; 1943. W. E.

AMSTERDAM (35,600)
Regent; 1150. Pacent.
Rialto; 1400. W. E.
Strand; 1200. W. E.

KINGSTON (26,688)
Broadway; 1500. W. E.
Reade's Kingston; 1000. W. E.

NEWBURGH (30,400)
Academy; 1127. W. E.
Broadway; 1344. W. E.
Park; 1000. W. E.

POUGHKEEPSIE (35,000)
Bardavon; 1500. W. E.
Rialto; 1500. R. C. A.
Stratford; 1410. W. E.

SCHENECTADY (93,000)
New Strand; 1400. W. E.
Proctor's; 2738. R. C. A.
State; 2200. R. C. A.

TROY (72,300)
Lincoln; 976. W. E.
Troy; 1967. W. E.

UTICA (102,633)
Avon; 2000. W. E.
Colonial; 1200. W. E.
Utica; 2000. W. E.
Stanley; 2936. W. E.

WATERTOWN (33,100)
Avon; 1000. W. E.
Olympia; 1000. W. E.

ROME (26,341)
Capitol; 2200. W. E.
Strand; 1400. W. E.

AUBURN (35,677)
Jefferson; 1357. W. E.
Strand; 1725. W. E.

BINGHAMTON (72,900)
Binghamton; 1804. W. E.
Capitol; 2400. W. E.
Riviera; 1695. W. E.
Strand; 1200. W. E.

BUFFALO (172,913)
Buffalo; 3489. W. E.
Century; 3076. W. E.
Gt. Lakes; 3024. W. E.
Hippodrome; 2089. W. E.
Lafayette; 2999. W. E.
Elmwood; 1600. W. E.
Victoria; 1500. W. E.
Seneca; 1750. W. E.
Bailey; 1795. W. E.
Granada; 1746. W. E.
Kensington; 1366. W. E.
North Park; 1440. W. E.

ELMIRA (49,000)
Capitol; 1500. W. E.
Kenny's; 2362. W. E.
Majestic; 1255. W. E.
Strand; 1000. W. E.

GENEVA (14,648)
Geneva; 1900. R. C. A.
Regent; 1000. W. E.

ITHACA (17,004)
State; 1800. W. E.
Strand; 1500. W. E.

JAMESTOWN (44,300)
Palace; 1700. W. E.
Opera House; 1300. W. E.
Winter Garden; 1000. W. E.

NIAGARA FALLS (58,300)
Bellevue; 1535. R. C. A.
Cataract; 1434. W. E.
Strand; 2061. W. E.

ROCHESTER (325,019)
Eastman; 3500. R. C. A.
Capitol; 1500. W. E.
Palace; 3000. R. C. A.
Temple; 1496. R. C. A.
Picadilly; 2250. W. E.

Regent; 1600. W. E.
Rochester; 4000. W. E.
Strand; 1200. W. E.
Riviera; 1600. W. E.

SYRACUSE (209,277)
Eckel; 1452. W. E.
DeWitt; 1200. W. E.
Keith's; 2514. R. C. A.
State; 2908. W. E.
Riviera; 1000. W. E.
Rivoli; 1250. W. E.
Regent; 1000. W. E.
Paramount; 1500. W. E.

BROOKLYN (2,474,481)
Albee; 3000. R. C. A.
Fox; 4088. W. E.
Metropolitan; 3618. W. E.
Orpheum; 3500. R. C. A.
Paramount; 4126. W. E.
Strand; 2870. W. E.
Tivoli; 2500. Deforest.
Carlton; 1390. W. E.
Terminal; 1652. W. E.
New Atlantic; 1126. W. E.
Sanders; 1501. W. E.
Park; 1340. W. E.
Alpine; 2158. W. E.
Bay Ridge; 1796. W. E.
Dicker; 2000. R. C. A.
Fortway; 2328. W. E.
Albermarle; 2700. W. E.
Farragut; 1913. W. E.
Flatbush; 1695. R. C. A.
46th St.; 3500. W. E.
Kings; 3609. W. E.
Marine; 2143. W. E.
Parkside; 600. W. E.
Patio; 2609. W. E.
Rialto; 1552. R. C. A.
Avalon; 2030. W. E.
Kingsway; 1792. W. E.
Leader; 1200. W. E.
Manor; 1780. W. E.
Mayfair; 1795. W. E.
Midwood; 1196. W. E.
Sheepshead; 1894. W. E.
Beverly; 1644. W. E.
Boro Park; 2391. W. E.
Walker; 2312. W. E.
Benson; 1317. W. E.
Marlboro; 2253. W. E.
Oriental; 2753. W. E.
Coney Island; 2500. W. E.
Tilyou; 2218. R. C. A.
Bedford; 1908. W. E.
Brevoort; 2039. W. E.
Kameo; 1465. W. E.
Savoy; 1236. W. E.
Congress; 2223. W. E.
Riviera; 2198. W. E.
Commodore; 1333. W. E.
Republic; 2698. W. E.
Alha; 1681. W. E.
Broadway; 2088. W. E.
Folly; 1937. W. E.
Kismet; 1303. W. E.
State; 1178. W. E.
Belvedere; 850. R. C. A.
Glenwood; 1300. W. E.
Oasis; 1858. W. E.
Parthenon; 1600. W. E.
Ridgewood; 2150. W. E.
Gates; 2868. W. E.
Alhambra; 1661. W. E.
Colonial; 2250. W. E.
DeKalb; 2242. W. E.
Capitol; 1900. W. E.
Ambassador; 2046. W. E.
Biltmore; 1717. W. E.
Carroll; 1863. W. E.
Kinema; 1206. W. E.
Palace; 1648. W. E.
Premier; 3000. W. E.
Stadium; 1879. W. E.
Stone; 1528. W. E.
Stratford; 1710. W. E.
Supreme; 1727. W. E.
Emhassy; 1448. W. E.
Warwick; 1,200. W. E.
Messerole; 2006. W. E.
Madison; 2771. R. C. A.
Pitkin; 2817. W. E.
Garden; 1125. W. E.
Keith's; N. L. N. L.
Lefferts; 1596. W. E.
Richmond Hill; 2232. R. C. A.

ALBANY (127,358)
Grand; 1604. R. C. A.
Harmanus Hall; 2076. R. C. A.
Leland; 1400. W. E.
Madison; 1943. W. E.
Ritz; 1134. W. E.
Strand; 1943. W. E.

AMSTERDAM (35,600)
Regent; 1150. Pacent.
Rialto; 1400. W. E.
Strand; 1200. W. E.

KINGSTON (26,688)
Broadway; 1500. W. E.
Reade's Kingston; 1000. W. E.

NEWBURGH (30,400)
Academy; 1127. W. E.
Broadway; 1344. W. E.
Park; 1000. W. E.

POUGHKEEPSIE (35,000)
Bardavon; 1500. W. E.
Rialto; 1500. R. C. A.
Stratford; 1410. W. E.

Keith's New Rochelle; 2701.
R. C. A.
YONKERS (135,123)
Proctor's; 2030. R. C. A.
Strand; 1344. W. E.
Yonkers; 3000. W. E.

NEW YORK (6,958,792)
86th St.; 1400. W. E.
Canal; 2500. W. E.
Delancey; 1788. W. E.
Ave. B; 1800. W. E.
Commodore; 2500. W. E.
42nd St.; 2358. W. E.
Sheridan; 2500. W. E.
New York; 1633. W. E.
Circle; 1400. W. E.
116th St.; 1800. W. E.
7th Ave.; 2000. W. E.
Rio; 2600. W. E.
Boston Road; 1697. Roy. Am.
Fleetwood; 1700. W. E.
Inwood; 1893. W. E.
Victory; 1756. W. E.
Freeman; 1640. W. E.
Lexington; 3559. W. E.
Apollo; 2000. W. E.
Clinton; 1294. W. E.
Palestine; 1800. W. E.
Hollywood; 1400. W. E.
Academy of Music; 3600.
W. E.

14th St.; 1400. W. E.
Jefferson; 2893. R. C. A.
Plaza; 510. W. E.
Monroe; 2200. W. E.
79th St.; 1022. W. E.
Park Lane; 2500. W. E.
Star; 2296. W. E.
Grand O. H.; 2200. Deforest.
23rd St.; 1500. R. C. A.
Greeley; 1901. W. E.
Arena; 953. W. E.
Astor; 1441. W. E.
Cameo; 600. R. C. A.
Capitol; 5000. W. E.
Emhassy; 598. W. E.
Gaety; 832. W. E.
Globe; 1416. W. E.
Hippodrome; 5000. W. E.
Hollywood; 1800. W. E.
Paramount; 4000. W. E.
Rialto; 1960. W. E.
Rivoli; 2122. W. E.
Roxy; 6200. W. E.
State; 3500. W. E.
Strand; 2989. W. E.
Warners; 1286. W. E.
Cosmo; 1420. W. E.
Tivoli; 1400. R. C. A.
Central Pk.; 1800. W. E.
Harlem Grand; 1485. W. E.
Proctor's 125th St.; 1681.
R. C. A.

Adelphia; 1039. W. E.
81st St.; 1621. R. C. A.
83rd St.; 2633. W. E.
Stoddard; 1475. W. E.
Beacon; 2673. W. E.
Jap. Gardens; 1036. W. E.
Manhattan; 895. W. E.
Nemo; 900. W. E.
Olympia; 1279. W. E.
Riverside; 1858. R. C. A.
Symphony; 1411. W. E.
San Jose; 978. W. E.
Mt. Morris; 1200. W. E.
Regent; 1845. R. C. A.
Harlem O. II.; 1734. W. E.
Victoria; 2345. W. E.
Lafayette; 1245. W. E.
Bunny; 702. Biophone.
Claremont; 1104. Biophone.
Gotham; 2600. Biophone.
Audubon; 2571. W. E.
Gem; 594. W. E.
Marble Hill; 1638. W. E.
Willis; 2400. W. E.
National; 2333. W. E.
Royal; 2196. R. C. A.
Burland; 1896. W. E.
Congress; 1800. W. E.
Empire; 1660. W. E.
Franklin; 3041. R. C. A.
Boulevard; 1975. W. E.
Oxford; 1950. W. E.
Park Plaza; 1962. W. E.
Avalon; 1400. W. E.
Belmonte; 1432. W. E.
Castle Hill; 1454. W. E.
Daly; 1460. W. E.
Elsmere; 1500. W. E.
Fairmont; 2504. W. E.
Interboro; 1450. W. E.
Rosedale; 1285. W. E.
Ward; 1831. W. E.
Crotona; 2210. W. E.

FLUSHING (35,000)
Flushing; 2967. R. C. A.
Prospect; 2249. W. E.
Roosevelt; 1758. W. E.

MT. VERNON (51,900)
Embassy; 800. W. E.
Gramaton; 2388. W. E.
Mt. Vernon; 1734. R. C. A.

NEW ROCHELLE (45,800)
Low's New Rochelle; 2044.
W. E.

Ogden: 1379. W. E.
Burnside: 2178. W. E.
Fordham: 2422. R. C. A.
Grand: 2430. W. E.
Kingsbridge: 1115. W. E.
U. S.: 1579. W. E.
Valentine: 1224. W. E.
Allerton: 1232. W. E.
Burke: 1078. W. E.
Laconia: 1160. W. E.
Mosholu: 911. W. E.
Tuxedo: 1716. W. E.
Wakefield: 1330. W. E.
Chester: 2341. R. C. A.
Little Carnegie: 409. R. C. A.
Paradise: 3840. W. E.
Selwyn: 1067. W. E.
167th Street: 2321. W. E.
175 Street: 3441. W. E.
Proctor's 86th St.: 2500. W. E.
Loew's Orpheum: 2000. W. E.

ASTORIA (LONG IS. CITY)

(182,000)
Astoria: 2753. W. E.
Broadway: 1295. W. E.
Crescent: 1903. W. E.
Grand: 2175. W. E.

BAYSHORE (10,420)
Regent: 800. R. C. A.
Bayshore: 2000. W. E.

CORONA (52,250)

Corona: 1228. W. E.
Granada: 1766. W. E.
Plaza: 1500. W. E.

FAR ROCKAWAY (32,800)
Columbia: 1335. R. C. A.
Strand: 1781. R. C. A.

FOREST HILLS (15,400)
Forest Hill: 893. W. E.

FREEPORT (15,467)
Freeport: 1826. W. E.
Grove: 1938. W. E.

GLEN COVE (11,430)
Cove: 1658. W. E.

GREAT NECK (4,010)
Playhouse: 1169. W. E.

HEMPSTEAD (12,650)
Hempstead: 1627. W. E.
Rivoli: 1992. W. E.

HUNTINGTON (7,960)
Huntington: 1200. W. E.

JACKSON HEIGHTS (21,000)
Boulevard: 1839. W. E.
Jackson: 1404. W. E.

JAMAICA (130,750)
Jamaica: 1790. W. E.
Hillside: 2584. W. E.
Merrick: 2490. W. E.
Savoy: 1893. W. E.
Valencia: 3544. W. E.

LONG BEACH (18,200)
Castle: 1400. W. E.
Lido: 600. W. E.

LYNBROOK (11,993)
Lynbrook: 1749. W. E.

PATCHOGUE (6,860)
Patchogue: 2000. R. C. A.

PT. WASHINGTON (12,890)
Beacon: 1501. W. E.

QUEENS VILLAGE (13,400)
Queens: 2200. W. E.

RICHMOND HILL (93,550)
Garden: 1125. W. E.
Lefferts: 1586. W. E.
Richmond Hill: 2232. R. C. A.

WOODSIDE (32,500)
Sunnyside: 2030. W. E.
Woodside: 1800. W. E.

OZONE PARK
Cross Bay 1425. W. E.

WOODHAVEN (112,950)
Roosevelt: 1450. W. E.

PORT RICHMOND, S. I. (19,000)
Ritz: 2126. W. E.

ST. GEORGE (29,300)
St. George: 2856. W. E.

NORTH CAROLINA

ASHVILLE (28,504)
Imperial: 1160. W. E.
Plaza: 1320. W. E.
Strand: 350. W. E.

CHARLOTTE (54,600)
Alhambra: 750. W. E.
Broadway: 1400. W. E.
Carolina: 1500. W. E.

DURHAM (43,900)
Carolina: 1800. W. E.
Rialto: 750. W. E.

GREENBORO (48,700)
Carolina: 2400. W. E.
Imperial: 700. W. E.
National: 1800. W. E.

RALEIGH (31,000)
Capitol: 500. Roy. Amp.
Palace: 900. W. E.
State: 1200. W. E.

WILMINGTON (37,700)
Bijou: 600. Deforest.
Carolina: 1000. R. C. A.
Royal: 800. R. C. A.

WINSTON-SALEM (71,800)
Carolina: 2500. W. E.
Colonial: 800. W. E.
State: 1500. W. E.

NORTH DAKOTA

FARGO (21,961)
Fargo: 1000. W. E.
Garrison: 700. W. E.
State: 1000. W. E.

GRAND FORKS (14,010)
Orpheum: 600. R. C. A.
Paramount: 500. W. E.
Strand: 650. W. E.

OHIO

CHILLICOTHE (15,831)
Sherman: 750. W. E.
Majestic: 600. W. E.

CINCINNATI (449,331)
Keith Albee: 3600. W. E.
Capitol: 2000. W. E.

Family: 1140. R. C. A.
Keats: 1500. W. E.
Lyric: 1400. W. E.
Strand: 1300. W. E.
Orpheum: 1200. W. E.

COLUMBUS (289,056)
B'way: 1000. W. E.
Grand: 1000. W. E.
Keiths Palace: 3016. W. E.
Broad: 2000. W. E.
Loew's Ohio: 2500. W. E.
Majestic: 1000. R. C. A.
State: 1600. W. E.

DAYTON (200,768)
Colonial: 1800. W. E.
Keiths: 2000. W. E.
Loews: 2500. W. E.
Strand: 1500. W. E.
State: 850. W. E.

HAMILTON (42,800)
Palace: 500. W. E.
Paramount: 1600. W. E.

MARIETTA (15,140)
Auditorium: 400. W. E.
Hippodrome: 1160. R. C. A.

MIDDLETOWN (23,594)
Gordon: 666. R. C. A.
Paramount: 1500. W. E.
Strand: 600. W. E.

NEWARK (26,718)
Auditorium: 1200. Bristol.

Midland: 1200. W. E.
PORTSMOUTH (39,800)
Columbia: 1000. W. E.
Leroy: 775. W. E.
Lyric: 650. W. E.
Fairbanks: 1300. W. E.

SPRINGFIELD (70,200)
Regent: 1300. W. E.
State: 800. W. E.

ZANESVILLE (30,640)
Liberty: 1200. W. E.
Quimby: 650. W. E.
Welier: 1300. W. E.

AKRON (256,353)
Colonial: 1600. W. E.
Palace: 2000. R. C. A.
Loew's: 2500. W. E.

Orpheum: 980. W. E.
Strand: 1180. W. E.
Norka: 700. R. C. A.
Rialto: 900. R. C. A.

CANTON (105,524)
Alhambra: 900. W. E.
Loews: 3000. W. E.
Palace: 1892. W. E.
Lyceum: 1500. W. E.

CLEVELAND (901,402)
Allen: 2900. W. E.
Cameo: 1160. W. E.
Hippodrome: 3861. W. E.
Palace: 3150. R. C. A.
Mall: 1350. W. E.
State: 3500. W. E.
Stillman: 1872. W. E.
Alhambra: 1600. W. E.

Circle: 1890. W. E.
Keiths 105th St.: 2647. R. C. A.
Park: 3400. W. E.
Liberty: 1400. W. E.
Doan: 1320. W. E.
Uptown: 3200. W. E.
Olympia: 1600. W. E.
New B'way: 1435. W. E.
Broadvue: 2100. W. E.
Lyceum: 1800. Wonderphone.
Granada: 2190. W. E.
Variety: 1600. Deforest.
Hilliard Sq.: 1500. W. E.
Lincoln: 940. W. E.

E. LIVERPOOL (21,411)
American: 500. W. E.
Ceramic: 1200. W. E.
State: 600. W. E.

ELYRIA (20,474)
Capitol: 900. W. E.
Dreamland: 460. R. C. A.
Rivoli: 440. W. E.

LIMA (47,700)
Ohio: 1800. W. E.
Sigma: 950. W. E.
State: 1000. W. E.

LORAIN (43,100)
Palace: 1850. W. E.
Tivoli: 675. R. C. A.

MANSFIELD (32,500)
Majestic: 950. Pacent.
Ohio: 780. W. E.
Ritz: 400. R. C. A.

MARION (27,891)
Marion: 685. W. E.
Palace: 1540. W. E.

STEUBENVILLE (32,600)
Capitol: 2000. W. E.
Grand: 1000. Deforest.

TOLEDO (290,787)
Cameo: 1642. W. E.
Palace: 1400. R. C. A.
Paramount: 3500. W. E.
Rivoli: 2700. R. C. A.
Valentine: 1300. W. E.
World: 1740. W. E.
State: 1950. W. E.

WARREN (36,100)
Ohio: 750. W. E.
Robbins: 1340. W. E.

YOUNGSTOWN (170,004)
Dome: 999. W. E.
Keith Albee: 2200. R. C. A.
Paramount: 1505. W. E.
State: 2200. W. E.
Park: 1450. W. E.

OKLAHOMA

ENID (16,576)
Aztec: 1200. W. E.
Criterion: 400. W. E.

OKLAHOMA CITY (182,845)
Circle: 964. W. E.
Empress: 985. W. E.
Liberty: 1300. W. E.
Midwest: 1600. W. E.
Warners: 1950. W. E.

OKMULGEE (17,430)
Hippodrome: 1500. W. E.
Orpheum: 1250. W. E.

TULSA (141,281)
Main Street: 800. W. E.
Majestic: 570. W. E.
Orpheum: 1400. W. E.
Rialto: 1250. W. E.
Ritz: 2000. W. E.

OREGON

ASTORIA (14,027)
Astoria: 850. W. E.
Liberty: 700. W. E.

CORVALLIS (5,752)
Majestic: 658. W. E.
Whiteside: 1100. W. E.

EUGENE (10,593)
McDonald: 800. W. E.
Rex: 600. W. E.

PORTLAND (229,122)
B'way: 1800. W. E.
United Artists: 962. W. E.
Paramount: 3400. W. E.
Oriental: 2040. W. E.

SALEM (17,679)
Capitol: 1000. W. E.
Elsimore: 1400. Phototone.

PENNSYLVANIA

ALTOONA (67,000)
Capitol: 800. R. C. A.

Mischler: 1293. W. E.
Olympic: 1000. R. C. A.
State: 2600. W. E.
Strand: 1500. W. E.

BUTLER (23,778)
Butler: 1700. W. E.
Capitol: 500. W. E.
Harris Majestic: 600. W. E.

ERIE (115,875)
Columbia: 800. R. C. A.
Perry: 800. Pacent.
Strand: 1250. W. E.
Colonial: 400. W. E.

McKEESPORT (49,500)
Harris: 1980. W. E.
Memorial: 2066. W. E.
Victor: 500. W. E.
Capitol: 500. W. E.

JOHNSTOWN (72,700)
Cambria: 800. W. E.
Majestic: 800. R. C. A.

NEW CASTLE (50,700)
Penn: 800. W. E.
Regent: 600. Pacent.
Victor: 500. W. E.
Capitol: 750. W. E.

PITTSBURGH (669,631)
Aldine: 1800. W. E.
Davis: 1000. W. E.
Fulton: 3000. W. E.
Harris: 1000. R. C. A.
Penn: 3500. W. E.
Stanley: 4500. W. E.
Warner: 2200. W. E.
Cameraphone: 600. W. E.
Enright: 3300. W. E.
Sheridan Sq.: 2200. R. C. A.
Schenley: 1200. W. E.

WILKINSBURG (24,403)
Rowland: 400. W. E.
Regal: 500. R. C. A.

ALLENTOWN (94,600)
Colonial: 1968. R. C. A.
Embassy: 1050. W. E.
Rialto: 1910. W. E.
State: 1419. W. E.
Strand: 1000. W. E.

BETHLEHEM (64,400)
College: 1400. W. E.
Colonial: 1500. W. E.
Globe: 1600. W. E.
Palace: 1000. W. E.

CHESTER (70,400)
Stanley: 2344. W. E.
State: 1121. W. E.
Washington: 1576. W. E.
Wm. Penn: 1000. W. E.

EASTON (37,400)
Embassy: 1114. W. E.
Seville: 1800. W. E.
State: 1824. R. C. A.
Third St.: 900. W. E.
Strand: 700. W. E.

HARRISBURG (84,600)
Colonial: 1176. W. E.
Regent: 1600. W. E.
State: 2074. R. C. A.
Victoria: 1798. W. E.

HAZLETON (36,800)
Capitol: 2344. W. E.
Grand: 891. W. E.

LANCASTER (57,100)
Capitol: 1600. W. E.
Colonial: 1500. R. C. A.
Grand: 990. W. E.
Hamilton: 1100. Pacent.

NORRISTOWN (35,300)
Garrison: 850. W. E.
Grand: 900. W. E.
Norris: 2500. W. E.

PHILADELPHIA (1,961,458)
Arcadia: 650. W. E.
Boyd: 2338. W. E.
Earle: 2700. W. E.
Fox: 2457. W. E.
Keiths: 1600. W. E.

Mastbaum: 4692. W. E.
Karlton: 1066. W. E.
Palace: 1100. W. E.
Stanley: 3013. W. E.
Stanton: 1500. W. E.
Victoria: 917. W. E.
Alhambra: 1699. W. E.
Rexy: 2051. W. E.
Royal: 1100. W. E.
Broadway: 2183. W. E.
Astor: 1391. W. E.
Grand O. H.: 3000. R. C. A.
Park: 1657. W. E.
Uptown: 2146. W. E.
Fairmont: 1295. W. E.
Alleghany: 2856. W. E.

TENNESSEE

Kent: 1900. W. E.
 Circle: 2991. W. E.
 Forum: 1777. W. E.
 Frankford: 1600. W. E.
 Roosevelt: 2000. W. E.
 Carman: 2000. W. E.
 Colonial: 2552. W. E.
 Germantown: 1190. R. C. A.
 Orpheum: 1683. W. E.
 Erlen: 1500. W. E.
 Logan: 1920. W. E.
 Rockland: 758. W. E.
 Colney: 1985. W. E.
 Oxford: 1600. Deforest.
 Nixon: 1870. W. E.
 State: 3030. W. E.
 Cross Keys: 2000. W. E.
 Imperial: 1500. W. E.
 69th St.: 1796. W. E.
 Tower: 3300. W. E.
 Benn: 1345. W. E.
 Parker: 2050. W. E.

READING (110,289)
 Arcadia: 600. W. E.
 Astor: 2478. W. E.
 Capitol: 2093. W. E.
 Colonial: 1800. W. E.
 Embassy: 3000. W. E.
 State: 1228. W. E.

SCRANTON (143,428)
 Capitol: 1794. W. E.
 Ritz: 1720. W. E.
 Riviera: 1015. W. E.
 State: 920. W. E.
 Strand: 1542. W. E.
 West Side: 1975. W. E.

SHENANDOAH (24,726)
 Capitol: 500. W. E.
 Strand: 856. W. E.

WILKES BARRE (78,300)
 Capitol: 2009. W. E.
 Irving: 1553. W. E.
 Orpheum: 848. W. E.
 Penn: 1953. W. E.
 Savoy: 1100. W. E.

WILLIAMSPORT (43,100)
 Capitol: 2421. W. E.
 Keystone: 1400. W. E.
 Majestic: 1200. W. E.
 Park: 1400. W. E.
 Rialto: 1230. W. E.

YORK (49,400)
 Capitol: 1024. W. E.
 Rialto: 800. W. E.
 Strand: 1327. W. E.
 York: 1200. W. E.

RHODE ISLAND

NEWPORT (31,374)
 Colonial: 1200. W. E.
 Opera House: 975. W. E.
 Paramount: 1500. W. E.

PAWTUCKET (71,000)
 Capitol: 1500. W. E.
 Imperial: 1100. W. E.
 Leroy: 2500. W. E.
 Music Hall: 1600. Pacent.
 Strand: 1900. W. E.

PROVIDENCE (251,029)
 Albee: 2314. R. C. A.
 Fays: 1938. W. E.
 Loews State: 2500. W. E.
 Majestic: 2262. W. E.
 Victory: 1619. R. C. A.
 Rialto: 1442. W. E.
 Strand: 1552. W. E.
 Uptown: 1472. W. E.

WOONSOCKET (51,100)
 Bijou: 1500. Royal Amp.
 Lourier: 1000. Royal Amp.
 Rialto: 900. W. E.
 Stadium: 800. W. E.

SOUTH CAROLINA

CHARLESTON (74,100)
 Garden: 900. Deforest
 Gloria: 1800. W. E.

COLUMBIA (41,800)
 Imperial: 750. W. E.
 Ritz: 675. W. E.

GREENVILLE (23,127)
 Carolina: 500. W. E.
 Egyptian: 500. W. E.

SPARTANBURG (22,638)
 Montgomery: 1000. W. E.
 Strand: 600. W. E.

SOUTH DAKOTA

ABERDEEN (14,537)
 Capitol: 600. W. E.
 Orpheum: 650. W. E.

SIOUX FALLS (31,200)
 Orpheum: 900. W. E.
 State: 1000. W. E.

MEMPHIS (252,049)

Palace: 2600. W. E.
 State: 3000. W. E.
 Orpheum: 2000. R. C. A.
 Palace: 1100. W. E.
 Pantages: 1750. W. E.
 Strand: 1200. W. E.
 Warner: 2300. W. E.

JACKSON (18,860)
 Lyric: 750. W. E.
 State: 750. W. E.
 Gem: 700. Phototone.

CHATTANOOGA (119,339)
 American: 1000. W. E.
 Rialto: 800. W. E.
 State: 900. W. E.
 Tivoli: 2400. W. E.

KNOXVILLE (105,797)
 Majestic: 1200. W. E.
 Ritz: 400. W. E.
 Gem: 800. R. C. A.
 Riviera: 1000. W. E.
 Strand: 1100. W. E.
 Tennessee: 1500. W. E.

NASHVILLE (153,153)
 Belmont: 1500. W. E.
 Bijou: 1800. W. E.
 5th Ave.: 500. W. E.
 Knickerbocker: 1100. W. E.
 Paramount: 2000. W. E.
 Princess: 1200. W. E.
 Vendome: 1500. W. E.

TEXAS

AMARILLO (15,494)
 Deandi: 1050. W. E.
 Fair: 1250. W. E.
 Mission: 900. W. E.
 Rialto: 750. W. E.

AUSTIN (38,200)
 Hancock: 1092. W. E.
 Majestic: 1200. W. E.
 Queen: 921. W. E.

BEAUMONT (52,500)
 Jefferson: 1903. W. E.
 Liberty: 958. W. E.

DALLAS (260,397)
 Capitol: 1034. W. E.
 Majestic: 2774. W. E.
 Melba: 1806. W. E.
 Old Mill: 1357. W. E.
 Palace: 2500. W. E.
 Ritz: 920. W. E.

EL PASO (101,975)
 Alameda: 500. Deforest.
 Colon: 750. W. E.
 Ellaney: 885. W. E.
 Palace: 900. W. E.
 Plaza: 2274. W. E.
 Texas Grand: 1200. W. E.
 Wigwam: 700. W. E.

FT. WORTH (160,892)
 Hollywood: 1700. W. E.
 Liberty: 1558. W. E.
 Majestic: 1450. W. E.
 Palace: 1540. W. E.
 Worth: 2365. W. E.

GALVESTON (49,100)
 Martini: 1200. W. E.
 Queen: 828. W. E.
 Tremont: 550. W. E.

HOUSTON (289,428)
 Iris: 1114. W. E.
 Kirby: 1466. W. E.
 L. State: 2519. W. E.
 Metropolitan: 2510. W. E.
 Queen: 850. W. E.
 Texan: 1400. W. E.

SAN ANTONIO (254,562)
 Aztec: 3000. W. E.
 Empire: 1200. W. E.
 Majestic: 4000. W. E.
 Palace: 1370. W. E.
 State: 2200. W. E.
 Texas: 2736. W. E.

WACO (44,800)
 Orpheum: 1000. W. E.
 Strand: 522. W. E.
 Waco: 1500. W. E.

WICHITA FALLS (60,000)
 Majestic: 1300. W. E.
 Palace: 1100. W. E.
 State: 992. W. E.
 Strand: 900. W. E.

UTAH

OGDEN (37,600)
 Egyptian: 1500. W. E.
 Orpheum: 2000. W. E.
 Paramount: 1900. W. E.

PROVO (10,303)
 Paramount: 1240. W. E.
 Strand: 500. W. E.

SALT LAKE (140,058)
 Capitol: 2400. W. E.
 Granada: 2500. W. E.
 Orpheum: 2300. W. E.
 Pantages: 2200. W. E.
 Paramount: 1500. W. E.
 Victory: 1300. W. E.

VIRGINIA

LYNCHBURG (38,500)
 Academy: 1200. R. C. A.
 Isis: 700. R. C. A.
 Paramount: 1530. W. E.
 Trenton: 800. W. E.

NEWPORT NEWS (48,800)
 Olympic: 900. W. E.
 Palace: 900. W. E.
 Rialto: 800. W. E.

NORFOLK (127,808)
 Granby: 1000. W. E.
 L. State: 3200. W. E.
 Norva: 1500. W. E.
 Strand: 1000. W. E.

PETERSBURG (36,400)
 Century: 950. R. C. A.
 Bluebird: 600. W. E.
 Palace: 600. W. E.

PORTSMOUTH (59,500)
 Colony: 725. W. E.
 Gates: 725. Deforest.
 Tivoli: 1000. W. E.

RICHMOND (182,083)
 Bijou: 1200. W. E.
 Byrd: 1384. W. E.
 Capitol: 800. W. E.
 Colonial: 1500. W. E.
 Loew's: 2201. W. E.
 National: 1500. R. C. A.

ROANOKE (61,900)
 American: 1600. W. E.
 Roanoke: 1000. R. C. A.
 Rialto: 600. Royal.

WASHINGTON

ABERDEEN (15,337)
 D & R: 1000. W. E.
 Aberdeen: 1050. W. E.
 Weir: 1000. W. E.

BELLINGHAM (25,585)
 American: 1200. W. E.
 Avalon: 600. W. E.
 Grand: 900. R. C. A.
 Mt. Baker: 1740. W. E.

EVERETT (27,644)
 Everett: 1200. W. E.
 Granada: 1000. W. E.
 Orpheum: N. L. W. E.

OLYMPIA (7,795)
 Capitol: 900. W. E.
 Liberty: 700. W. E.

SEATTLE (363,134)
 Blue Mouse: 980. W. E.
 Capitol: 550. W. E.
 Coliseum: 2017. W. E.
 Columbia: 1000. W. E.
 Fifth Ave.: 2420. W. E.
 Follies: 1800. W. E.
 Fox: 3000. R. C. A.
 Seattle Paramount: 3000. W. E.
 Egyptian: 1000. W. E.
 Neptune: 1000. W. E.

SPOKANE (115,514)
 Audian: 1000. W. E.
 Granada: 600. W. E.
 Liberty: 900. W. E.
 Orpheum: 1200. W. E.
 Post St.: 800. W. E.

TACOMA (106,831)
 Blue Mouse: 550. W. E.
 Broadway: 1500. W. E.
 Colonial: 900. W. E.
 Pantages: 1800. W. E.
 Rialto: 1100. W. E.

WALLA WALLA (15,503)
 Capitol: 1050. W. E.
 Liberty: 972. W. E.
 Strand: 500. W. E.

WENATCHEE (6,324)
 Liberty: 750. W. E.

YAKIMA (18,539)
 Capitol: 2000. W. E.
 Liberty: 1000. W. E.

WEST VIRGINIA

CHARLESTON (50,700)
 Capitol: 1100. W. E.
 Kearse: 2200. W. E.

Rialto: 800. W. E.
 Virginian: 1100. W. E.

HUNTINGTON (65,100)
 Keith Albee: 3000. W. E.
 Orpheum: 1200. W. E.
 Palace: 1200. W. E.

PARKERSBURG (20,050)
 Smoot: 1200. W. E.
 Lincoln: 900. W. E.

CLARKSBURG (30,900)
 Moore's O. H.: 1000. W. E.
 Ritz: 1000. Deforest.
 Robinson Grand: 1300. W. E.

WHEELING (56,208)
 Capitol: 3000. W. E.
 Court: 1200. W. E.
 Liberty: 800. W. E.
 Rex: 600. W. E.
 Virginia: 800. W. E.

WISCONSIN

APPLETON (19,561)
 Appleton: 750. W. E.
 Fox: 1800. W. E.

BELOIT (21,284)
 Majestic: 800. W. E.
 Rex: 600. Deforest.

FOND DU LAC (23,427)
 Fond du Lac: 1800. W. E.
 New Garrick: 1100. Voisa-
 phone.
 Retlaw: 1126. W. E.

GREEN BAY (34,900)
 Fox: 2082. W. E.
 Orpheum: 750. R. C. A.
 Strand: 937. W. E.

JANESVILLE (18,293)
 Jeffries: 1200. W. E.
 Opera House: 647. W. E.

KENOSHA (52,700)
 Gateway: 1400. W. E.
 Kenosha: 2500. W. E.
 Lake: 1500. W. E.

MADISON (47,600)
 Capitol: 2200. W. E.
 Orpheum: 2246. R. C. A.
 Parkway: 1100. W. E.
 Strand: 1400. W. E.

MANITOWOC (17,563)
 Capitol: 1500. W. E.
 Mikadow: 800. R. C. A.

MILWAUKEE (568,962)
 Alhambra: 2500. W. E.
 Garden: 1250. W. E.
 Majestic: 2000. W. E.
 Merrill: 1200. W. E.
 Miller: 1500. W. E.
 Palace: 3000. R. C. A.
 Riverside: 2200. R. C. A.
 Strand: 1206. W. E.
 Wisconsin: 3500. W. E.
 Oriental: 2500. W. E.
 Garfield: 1900. W. E.
 Uptown: 1000. W. E.
 Tower: 1500. W. E.
 Modjeska: 2500. W. E.

OSHKOSH (33,200)
 Rex: 650. Deforest.
 Oshkosh: 1450. W. E.

RACINE (69,400)
 Rialto: 800. W. E.
 State: 800. W. E.
 Venetian: 1500. W. E.

SHEBOYGAN (34,004)
 Fox: 1000. W. E.
 Majestic: 800. W. E.
 Sheboygan: 1400. W. E.

EAU CLAIRE (20,906)
 State: 1269. W. E.
 Wisconsin: 1000. W. E.

LA CROSSE (30,400)
 Bijou: 800. W. E.
 Majestic: 800. W. E.
 Riviera: 800. W. E.
 Rivoli: 1400. W. E.

SUPERIOR (39,671)
 Palace: 650. W. E.
 People: 650. W. E.
 Savoy: 650. W. E.
 Capitol: 350. Moviephone.

WYOMING

CASPER (11,447)
 America: 826. W. E.
 Rialto: 750. W. E.

CHEYENNE (13,829)
 Lincoln: 1200. W. E.
 Paramount: 928. W. E.
 Princess: 996. W. E.

PLAQUE AWARDS

[The following list includes those theatres whose sound reproduction conformed to the standard set by the Exhibitors Herald-World, thereby gaining for them the bronzed Plaque as a recognition of Better Sound.]

ARKANSAS

CONCORD THEATRE, Springdale
LYRIC THEATRE, Harrison
MAJESTIC THEATRE, Green Forest
OZARK THEATRE, Berryville
PLAZA THEATRE, Harrison
PROSPECT THEATRE, Little Rock

ARIZONA

ELKS THEATRE, Prescott

ALABAMA

ALCAZAR THEATRE, Dothan
LIBERTY THEATRE, Luverne
LIBERTY THEATRE, Roanoke
PLAYHOUSE THEATRE, Fairhope
PRINCESS THEATRE, Decatur
PRINCESS THEATRE, Gadsden
RIALTO THEATRE, Birmingham
RIVER VIEW THEATRE, Riverview
SI-NON THEATRE, Demopolis
SUMTER THEATRE, York
TIGER THEATRE, Auburn

CALIFORNIA

ALHAMBRA THEATRE, Sacramento
CORONA THEATRE, Corona
DIMOND THEATRE, Oakland
DOWNTOWN THEATRE, Los Angeles
EL CAMPANIL THEATRE, Antioch
FAIRFAX THEATRE, Oakland
GEM THEATRE, Colusa
GRAUMAN'S CHINESE THEATRE, Hollywood
HOLLYWAY THEATRE, Los Angeles
LEMOORE THEATRE, Lemoore
OAKS THEATRE, Berkeley
PARAMOUNT THEATRE, Los Angeles
VICTORIA THEATRE, Los Angeles

CANADA

AVALON THEATRE, Ottawa, Ont.
BELLE THEATRE, Belleville, Ont.
CAPITOL THEATRE, Moose Jaw, Sask.
CAPITOL THEATRE, Peterboro, Ont.
CAPITOL THEATRE, Springhill, N. S.
CAPITOL THEATRE, Windsor, Ont.
COLE'S THEATRE, Bellevue, Alta.
ILO ILO THEATRE, Cumberland, B. C.
MADISON THEATRE, Toronto, Ont.
O'BRIEN THEATRE, Almonte, Ont.
O'BRIEN THEATRE, Arnprior, Ont.
O'BRIEN THEATRE, Pembroke, Ont.
O'BRIEN THEATRE, Renfrow, Ont.
ORPHEUM THEATRE, Estevan, Sask.
PALACE THEATRE, Chatham, N. B.
PALACE THEATRE, Windsor, Ont.
PATRICIA THEATRE, London, Ont.
PATRICIA THEATRE, Powell River, B. C.
REGENT THEATRE, Hamilton, Ont.
REGENT THEATRE, Peterboro, Ont.
REX THEATRE, Kamloops, B. C.
ROYAL THEATRE, North Bay, Ont.
STAR THEATRE, Edmundston, N. B.
TIVOLI THEATRE, St. Thomas, Ont.
TRENT THEATRE, Trenton, Ont.
WALKERVILLE THEATRE, Walkerville, Ont.

CANAL ZONE

BALBOA THEATRE, Balboa

COLORADO

ALADDIN THEATRE, Denver
COLORADO THEATRE, Aguilar
FEDERAL THEATRE, Denver
FOX THEATRE, Montrose
GEM THEATRE, Golden
HIPPODROME THEATRE, Julesburg

LA JARA THEATRE, La Jara
MESA THEATRE, Grand Junction
MUSE-U THEATRE, Cortez
ORPHEUM THEATRE, Denver
PEERLESS THEATRE, Holyoke
RIALTO THEATRE, Alamosa
SANTA FE THEATRE, Denver
SUN THEATRE, Holly
SUN THEATRE, Otis
VALLEY THEATRE, Manassa

CONNECTICUT

PALACE THEATRE, Torrington
STAR THEATRE, New Milford
TOWN HALL THEATRE, Old Lyme

DELAWARE

PLAZA THEATRE, Milford

DISTRICT OF COLUMBIA

FOX THEATRE, Washington
LOEW'S THEATRE, Washington
METROPOLITAN THEATRE, Washington
TIVOLI THEATRE, Washington

FLORIDA

BILTMORE THEATRE, Miami
CIRCLE THEATRE, Sebring
DREKA THEATRE, DeLand
FAIRFAX THEATRE, Miami
ROSETTA THEATRE, Miami
WILLIAMSON THEATRE, Winter Haven

GEORGIA

BUCKHEAD THEATRE, Atlanta
CHEROKEE THEATRE, Monroe
CITY AUDITORIUM THEATRE, West Point
FOX THEATRE, Atlanta
KEITH'S GEORGIA THEATRE, Atlanta
MADISON THEATRE, Madison
RIALTO THEATRE, Macon
ROYAL THEATRE, Blackshear
STAR THEATRE, Covington

IDAHO

ADELAIDE THEATRE, Nampa
AMERICAN THEATRE, Caldwell
NOVELTY THEATRE, Paris
RAMONA THEATRE, Buhl
REX THEATRE, Salmon
RIALTO THEATRE, Boise
SCHUBERT THEATRE, Gooding

ILLINOIS

ADELPHI THEATRE, Chicago
ALCYON THEATRE, Highland Park
ARCADA THEATRE, St. Charles
AVALOE THEATRE, Chicago
CENTER THEATRE, Chicago
CHICAGO THEATRE, Chicago
DEERPATH THEATRE, Lake Forest
EGYPTIAN THEATRE, DeKalb
FAMILY THEATRE, Sheldon
FARGO THEATRE, Sycamore
FOX-CAPITOL THEATRE, Benton
HAMILTON THEATRE, Chicago
HIPPODROME THEATRE, Herrin
LANE COURT THEATRE, Chicago
LIBERTY THEATRE, Vandalia
LINCOLN THEATRE, Lincoln
LINCOLN THEATRE, Robinson
LINCOLN THEATRE, Springfield
MARSHALL SQUARE THEATRE, Chicago
MORRIS THEATRE, Morris
NEW DRAKE THEATRE, Chicago
NORSHORE THEATRE, Chicago
ORPHEUM THEATRE, Eldorado
ORPHEUM THEATRE, Harrisburg
PEKIN THEATRE, Pekin
PEAISANCE THEATRE, Chicago
POLKA BROTHERS FARGO THEATRE, Geneva
PRINCESS THEATRE, Peoria

PRINCESS THEATRE, White Hall
PROPHET THEATRE, Prophetstown
RIALTO THEATRE, Bushnell
RIALTO THEATRE, Champaign
SAUNDERS THEATRE, Harvard
STATE THEATRE, DuQuoin
STRAND THEATRE, East Moline
STRAND THEATRE, Mendota
STRAND THEATRE, West Frankfort
TEATRO DEL LAGO, Wilmette
TIVOLI THEATRE, Knoxville
VIRGINIA THEATRE, Champaign
WEST THEATRE, Galesburg
YORK THEATRE, Elmhurst

INDIANA

AMUZU THEATRE, Oakland City
ARMO THEATRE, South Bend
COLUMBIA CITY THEATRE, Columbia City
GRAND THEATRE, Union City
HUNTINGTON THEATRE, Huntington
INDIANA THEATRE, Salem
INDIANA HARBOR, East Chicago
ISIS THEATRE, Kokomo
MESSNER THEATRE, Attica
PARAMOUNT THEATRE, Marion
PREMIER THEATRE, Valparaiso
RIALTO THEATRE, Tell City
ROYAL THEATRE, Garrett

IOWA

AMERICAN THEATRE, Cherokee
A-MUSE-U THEATRE, Muscatine
AUDITORIUM THEATRE, Corydon
BROADWAY THEATRE, Council Bluffs
CAPITOL THEATRE, Ottumwa
CIRCLE THEATRE, Nevada
COLONIAL THEATRE, Clarion
COTA THEATRE, Waukon
CRESCO THEATRE, Cresco
EARLE THEATRE, Carroll
EMPRESS THEATRE, Akron
FIREMEN'S THEATRE, New Hampton
FOX THEATRE, Washington
GRANADA THEATRE, Webster City
GRAND THEATRE, Anamosa
GRAND THEATRE, Independence
GRAND THEATRE, Oelwein
HARLAN THEATRE, Harlan
HILDRETH THEATRE, Charles City
HUMOTA THEATRE, Humboldt
IDLE HOUR THEATRE, Dunlap
IOWA THEATRE, Bloomfield
IOWA THEATRE, Emmetsburg
LAKE VIEW THEATRE, Lake View
LYRIC THEATRE, Preston
METRO THEATRE, Gilmore City
NEW AMES THEATRE, Ames
NEW GRAND THEATRE, Story City
NEW ROYAL THEATRE, Charter Oak
NEW STRAND THEATRE, Griswold
NORTHWOOD THEATRE, Northwood
PALACE THEATRE, Vinton
PALACE THEATRE, Waverly
PARK THEATRE, Clear Lake
PRINCESS THEATRE, Boone
PRINCESS THEATRE, Eagle Grove
PRINCESS THEATRE, Parkersburg
PRINCESS THEATRE, Storm Lake
REGENT THEATRE, Cedar Falls
REX THEATRE, Fairfield
RIALTO THEATRE, Boone
RIALTO THEATRE, Burlington
RITZ THEATRE, Correctionville
RITZ THEATRE, Rolfe
ROYAL THEATRE, LeMars
SPENSEEY THEATRE, Dubuque
STAR THEATRE, Sioux Rapids
STATE THEATRE, Holstein
STRAND THEATRE, Des Moines
WINDSOR THEATRE, Hampton

KANSAS

AUDITORIUM THEATRE, Delphos
 AVALON THEATRE, Glasco
 BOOTH THEATRE, Independence
 DELHARCO THEATRE, Concordia
 DICKINSON THEATRE, Beloit
 DICKINSON THEATRE, Hiawatha
 DREAMLAND THEATRE, Herrington
 MAINSTREET THEATRE, Russell
 MAJESTIC THEATRE, Scott City
 MAJESTIC THEATRE, Washington
 NU-ERA THEATRE, Oswego
 PERKINS THEATRE, Holton
 PRINCESS THEATRE, Lincoln
 RABOURN THEATRE, Alma
 STATE THEATRE, Larned
 STELLA THEATRE, Council Grove
 UPTOWN THEATRE, Junction City
 UPTOWN THEATRE, Parsons
 WAREHAM THEATRE, Manhattan
 WONDERLAND THEATRE, Lindsborg

KENTUCKY

BEN ALI THEATRE, Lexington
 CAPITOL THEATRE, Bowling Green
 CUMBERLAND THEATRE, Cumberland
 GRAND THEATRE, Frankfort
 GRAND THEATRE, Lancaster
 JENKINS THEATRE, Jenkins
 LYRIC THEATRE, Carlisle
 STATE THEATRE, Frankfort
 STRAND THEATRE, Lexington

LOUISIANA

AVALON THEATRE, Hammond
 BAILEY THEATRE, Oakdale
 IDEAL THEATRE, Ponchatoula
 MELZ-ARCADE THEATRE, Ferriday
 ORPHEUM THEATRE, New Orleans
 PARAMOUNT THEATRE, Elizabeth
 REDWOOD THEATRE, Bogalusa
 STATE THEATRE, Bogalusa
 THEATRE WILBERT, Piquemine
 TUDOR THEATRE, New Orleans

MAINE

CHIC THEATRE, Milo
 COLONIAL THEATRE, Augusta
 GAYETY THEATRE, Van Buren
 OPERA HOUSE, Stonington

MARYLAND

LIBERTY THEATRE, Cumberland
 MARYLAND THEATRE, Hagerstown
 STRAND THEATRE, Cumberland

MASSACHUSETTS

ANDERSEN'S THEATRE, Mattapan
 OLD COLONY THEATRE, Plymouth
 ORPHEUM THEATRE, Foxboro
 READING THEATRE, Reading
 STRAND THEATRE, Ipswich
 WEYMOUTH THEATRE, Weymouth

MICHIGAN

BRAUMART THEATRE, Iron Mountain
 COLISEUM THEATRE, Bronson
 COLONIAL THEATRE, Big Rapids
 COMMUNITY THEATRE, Harbor Beach
 DIAMOND THEATRE, Lake Odessa
 FAMILY THEATRE, Grand Rapids
 IDEAL THEATRE, Clare
 IRIS THEATRE, St. Johns
 LLOYD THEATRE, Menominee
 MAXINE THEATRE, Crosswell
 MAZDA THEATRE, L'Anse
 OUR THEATRE, Grand Rapids
 PRINCESS THEATRE, Clare
 RKO DOWNTOWN THEATRE, Detroit
 READY THEATRE, Niles
 REGENT THEATRE, Allegan
 SILVER FAMILY THEATRE, Greenville
 STAR THEATRE, Sandusky
 STATE THEATRE, Grand Lodge
 STRAND THEATRE, Alma
 STRAND THEATRE, Caro
 STRAND THEATRE, Hastings
 STRAND THEATRE, Lowell

SUN THEATRE, Plainwell
 SUN THEATRE, Portland
 SUN THEATRE, Vicksburg
 TEMPLE THEATRE, Saginaw
 WEALTHY THEATRE, Grand Rapids
 WOODSIDE THEATRE, Bay City

MINNESOTA

AVALON THEATRE, Granite Falls
 COMMUNITY THEATRE, Arlington
 FAMILY THEATRE, North Branch
 FAMILY THEATRE, Pine City
 GARDEN THEATRE, Renville
 IDLE HOUR THEATRE, Stephen
 LEB THEATRE, Cloquet
 LUDEKE THEATRE, St. Peter
 NEW ORPHEUM THEATRE, Ada
 NEW STATE THEATRE, Olivia
 NEW TOPIC THEATRE, Fairfax
 ORPHEUM THEATRE, Pipestone
 PALACE THEATRE, Luverne
 REX THEATRE, Calumet
 STATE THEATRE, Springfield
 UNIQUE THEATRE, Litchfield

MISSISSIPPI

ARCADE THEATRE, Brookhaven
 LOUISVILLE THEATRE, Louisville
 MINGO THEATRE, Amory
 REGENT THEATRE, Cleveland
 REGENT THEATRE, Indianola

MISSOURI

ASHLAND-REX THEATRE, St. Louis
 DEGRAW THEATRE, Brookfield
 DELPHEUS THEATRE, Mound City
 DICKINSON THEATRE, Independence
 DICKINSON THEATRE, Macon
 DICKINSON THEATRE, Marceline
 DICKINSON THEATRE, Slater
 DICKINSON THEATRE, Trenton
 FARRIS THEATRE, Richmond
 GILLIOZ THEATRE, Springfield
 LEMAY THEATRE, St. Louis
 LIBERTY THEATRE, Mexico
 MAINSTREET THEATRE, Kansas City
 MIDLAND THEATRE, Kansas City
 MISSOURI THEATRE, St. Joe
 NEW GRAND THEATRE, Desloge
 NEWMAN THEATRE, Kansas City
 OPERA HOUSE, Paris
 ORPHEUM THEATRE, Neosho
 PARADISE THEATRE, Mansfield
 PARAMOUNT-ROCK PORT THEATRE, Rock
 Port
 PLAZA THEATRE, Kansas City
 PLAZA THEATRE, Lamar
 PRINCESS THEATRE, Aurora
 REGAL THEATRE, Elvins
 RIALTO THEATRE, Monett
 ROYAL THEATRE, Unionville
 SHAFFER AIRDOME THEATRE, Edgerton
 VALENCIA THEATRE, Macon

MONTANA

LAKE THEATRE, Baker
 LIBERTY THEATRE, Kalispell
 LYRIC THEATRE, Havre
 NEW MYRTLE THEATRE, Lewistown
 PALACE THEATRE, Malta
 STAR THEATRE, Bridger

NEBRASKA

ARTWOOD THEATRE, Craig
 CAPITOL THEATRE, Grand Island
 CITY THEATRE, David City
 CRYSTAL THEATRE, Scribner
 DOUGLAS THEATRE, Newman Grove
 DUNDEE THEATRE, Omaha
 EGYPTIAN THEATRE, Scottsbluff
 FAMILY THEATRE, Friend
 GAY THEATRE, Wayne
 GRANADA THEATRE, Norfolk
 IDYLHOUR THEATRE, Greeley
 LYRIC THEATRE, Atkinson
 LYRIC THEATRE, Crete
 LYRIC THEATRE, St. Edward
 LYRIC THEATRE, Tekamah

MAJESTIC THEATRE, Lexington
 MAJESTIC THEATRE, Oakland
 MARKLE THEATRE, Wymore
 MAZDA THEATRE, Aurora
 MINDEN THEATRE, Minden
 MOON THEATRE, Spencer
 OMAR THEATRE, Schuyler
 PAL THEATRE, Wood River
 PALACE THEATRE, Clearwater
 PLAINVIEW THEATRE, Plainview
 REX THEATRE, Albion
 RIALTO THEATRE, Stanton
 RIVOLA THEATRE, West Point
 RIVOLI THEATRE, Hastings
 ROYAL THEATRE, O'Neill
 SILVER HILL THEATRE, Oshkosh
 STAR THEATRE, Bloomfield
 STAR THEATRE, Callaway
 STATE THEATRE, Omaha
 STUART THEATRE, Lincoln
 SUN THEATRE, Gothenburg
 ULYSSES THEATRE, Ulysses
 VETERANS MEMORIAL THEATRE, Stratton
 WAHOO THEATRE, Wahoo
 ZORN THEATRE, Benkelman

NEVADA

EL PORTAL THEATRE, Las Vegas

NEW HAMPSHIRE

ORPHEUM THEATRE, Woodsville

NEW JERSEY

CAPITOL THEATRE, Woodbine
 PALACE THEATRE, Salem

NEW MEXICO

DEL RIO THEATRE, Las Cruces
 LYCEUM THEATRE, Clovis
 MUSE-U THEATRE, Tularosa
 PRINCESS THEATRE, Tucumcari
 RITZ THEATRE, Hobbs

NEW YORK

ALLEN THEATRE, Solvay
 AVON THEATRE, Boonville
 BAY SHORE THEATRE, Bay Shore, L. I.
 COLONIAL THEATRE, Albany
 COMMUNITY THEATRE, Catskill
 CRITERION THEATRE, New York City
 EDWARDS THEATRE, East Hampton
 EMBASSY THEATRE, Port Chester
 58TH STREET THEATRE, New York City
 GALLI CURCI THEATRE, Margaretville
 GREAT LAKES THEATRE, Buffalo
 HARMANUS BLEECKER HALL, Albany
 HOLLYWOOD THEATRE, Buffalo
 LAFAYETTE THEATRE, Buffalo
 LANSING THEATRE, Troy
 LELAND THEATRE, Albany
 LIBRARY OPERA HOUSE, Marathon
 LITTLE PICTURE HOUSE, New York City
 LYRIC THEATRE, Binghamton
 PATCHOGUE THEATRE, Patchogue
 PLAYHOUSE THEATRE, Ticonderoga
 ROXY THEATRE, New York City
 SHEA'S BUFFALO THEATRE, Buffalo
 SHEA'S CENTURY THEATRE, Buffalo
 STATE THEATRE, Ithaca
 WARNER BROS. THEATRE, New York City

NORTH CAROLINA

BROADHURST THEATRE, High Point
 BROADWAY THEATRE, Charlotte
 CAROLINA THEATRE, Greensboro
 CAROLINA THEATRE, Hamlet
 CAROLINA THEATRE, Morgantown
 CAROLINA THEATRE, Pinchurst
 CAROLINA THEATRE, Wilson
 CAROLINA THEATRE, Charlotte
 MASONIC THEATRE, New Bern
 NEW WILSON THEATRE, Wilson
 NORTH NEWTON THEATRE, Newton
 PARIS THEATRE, Durham
 RICHMOND THEATRE, Rockingham
 STEVENSON THEATRE, Henderson
 TURNAGE THEATRE, Washington
 WEBB THEATRE, Shelby

NORTH DAKOTA

GEM THEATRE, Hillsboro
 GRAND THEATRE, Larimore
 GRAND THEATRE, Mohall
 NEW LYRIC THEATRE, Rugby
 PALACE THEATRE, Wildrose
 REX THEATRE, LaMoure
 STATE THEATRE, New England

OHIO

AMERICAN THEATRE, East Liverpool
 BREWSTER THEATRE, Brewster
 CAMEO THEATRE, Cleveland
 CEDAR-LEE THEATRE, Cleveland Heights
 CHAMPION THEATRE, Columbus.
 COLONIAL THEATRE, Akron
 COLONIAL THEATRE, Cambridge
 CORLETT, Cleveland
 DORSEY THEATRE, Johnstown
 EUCLID THEATRE, Cleveland
 FAYETTE THEATRE, Washington C. H.
 FOREST THEATRE, Cincinnati
 GRANADA THEATRE, Cleveland
 GRAND THEATRE, Tiffin
 HEIGHTS THEATRE, Cleveland
 HILLIARD SQUARE, Cleveland
 HIPPODROME THEATRE, Cleveland
 HOUGH-79TH, Cleveland
 KEITH-ALBEE THEATRE, Akron
 LAMAX THEATRE, Wilmington
 LASALLE, Cleveland
 LOEW'S THEATRE, Akron
 LO-NET THEATRE, Wellington
 LORRAINE-FULTON, Cleveland
 MAJESTIC THEATRE, Athens
 MAJESTIC THEATRE, Chillicothe
 MIDLAND THEATRE, Newark
 NEW CAPITOL THEATRE, Delphos
 NORWOOD, Cleveland
 OPERA HOUSE, Ashland
 OPERA HOUSE, Loudonville
 OPERA HOUSE, Millersburg
 ORPHEUM THEATRE, Akron
 ORPHEUM AUDITORIUM-SKY THEATRE,
 Cincinnati
 PALACE THEATRE, Akron
 PALACE THEATRE, Holgate
 PALACE THEATRE, Lancaster
 PARAMOUNT THEATRE, Youngstown
 PRINCESS THEATRE, Toledo
 RAVENNA THEATRE, Ravenna
 REGEL THEATRE, Lancaster
 REGENT, Cleveland
 RIALTO, Cleveland
 STATE THEATRE, Cleveland
 STATE THEATRE, East Liverpool
 STATE THEATRE, Galion
 STATE THEATRE, Ima
 STATE THEATRE, Napoleon
 STILLMAN THEATRE, Cleveland
 STRAND THEATRE, Akron
 TEMPLE THEATRE, Willard
 VINE THEATRE, Mount Vernon
 VIRGINIA THEATRE, Weston
 WIND-A-MEER, Cleveland

OKLAHOMA

ARROW THEATRE, Broken Bow
 COLEMAN THEATRE, Miami
 COZY THEATRE, Checotah
 IDLE HOUR THEATRE, Quinton
 JEWEL THEATRE, Okemah
 LIBERTY THEATRE, Carnegie
 LYRIC THEATRE, Stigler
 MAJESTIC THEATRE, Madill
 PALACE THEATRE, Eufaula
 PARAMOUNT THEATRE, Cushing
 PRINCESS THEATRE, Savre
 R. & R. PALACE, McAlester
 RAMONA THEATRE, Frederick
 REX THEATRE, Elk City
 RITZ THEATRE, Comanche
 RITZ THEATRE, Stroud
 RITZ THEATRE, Tulsa
 WASHINGTON THEATRE, Atoka

OREGON

COLONIAL THEATRE, Eugene
 HILAND THEATRE, Myrtle Point
 HOLLY THEATRE, Medford
 IDLE THEATRE, Burns
 STAR THEATRE, Forest Grove

PENNSYLVANIA

ACADEMY THEATRE, Meadville
 ADELPHI THEATRE, Reynoldsville
 ALTO THEATRE, Columbia
 ARCADIA THEATRE, Wellsboro
 ARDMORE THEATRE, Ardmore
 BEDFORD THEATRE, Bedford
 CLARK THEATRE, Westfield
 EMBASSY THEATRE, Jenkintown
 EMBASSY THEATRE, Lewistown
 IRVING THEATRE, Carbondale
 LIBRARY THEATRE, Warren
 MAJESTIC THEATRE, Gettysburg
 MORRIS THEATRE, Morrisdale
 NEW CARNEGIE THEATRE, Carnegie
 OLD HOME THEATRE, Six Mile Run
 PARK THEATRE, Meadville
 ROXIAN THEATRE, McKees Rocks
 VICTOR THEATRE, McKeesport
 VICTORIA THEATRE, Danville

PORTO RICO

BROADWAY THEATRE, Ponce
 SAN JOSE THEATRE, Santurce, San Juan

SOUTH CAROLINA

CAROLINA THEATRE, Bennettsville
 LIBERTY THEATRE, Darlington
 LYRIC THEATRE, Easley
 MAJESTIC THEATRE, Camden
 OPERA HOUSE, Abbeville
 OPERA HOUSE, Newberry
 RELIANCE THEATRE, Orangeburg

SOUTH DAKOTA

CAPITOL THEATRE, Sioux Falls
 COLONIAL THEATRE, Watertown
 CRYSTAL THEATRE, Onida
 DEADWOOD THEATRE, Deadwood
 ELKS THEATRE, Rapid City
 EMPRESS THEATRE, Beresford
 GEM THEATRE, Philip
 GLUD THEATRE, Viborg
 GRAND THEATRE, Pierre
 HOMESTAKE OPERA HOUSE, Lead
 LYRIC THEATRE, Artesian
 LYRIC THEATRE, Redfield
 NEW BROADWAY THEATRE, Centerville
 NEW GRAND THEATRE, Highmore
 NEW HAMLINE THEATRE, Estelline
 NEW RITZ THEATRE, DeSmet
 ORPHEUM THEATRE, Sioux Falls
 REX THEATRE, Rapid City
 STATE THEATRE, Elk Point
 STRAND THEATRE, Britton
 STRAND THEATRE, Springfield
 UNIQUE THEATRE, Sisseton
 WAPAZO THEATRE, Faith

TENNESSEE

CAPITOL THEATRE, Clarksville
 CAPITOL THEATRE, Paris
 CHEROKEE THEATRE, Copperhill
 DORADELE THEATRE, Copperhill
 FRANCES THEATRE, Dyersburg
 ORPHEUM THEATRE, Memphis
 PALACE THEATRE, Gallatin
 PARK THEATRE, Chattanooga
 PRINCESS THEATRE, Columbia
 PRINCESS THEATRE, Morristown
 PRINCESS THEATRE, Murfreesboro

TEXAS

ALCOVE THEATRE, Stamford
 ARCADIA THEATRE, Kerrville
 BELTONIAN THEATRE, Belton
 COLONIAL THEATRE, Hondo
 CRYSTAL THEATRE, Gilmer
 GRANADA THEATRE, Plainview
 GRAND THEATRE, Pecos

L'ARCADE THEATRE, Yorktown
 MISSION THEATRE, Mission
 NEW THEATRE, Falfurrias
 O-K THEATRE, Marfa
 PALACE THEATRE, Fredericksburg
 PALACE THEATRE, Slaton
 PALACE THEATRE, Snyder
 QUEEN THEATRE, Canadian
 QUEEN THEATRE, Dallas
 QUEEN THEATRE, Palacios
 QUEEN THEATRE, Wharton
 RIALTO THEATRE, Brownfield
 RIALTO THEATRE, Kingsville
 RIG THEATRE, Wink
 RITZ THEATRE, Big Spring
 RITZ THEATRE, Hale Center
 ROGUE THEATRE, Wheeler
 STRAND THEATRE, Rogers

UTAH

CAPITOL THEATRE, Salt Lake City
 ELBERTA THEATRE, Brigham City
 GEM THEATRE, Salt Lake City
 IDEAL THEATRE, Heber
 PARAMOUNT THEATRE, Salt Lake City
 RKO ORPHEUM THEATRE, Salt Lake City
 VICTORY THEATRE, Salt Lake City

VERMONT

OPERA HOUSE, Bellows Falls

VIRGINIA

BYRD THEATRE, Richmond
 COLONY THEATRE, Portsmouth
 LOEW'S THEATRE, Richmond
 REEDVILLE THEATRE, Reedville
 SALEM THEATRE, Salem
 VICTORY THEATRE, Saltville

WASHINGTON

BALBOA THEATRE, Everett
 EVERETT THEATRE, Everett
 GRAND THEATRE, Bellingham
 LIBERTY THEATRE, Washougal
 OAK HARBOR THEATRE, Oak Harbor
 RENTON THEATRE, Renton
 STAR THEATRE, Goldendale
 WEIR THEATRE, Aberdeen

WEST VIRGINIA

BURT'S THEATRE, Mannington
 FAIRMONT THEATRE, Fairmont
 OPERA HOUSE, Shepherdstown
 RITZ THEATRE, Clarksburg

WISCONSIN

ADAMS THEATRE, Adams
 ADLER THEATRE, Neillsville
 ADLER'S WAUPACA THEATRE, Waupaca
 AUDITORIUM THEATRE, Seymour
 BADGER THEATRE, Reedsburg
 CRESCENT THEATRE, Shawano
 DELAVAN THEATRE, Delavan
 FOX THEATRE, Appleton
 FOX THEATRE, Green Bay
 FOX THEATRE, Marinette
 FOX THEATRE, Merrill
 FOX THEATRE, Sheboygan
 FOX THEATRE, Stevens Point
 FOND DU LAC THEATRE, Fond Du Lac
 ORIENTAL THEATRE, Milwaukee
 OSHKOSH THEATRE, Oshkosh
 PALACE THEATRE, Antigo
 PARADISE THEATRE, West Allis, Milwaukee
 UPTOWN THEATRE, Milwaukee
 GAIL THEATRE, Mauston
 GARFIELD THEATRE, Milwaukee
 GATEWAY THEATRE, Kenosha
 GRAND THEATRE, Wausau
 ISLE THEATRE, Minoqua
 JEFFRIS THEATRE, Janesville
 LIBERTY THEATRE, Milwaukee
 LYRIC THEATRE, Leona
 MAJESTIC THEATRE, Beloit
 MAJESTIC THEATRE, Rhinelander
 MAY THEATRE, Mayville
 MERRILL THEATRE, Milwaukee

MILWAUKEE THEATRE, Milwaukee
 MIRTH THEATRE, Milwaukee
 MODJESKA THEATRE, Milwaukee
 ODEON THEATRE, Beaver Dam
 PALACE THEATRE, Wisconsin Rapids
 PARKWAY THEATRE, Madison
 PARKWAY THEATRE, Milwaukee
 PASTIME THEATRE, Kiel
 PLAZA THEATRE, Burlington
 PLAZA THEATRE, Milwaukee
 PRINCESS THEATRE, Milwaukee

RELEA THEATRE, Marshfield
 RIALTO THEATRE, Nekeosa
 SAVOY THEATRE, Milwaukee
 STATE THEATRE, Racine
 STRAND THEATRE, Madison
 STRAND THEATRE, Milwaukee
 STRAND THEATRE, Whitewater
 TIVOLI THEATRE, Milwaukee
 TOWER THEATRE, Milwaukee
 VISTA THEATRE, Mukwonago
 WAUSAU THEATRE, Wausau

WEST BEND THEATRE, West Bend
 WISCONSIN THEATRE, Milwaukee

WYOMING

AMERICA THEATRE, Casper
 ISIS THEATRE, Green River
 LINCOLN THEATRE, Cheyenne
 PASTIME THEATRE, Pine Bluffs
 RIALTO THEATRE, Casper
 STRAND THEATRE, Evanston
 VICTORY THEATRE, Kemmerer

DAYLIGHT SAVING

Four hundred and eighty-three cities in 17 states, and others in Canada have daylight saving from April to September. The total has been considerably reduced under 1930 due to vigorous battles staged by exhibitors and others in amusement fields who are hit the worst of any branch of business.

States and towns in which daylight saving time was used in 1931 included the following:

Wilmington DELAWARE

CONNECTICUT

Notwithstanding the attempt of rural legislators to prohibit the observance of Daylight Saving by the passage of law making it an offense to show other than Eastern Standard Time on clocks or timepieces publicly displayed, Daylight Saving is observed by banks, offices, stores and factories in the following places:

Ansonia New Haven
 Bethel New London
 Bridgeport New Milford
 Bristol Norwalk
 Danbury Norwich
 Danielson Rockville
 Darien South Manchester
 Derby South Norwalk
 Greenwich Southington
 Hartford Stamford
 Killinckley Torrington
 Manchester Wallingford
 Meriden Waterbury
 Middletown Watertown
 Milford Willimantic
 Naugatuck Winsted
 New Britain

FLORIDA

Pensacola

ILLINOIS

Blue Island Kewanee
 Chicago and its suburbs Maywood
 Chicago Heights Oak Park
 Evanston Waukegan
 Harvey Wheaton

INDIANA

Crown Point Hammond
 East Chicago La Porte
 Fort Wayne Michigan City
 Garrett South Bend
 Gary

MAINE

Has a State law, similar to that of Connecticut, prohibiting the observance of other than Eastern Standard Time. Notwithstanding this measure, Daylight Saving Time is observed in the following cities and towns:

Auburn Orchard Beach
 Bath Portland
 Belfast Saco
 Biddeford Sanford
 Brunswick Spring Vale
 Calais Waterville
 Lewiston

Augusta and Bangor. It is reported, may observe Daylight Saving Time in 1931.

MASSACHUSETTS

Entire State

MICHIGAN

In addition to the cities located in that portion of the State which is within the Eastern Time Zone, practically all of the cities and towns in the lower peninsula follow Eastern Standard Time the year 'round.

MINNESOTA

*Duluth *Minneapolis

*Observed by members of the Chamber of Commerce and Board of Trade.

NEW HAMPSHIRE

Concord, Manchester and Nashua effect observance of Daylight Saving by starting the working day one hour earlier.

NEW YORK

Albany Lynbrook
 Amityville Malverne
 Amsterdam Mamaroneck
 Ardsley Manhasset
 Athens Massapequa
 Babylon Baldwin Mechanicsville
 Baldwin Medina
 Ballston Spa Merrick
 Batavia Middletown
 Bay Shore Millbrook
 Bayville Mineola
 Beacon Mohawk
 Bedford Monro
 Bellmore Monticello
 Bellport Montrose
 *Binghamton Mount Kisco
 Blue Point Mount Vernon
 Bolton Newburgh
 Brewster New Rochelle
 Briarcliff Manor New York
 Bronxville Niagara Falls
 Brooklyn Northport
 Buffalo North Tonawanda
 Cairo Northville
 Cambridge Nyack
 Canajoharie Catskill
 Cedarhurst Center Moriches
 Centerport
 Chappaqua
 Chatham
 Coeymans
 Cohoes
 Cold Spring Harbor
 Congers
 Cornwall
 Croton on Hudson
 Dolbs Ferry
 Dolgeville
 East Aurora
 East Hampton
 Ellenville
 Elmford
 Farmingdale
 Far Rockaway
 Floral Park
 Fushing
 Fonda
 Forest Hills
 Fort Edward
 Fort Plain
 Frankfurt
 Freeport
 Garden City
 Glen Cove
 Glens Falls
 Gloversville
 Goshen
 Great Neck
 Greenport
 Greenwich
 Haines Falls
 Harmon
 Harrison
 Hartsdale
 Hastings-on-Hudson
 Haverstraw
 Hawthorne
 Hempstead
 Herkimer
 Hewlett
 Highland
 Highland Falls
 Holls
 Hudson
 Hudson Falls
 Huntington
 Ilion
 Irvington
 Islip
 Jamaica
 Jamestown
 Jericho
 Katonah
 Kingston
 Lake George
 Lake Mahopac
 Lancaster
 Larchmont
 Lawrence
 Leroy
 Liberty
 Lindenhurst
 Little Falls
 Lockport
 Long Beach
 Locust Valley
 Long Island City

NEW JERSEY

Asbury Park
 Atlantic City
 Atlantic Highlands
 Barnekat City
 Bayonne
 Belleville
 Belmar
 Bloomfield
 Bernardsville
 Boonton
 Bordentown
 Bound Brook
 Bradley Beach
 Bridgeton
 Burlington
 Butler
 Caldwell
 Camden
 Cape May
 Carlstadt
 Carteret
 Chatham
 Collinswood
 Cranbury
 Cranford
 Dover
 East Orange
 Egg Harbor City
 Elizabeth
 Elmer
 Englewood
 Fairhaven
 Flemington
 Ford Lee
 Freehold
 Garfield
 Glassboro
 Glen Ridge
 Gloucester
 Hackensack
 Hackettstown
 Haddonfield
 Hammonton
 Harrison
 Hasbrouck Heights
 Hawthorne
 Highlands
 Hightstown
 Hoboken
 Irvington
 Jersey City
 Kearney
 Kenvort
 Lakehurst
 Lakewood
 Lambertville
 Lodi
 Long Branch
 Lyndhurst

Madison
 Manasquan
 Milltown
 Millville
 Monmouth Beach
 Montclair
 Morristown
 Netcong
 Newark
 New Brunswick
 North Bergen
 Nutley
 Ocean City
 Ocean Grove
 Orange
 Park Ridge
 Passaic
 Paterson
 Penns Grove
 Perth Amboy
 Pitman
 Plainfield
 Pleasantville
 Point Pleasant
 Princeton
 Rahway
 Raritan
 Red Bank
 Ridgewood
 Riverton
 Roosevelt
 Roselle
 Rumson
 Rutherford
 Sea Bright
 Sea Isle City
 Seagaus
 Somerville
 South Amboy
 South Orange
 Sprink Lake Beach
 Summit
 Sussex
 Swedesboro
 Tenafly
 Toms River
 Trenton
 Tuckerton
 Union
 Vineland
 Weehawken
 Westfield
 West New York
 West Orange
 Wildwood
 Williamstown
 Woodbridge
 Woodbury
 Wrightstown

OHIO

Due to demands for Daylight Saving in cities, towns and villages outside the Eastern Time Zone, the entire state was put on Eastern Standard Time, effective April 3, 1927, by order of the Interstate Commerce Commission.

PENNSYLVANIA

Alliquippa Meadville
 Allentown McKeesport
 Ambridge Norristown
 Berthleem Philadelphia and suburbs
 Braddock Pittsburgh and suburbs
 Chester Reading
 Coatesville *Sharon
 Easton Uniontown
 Johnstown West Chester
 Lancaster

*Observed in large factories and offices.

RHODE ISLAND

Entire State

VERMONT

Bonnington Manchester

WISCONSIN

*Milwaukee
 *Has no ordinance; reports probability of observance by agreement among business men.

(Continued on next page)

*June 28 to September 6.

EXHIBITOR ORGANIZATIONS

(Continued from page 358)

SECRETARY AND COUNSEL

GEORGE P. AARONS, 301 North 13th Street, Philadelphia, Pa.

EXECUTIVE COMMITTEE

C. Floyd Hopkins, chairman, Harrisburg, Pa.; L. J. Chamberlain, Shamokin, Pa.; Fred J. Nixon-Nirdlinger, Philadelphia, Pa.; J. V. Shreck, Ashland, Pa.; B. H. Stuckert, Allentown, Pa.; Walter Steumpfing, Philadelphia, Pa.

BOARD OF MANAGERS

Jay Emanuel, chairman, Philadelphia, Pa.; George H. Kline, Philadelphia, Pa.; David Barrist, Philadelphia, Pa.; William E. Butler, Philadelphia, Pa.; Thomas S. Dougherty, Philadelphia, Pa.; George M. Lessy, Philadelphia, Pa.; William Goldman, Philadelphia, Pa.; Allen M. Benn, Philadelphia, Pa.; Ben Fertel, Philadelphia, Pa.; Charles H. Goodwin, Philadelphia, Pa., honorary life member.

Motion Picture Theatre Owners of Maryland, Inc.

531 N. Howard Street
Phone: Vernon 1861
Baltimore, Md.

PRESIDENT

CHARLES E. NOLTE, Arcade Theatre, Harford and Hamilton Avenues, Baltimore, Md.

VICE-PRESIDENT

LAURITZ C. GARMAN, Pimlico Theatre, 5144 Park Heights Avenue, Baltimore, Md.

TREASURER

FRANK A. HORNIG, Horn Theatre, 2018 W. Pratt Street, Baltimore, Md.

DIRECTORS

Herman A. Blum, Embassy Theatre, 417 E. Baltimore Street; Frank H. Durkee, Arcade Theatre, Harford and Hamilton Avenues; J. Louis Rome, Rialto Theatre, 846 W. North Avenue; William Kalb, Columbia Theatre, 709 Washington Blvd.; Samuel Soltz, Howard Theatre, 113 N. Howard Street; Thomas D. Goldberg, Walbrook Theatre, 3100 W. North Avenue; Phillip Miller, Republic Theatre, Annapolis, Md.

Motion Picture Theatre Owners of New Jersey, Inc.

Affiliated with

Allied States Association of Motion Picture Exhibitors
Phone: Newton 280
Newton, N. J.

PRESIDENT AND NATIONAL DIRECTOR

SIDNEY E. SAMUELSON, Newton Theatre, Newton, N. J.

VICE-PRESIDENTS

PETER A. ADAMS, U. S. Theatre, Paterson
SAMUEL VARBALOW, Victoria Theatre, Camden

ALTERNATE NATIONAL DIRECTOR

E. THORNTON KELLY, Grant Lee Theatre, Palisade.

SECRETARY

HENRY P. NELSON, Liberty theatre, Bernardsville.

ASSISTANT SECRETARY

J. UNGER, Mayfair Theatre, Hillside.

TREASURER

FRANK L. WARREN, Garden Theatre, Princeton.

Motion Picture Theatre Owners of Ohio

39 West Broad Street
Columbus, Ohio

PRESIDENT

WILLIAM M. JAMES, Columbus, Ohio.

VICE-PRESIDENTS

J. J. HARWOOD, Cleveland, Ohio
I. LIBSON, Cincinnati, Ohio
HENRY BIBERSON, Jr., Delaware, Ohio
ED HIEKLE, Newark, Ohio.

TREASURER

CALDWELL H. BROWN, Zanesville, Ohio

SECRETARY

MARTIN G. SMITH, Toledo, Ohio

TRUSTEES

John A. Schwalm, Hamilton, Ohio; J. A. Holt, Cincinnati, Ohio; Henry Greenberger, Cleveland, Ohio; Judge Frank Ruth, Piqua, Ohio; Fred J. Desberg, Cleveland, Ohio; Burns O'Sullivan, Columbus, Ohio.

Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois

St. Louis, Mo.

PRESIDENT

FRED WEHRENBURG, St. Louis

Motion Picture Theatre Owners of Southern California

1914 South Vermont Avenue
Los Angeles, Cal.

PRESIDENT

L. L. BARD

SECRETARY AND BUSINESS MANAGER

W. E. KNOTTS

Motion Picture Theatre Owners of Western Pennsylvania and West Virginia

PRESIDENT

DAVID J. SELLENICK

SECRETARY

FRED J. HERRINGTON

Motion Picture Theatre Owners of Wisconsin

310 Carpenter Building
Phone: Marquette 6696-7
Milwaukee, Wis.

PRESIDENT

FRED S. MEYER, Milwaukee.

VICE-PRESIDENT

A. C. GUTENBERG, Milwaukee.

SECRETARY

JAMES J. BODEN, South Milwaukee.

TREASURER

E. LANGEMACK, Milwaukee.

BUSINESS MANAGER

SEVER BAUER, Milwaukee.

RECORDING SECRETARY

L. M. SALE, Milwaukee.

BOARD OF DIRECTORS

Fred S. Meyer, Milwaukee; A. C. Gutenberg, Milwaukee; Bert Fisher, Milwaukee; Steve Bauer, Milwaukee; Geo. Huehner, Oconomowoc; W. L. Ainsworth, Fond du Lac; A. C. Berkholtz, West Bend; F. J. McWilliams, Madison; Henry Goldenberg, Milwaukee; Geo. Fischer, Milwaukee; A. D. Kvoool, Milwaukee; E. Langemack, Milwaukee; J. Keegan, Milwaukee; James J. Boden, South Milwaukee; Etta Weisner, Milwaukee.

ADVISORY COMMITTEE

Henry Goldenberg, Milwaukee; Geo. Huehner, Oconomowoc; Geo. Fischer, Milwaukee; A. C. Gutenberg, Milwaukee; J. Keegan, Milwaukee.

COMMITTEE ON MILWAUKEE AFFAIRS

A. C. Gutenberg, Milwaukee; A. D. Kvoool, Milwaukee; J. Keegan, Milwaukee; L. K. Brin, Milwaukee; Bert Fisher, Milwaukee; Etta Weisner, Milwaukee; H. Billings, Milwaukee; E. Maertz, Milwaukee; J. Silliman, Milwaukee.

FINANCE COMMITTEE

Etta Weisner, Milwaukee; F. J. McWilliams, Madison; W. L. Ainsworth, Fond du Lac; A. C. Berkholtz, West Bend; E. Langemack, Milwaukee; A. D. Kvoool, Milwaukee; Bert Fisher, Milwaukee.

MEMBERSHIP COMMITTEE

Geo. Huehner, Oconomowoc; W. L. Ainsworth, Fond du Lac; A. C. Berkholtz, West Bend; Geo. Fischer, Milwaukee; Frank Welter, Wausau; P. Palmer, Edgerton; Al Roser, Baraboo.

LEGISLATIVE COMMITTEE

F. J. McWilliams, Madison; J. Adler, Marshfield; W. Wiske, Red Granite; A. D. Kvoool, Milwaukee; James J. Boden, South Milwaukee; J. Keegan, Milwaukee; H. Goldenberg, Milwaukee; C. W. Trampe, Milwaukee; J. Hickey, New London; Ed Maertz, Milwaukee.

Motion Picture Theatres' Association of Kansas and Missouri

110 West 16th Street
Kansas City, Mo.

PRESIDENT

E. VAN HYNING

The Motion Picture Theatres Protective Association

Adolphus Hotel, Dallas, Texas

PRESIDENT

JUDGE ROY WALKER

VICE-PRESIDENTS

ARTHUR KEYES
O. A. ENGLEBRECHT
SAM HEFLEY

SECRETARY-TREASURER

I. S. MELCHER

DIRECTORS

O. A. Englebrecht, Georgetown; W. G. Underwood, Dallas; Roy Walker, Lampasas; Sam Hefley, Cameron; M. H. Gwynn, Terrill; O. B. Bridges, Houston; Arthur Keyes, Quanah; Henry Reeve, Menard; C. DeWolfe, San Saba; I. S. Melcher, Dallas; Paul Scott, Dallas; W. J. Wooten, Canyon; Henry Hall, Beeville.

Northwest Theatre Owners Association of Minnesota, North and South Dakota

New Nicollet Hotel
Phone: Atlantic 3371
Minneapolis, Minn.

PRESIDENT

BENNIE BERGER

VICE-PRESIDENTS

O. N. RATHS, St. Paul, Minn.
M. C. RUGGS, Owatonna, Minn.
CHARLES LEE HYDE, Pierre, S. D.
W. M. MILLER, Cloquet, Minn.

TREASURER

H. E. HOFFMAN, St. Paul, Minn.

SECRETARY

W. W. ARNOLD, Lakota, N. D.

GENERAL MANAGER

W. A. STEPPES

DIRECTORS

Wm. Weisman, Minneapolis, Minn.; J. R. McKinlay, International Falls, Minn.; B. J. Benfeld, Morris, Minn.; Geo. Johnson, Red Wing, Minn.; H. J. Ludcke, St. Peter, Minn.; O. C. Woempenner, Minneapolis, Minn.; J. B. Clinton, Duluth, Minn.; E. L. Richtmyer, Marshall, Minn.; Theo. L. Hays, Crookston, Minn.; Harry Dryer, Minneapolis, Minn.; Howard Klug, Zombrota, Minn.; Charles E. Lyons, Aitken, Minn.; Charles Perrizo, Grand Rapids, Minn.; Anton Gilles, Wahpeton, N. D.; Hans J. Peterson, Jamestown, N. D.; John Piller, Valley City, N. D.; W. T. McCarthy, Fargo, N. D.; J. C. Snyder, Williston, N. D.; L. R. Stacy, Mobridge, S. D.; S. J. Smith, Sisseton, S. D.; M. C. Kellogg, Lead, S. D.; J. L. Anderson, Plankinton, S. D.; E. W. McFarlane, Groton, S. D.; W. A. Steffes, Minneapolis, Minn.

Daylight Saving

(Continued from page 367)

EASTERN CANADA

Arnprior, Ont.	Orillia, Ont.
Bowmanville, Ont.	Oshawa, Ont.
Brampton, Ont.	Ottawa, Ont.
Brantford, Ont.	Owen Sound, Ont.
Brockville, Ont.	Peterboro, Ont.
Buckingham, Que.	Port Colborne, Ont.
Burlington, Ont.	Port Hope, Ont.
Cowansville, Ont.	Quebec, Que.
Galt, Ont.	Regina, Sask.
Ganoaque, Ont.	Shawinigan Falls, Que.
Grand'Mere, Que.	Sorel, Que.
Guelph, Ont.	St. Catharines, Ont.
Halifax, N. S.	St. John, N. B.
Hamilton, Ont.	St. John's, Que.
Hull, Que.	St. Lambert, Que.
Iroquois Falls, Ont.	St. Martin, Que.
Kingston, Ont.	Trois Rivières, Que.
Kitchener, Ont.	Toronto, Ont.
Lachute, Que.	Victoriaville, Que.
Lennoxville, Que.	Welland, Ont.
Levis, Que.	Westmount, Que.
Lunenburg, N. S.	Weston, Ont.
Montreal, Que.	Whitby, Ont.
Niagara Falls, Ont.	

*Duration of observance varies but in general approximates the period April 26-September 27.

BRITISH QUOTA

London—The British quota law now enters its fourth year, automatically increasing to 12 3/8%.

The first year, ended March 31, 1929, saw a 7 1/2% quota. In 1930, the law automatically raised the figure to 10%. Next year, the current 12 1/2% regulation advances to 15%, the permanent figure.

The new figure, and next year's large percentage, were forcing a number of American companies to establish production units in England to meet quota requirements. Approximately 86 British made talkers must be released by English distributors this season.

DARK THEATRES

Distributors are losing a minimum of \$10,000,000 annually in rentals because of the darkened condition of 5,000 U. S. theatres which were forced to close due to owners' inability to finance sound installations, a survey in February disclosed.

Although at least 10,000 houses now are dark in the U. S., it is conservatively estimated that 5,000 of this group are in fit condition to operate.

The \$10,000,000 figure is arrived at on the basis of all houses operating on an average of three times weekly and making an average expenditure of \$12 for each complete show. The weekly figure approximates \$180,000.

SOUND IN AUSTRALIA

With a total of 837 theatres wired in Australia and New Zealand, the sound investment in both British possessions reached \$12,500,000 in February, 1931. Exhibitors in both countries were paying a service fee approximating \$550,000.

Australia had 505 film-and-disc and 136 disc devices; in New Zealand, 167 were dual systems, and 29 disc only.

Inter-related Subjects



Developments in the field of public relations pass in review —The three outstanding legal decisions of the past twelve months are presented in detail —Activities in the field of public relations take on added importance—Deaths of the year — The year's developments are reviewed by the Motion Picture Producers and Distributors of America.

INTER-RELATED SUBJECTS

Resume of MPPDA activities during 1930—Deaths in the industry during 1930—Legal decisions, including a word on contracts, arbitration, block booking and monopoly—RCA chart of organization—Public relations, including personnel, aims and methods of operating.

MPPDA ACTIVITIES

Codes governing production and advertising are considered by Motion Picture Producers and Distributors of America, Inc., as one of the most important developments of its activities during 1930.

The Production Code went into effect on February 17, 1930, and the Advertising Code on June 6, 1930. Each is considered a complement of the other and each was subscribed to by the major producing and distributing organizations in the industry. The chief purposes of both codes are outlined in the following general principles:

Motion picture producers recognize the high trust and confidence which have been placed in them by the people of the world and which have made motion pictures a universal form of entertainment.

They recognize their responsibility to the public because of this trust and because entertainment and art are important influences in the life of a nation.

Hence, though regarding motion pictures primarily as entertainment without any explicit purpose of teaching or propaganda, they knew that the motion picture within its own field of entertainment may be directly responsible for spiritual or moral progress, for higher types of social life, and for much correct thinking.

During the rapid transition from silent to talking pictures they have realized the necessity and the opportunity of subscribing to a Code to govern the production of talking pictures and of reacknowledging this responsibility.

On their part, they ask from the public and from public leaders a sympathetic understanding of their purposes and problems and a spirit of cooperation that will allow them the freedom and opportunity necessary to bring the motion picture to a still higher level of wholesome entertainment for all the people.

1. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrongdoing, evil or sin.

2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.

3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

With the universal acceptance of the talking motion picture, the producers deemed it wise and necessary to adopt a new and amplified code of principles to guide the production of this new form of entertainment.

It is appropriate that those responsible for the advertising of motion pictures should take steps to emphasize their kindred purposes, and to make certain that motion picture advertising shall reflect the

same high ideals and aims which inspired the new code for production.

Therefore, to make our maximum contribution to the progress of the motion picture medium, help it fulfill its obligation and develops its complete community value, the advertising men of the industry hereby subscribe to a Code for Motion Picture Advertising.

Studio Relations Committee

The Studio Relations Committee represents another important work of the Hays organization. For four years now, it has functioned as an advisory body to the industry on production detail that contains controversial aspects.

Composed of a representative from each one of the studios and a representative of the Motion Picture Producers and Distributors of America, this group considers picture themes and their prospective treatment in terms of the public acclaim or criticism which any similar picture situation has experienced in the past. The complete resources of the industry for gathering such public reaction—the association's open door policy—opinions of the press—the popularity of pictures as expressed in patronage—contacts of the industry's personnel throughout the world—are available to and utilized by the Studio Relations Committee in the determination of what entertainment the world wants from the motion picture and how that may be supplied with a minimum of offense to the most cosmopolitan audience enjoyed by any medium of human expression. The four years' experience of this committee largely supplied the basic principles around which the new production code was formulated and the functioning of this important organization will be simplified and aided by the code.

The association also serves as a clearing house of information, available to the industry and public alike, on motion picture subjects.

Through the Public Relations Department the industry may make contact with public groups whenever a company wishes their cooperation in publicity or exploitation on pictures they have approved. The organizations, on their own initiative, have worked out methods of approach to their membership which have proved increasingly effective at the box office. During the past year some twenty pictures have gone through this formula of cooperation with good results. Public and industry profit through this contact with potential theatre audiences otherwise unapproachable.

Previewing of Pictures

An immediate source of public reaction to current pictures is available from the various public organizations, whose combined membership totals many millions, reviewing pictures at Hollywood before their release. The objective of these groups is twofold. They wish first to furnish their membership with advance and accurate information relevant to their interest in pictures. They believe that their exploitation and support of approved pictures is the most effective program for increasing the number of wholesome and socially constructed motion pictures.

The following have previewing committees:

American Library Association
Boy Scouts of America
General Federation of Women's Clubs
International Federation of Catholic Alumnae
Los Angeles Branch American Association of University Women
Los Angeles Tenth District California Congress of Parents and Teachers
National Society Daughters of American Revolution
Young Men's Christian Association.

Previewing is done at the Academy of Motion Picture Arts and Sciences. To make the second part of their program effective, these groups are distributing their preview reports widely, not limiting distribution entirely to their membership, over the air and through the press.

At the request of these groups, Mrs. Thomas G. Winter, formerly president of the General Federation of Women's Clubs, a member of the Studio Relations Committee, organized a study course in motion picture appreciation. Lectures were delivered by prominent industry people. Information relative to the previewing service and study course may be obtained from Mrs. Winter, address 5504 Hollywood Boulevard, Hollywood, California.

Pictures in Schools

Forty per cent of all motion pictures screened in 517 primary and secondary schools throughout the country embrace social science subjects, it is revealed by E. I. Way, chief, Industrial and Educational Section of the U. S. Department of Commerce.

Having the cooperation of bureaus of education, teachers, county and state school superintendents and commercial organizations, Way conducted a survey of film activities in elementary, junior and senior high schools.

Although the number of schools using films in regular instructional activities has grown in recent years, authorities admit that progress was hampered tremendously with the switch from silent to sound. Majority of the 517 educational institutions embraced in the current survey were found to be lacking sound equipment.

The percentage of showings in connection with curricular and extra curricular activities was 73 and 27, respectively, in a total of 44,186 showings reported by the 517 schools. Following social science in popularity was natural science, represented by 26 of the showings. The fact that 66 per cent of the showings was in these two subjects reflects the greater abundance of films that are available in these fields.

Five other subject fields represent about 25 per cent of the total, including physical education, manual and industrial arts, home economics, English and commercial. Ten other subjects are divided among the remaining 9 per cent, with the lowest seven having negligible distribution.

Thirty-three per cent of the showings were given in connection with curricular work in the social sciences. Approximately 20 per cent of the curricular showings was in natural sciences. For extra curricular purposes films in natural sciences enjoyed the greatest popularity, with titles in social science running a close second.

More than 40 per cent of the total 44,186 showings was in elementary schools, 27 per cent was in junior high and 32 per cent in senior high schools. The low figure for junior institutions is attributed to the fact that a large number of communities do not have junior high schools.

The most popular subjects in elementary and junior schools were those relating to social sciences, while high school attendants prefer subjects relating to natural sciences.

DEATHS OF A YEAR

A

ABRAHAMS, MAURICE: Age 45. For several years professional manager of Waterson, Berlin and Snyder, resigning to open a publishing house of his own. Husband of Belle Baker. April, 1931.

ACDRD, ART: Former Western star. Found dead in Chihuahua, Mexico. January, 1931.

ALBEE, E. F. Age 72. Formerly head of Keith-Albee-Orpheum. Died at Palm Beach Fla., March, 1930.

ARBUCKLE, MACLYN: Actor. April, 1931.

B

BAKER, EDWARD: Studio employee. Hollywood. Gateman at Metropolitan Sound Studios. November, 1930.

BARNARD, CAPTAIN I. P.: Producer. Louisville. Was interested with Colonel L. J. Dittmar in Kinemacolor Company and later in Colonel Dittmar's research work and development of color film. January, 1930.

BATES, LESLIE: Actor. Hollywood. Killed in auto crash. August, 1930.

BECKETT, FRANK: Age 67. Exhibitor. Vermilion, S. D. Owned Vermilion's first motion picture theatre. January, 1930.

BECHTEL, WILLIAM A.: Age 63. Actor. Los Angeles. Was called first screen player recruited from legitimate stage. November, 1930.

BELASCO, DAVID: Age 72. Producer and playwright. New York. May 14, 1931.

BERNE, DR. LUIS P.: Plastic surgeon. At one time had large practice in Hollywood film colony. Died in New York in January, 1931.

BEERY, MRS. MARGARET: Age 74. Mother of Wallace and Noah Beery. April, 1931.

BIECHELE, ROBERT: Brother of R. R. (Dick) Biechle, regional vice president of Motion Picture Theatre Owners of America. Kansas City. Killed by hit-and-run motorist. December, 1930.

BIERDOWER, MRS. JANIS E.: Mother of Elsie Janis, screen and stage star. Hollywood. July, 1930.

BLAUVELT, H. D.: Cameraman. Middletown, N. Y. Started with Pathe in 1913. Accompanied Theodore Roosevelt on big game hunt in Africa. November, 1930.

BRACKETT, JUDGE J. ALBERT: Age 62. General counsel for Massachusetts and other New England exhibitors. Died at Boston, January, 1930.

BRISTOL, MRS. W. S.: Exhibitor. Upper Sandusky, Ohio. Owned Iowa theatre. October, 1930.

C

CAGE, C. E.: Exchange man. Dallas, Texas. Was manager of ad sales at Universal branch. October, 1930.

CAMPBELL, HARRY F.: Fox branch manager. Boston. Death was due to complications from an infected foot. March, 1931.

CHANEY, LON: Actor. Hollywood. Called "Man of a Thousand Faces." Latest picture, interrupted by illness, was "Chiribihl." Last finished production was his first talking picture, dialogue version of his "The Unholy Three." August, 1930.

CHESTERMAN, EVAN R.: Age 60. Director of the State Division of Motion Picture Censorship. February 22, 1931.

CLEMENS, LUDIS L.: Age 59. Critic and author. Tacoma, Wash. Dramatic editor of Tacoma Daily Ledger. Was veteran of legitimate stage. January, 1931.

CLARY, CHARLES: Player. Died March 24, 1931.

CLIFFORD, BILLY "SINGLE": (William Clifford Shyrlich.) Actor and exhibitor. Operated Clifford theatre at Urbana, Ohio. November, 1930.

COLVIN, WILLIAM: Player. Died August 8, 1930.

COURT, A.: Exhibitor. Livingston, Cal. Court theatre. February, 1930.

GRAHAM, MRS. JOHN CECIL: Wife of Paramount's general European manager. March, 1931.

CREWE, MRS. AMELIA: Mother of Regina Crewe, motion picture editor of the New York American. February, 1931.

CURRIER, GUY W.: Attorney. Boston. Was active in arrangement of financing by which Joseph P. Kennedy purchased FBO from Graham's of London. June, 1930.

D

DRUCE, HUBERT: English actor and producer. April, 1931.

E

EAGLES, JEANNE: Star of stage and screen. Died during 1930.

EASTMAN, GEDRGE: Age 29. Cameraman. Killed in collision of airplanes on location. Santa Monica, Cal. January, 1930.

EDESON, ROBERT: Actor. Recently signed as a dialogue director. Died March, 1931.

EDMONDS, FREDERICK G.: Age 80. Lindsay, Ont. Had owned and operated Wonderland theatre since 1907. February, 1930.

ELLIS, DIANE: Player. Died in December, 1930.

ESKIND, BENJAMIN: Exhibitor. Madisonville, Ky. Owned Kentucky theatre, July, 1930.

F

FARRELL, HARRY: Exhibitor. Nashua, N. H. Owned Tremont and Colonial theatres in Nashua. State at Manchester and other houses in New Hampshire. April, 1930.

FARRELL, MRS. DAVID: Mother of Charles Farrell, star. Died in Hollywood. Her husband was at one time an exhibitor. December, 1930.

FARRINGTON, FRANK: Building contractor. Detroit. Erected Casino theatre, his first project at Detroit, for John H. Kunsy and the late Arthur Kaile. November, 1930.

FEIST, LEO: Music publisher. Leo Feist, Inc. Died June 21, 1930.

FINKELSTEIN, M. L.: Age 62. Exhibitor. St. Paul, Minn. In motion picture business 20 years, associated with I. H. Ruben in F & R Circuit.

FISH, ARTHUR: Son of Carl Fish, former proprietor of Alhambra theatre at Akron, Ohio. Killed in auto accident. July, 1930.

FLINT, MORTLEY H.: Financier. Los Angeles. Was particularly active in connection with Associated Producers, Selznick Pictures, and Warner Brothers. Was slain after testifying in court case. July, 1930.

FLYNN, WILLIAM: Exhibitor. Kansas City. Owner of Globe theatre. Killed in airplane crash. February, 1930.

FORBES, CHARLES: Construction engineer for Fox West Coast Theatres. Hollywood. Killed in auto crash. January, 1930.

FRANK, EDWARD: Age 45. Booking agent. St. Louis. May, 1930.

FRANKEL, BEN: Age 26. Assistant cameraman. Killed in collision of planes on location. Santa Monica, Cal. January, 1930.

FRANKLIN, SIDNEY: Actor. March, 1931.

FRISSELL, VARICK: Producer. Missing since March 15, 1931, when an explosion sank the sealing steamer Viking near Horse Island, off Newfoundland. Frissell, New York producer, was making sound motion pictures of the sealers, with A. E. Penrod, cameraman, and Russell Harry Sargent, explorer. Sargent was saved. Penrod was missing with Frissell.

FROHMAN, GUSTAVE: Age 76. Brother of Daniel Frohman and veteran in legitimate field. New York. August, 1930.

FRUDENFELD, NATE: District manager for Publix in Des Moines. Executive for World Realty Co. and A. H. Blank, prior to sale of the latter's circuit to Publix. February, 1931.

G

GEHRIG, ADAM: Age 60. Exhibitor. Salsburg, Mo. Owner and manager of Lyric theatre. February, 1930.

GOLD, MAX: Age 29. Assistant director. Killed in collision of airplanes on location. Santa Monica, Cal. January, 1930.

GODD, ED: Exhibitor. Red Oak, Iowa. Owned Iowana theatre with his two sons. January, 1931.

GRIMAN, MICHAEL: Showman. Ottawa, Ont. April, 1930.

GUM, JACK: Age 46. Cameraman. San Francisco. International Newsreel cameraman. October, 1930.

H

HALLEY, MRS. J. J.: Exhibitor. San Andreas, Cal. San Andreas theatre. February, 1930.

HARRIS, MRS. SAM: Wife of theatrical producer. New York. Had been stage actress. November, 1930.

HARRIS, TOM: Property man. Killed in collision of planes on location. Santa Monica, Cal. January, 1930.

HART, SUNSHINE: Player. Died in January, 1930.

HAWKS, KENNETH: Age 31. Director. Killed in collision of airplanes on location. Santa Monica, Cal. January, 1930.

HEIDELBERG, NATE: Age 66. Musicians union executive. Dayton, Ohio. President of Dayton Musicians Union and for many years a director of orchestras. January, 1931.

HESS, MRS. GABRIEL: Wife of the Hays association's attorney. Was thrown from a horse and died from a fractured skull. April, 1931.

HICKMAN, DEVEREAUX: Age 57. Actor. Husband of Nance O'Neil. April, 1931.

HIGGINS JOHN: Age 23. Exhibitor. Manager of Loew's Alhambra. Drowned in sailing accident on Lake Erie. June, 1930.

HILL, ULY S.: Exhibitor. Albany, N. Y. Had been manager of Stanley theatres in Albany and Troy, N. Y. Killed in hunting accident. September, 1930.

HOPKINS, WALTER: Artist. New York. Was veteran artist for Tiffany. July, 1930.

HUGGINS, RAY: Exhibitor. Marshall, Mo., Auditorium theatre. January, 1930.

HUNT, WILLIAM A.: Father of Harvey Hunt, assistant manager of B. F. Keith's theatre. February, 1931.

I

ISRAEL RICHARD: Exhibitor. Chicago. Had operated Halsted theatre. February, 1930.

IVES, MRS. JULIA CRAWFORD: Director. production supervisor and scenario writer. May, 1930.

J

JOHANNES, HENRY: Age 24. Grip man. Killed in collision of planes on location. Santa Monica, Cal. January, 1930.

JONES, CHARLES: Exhibitor. LaFayette, Ind. Found at Arc theatre. October, 1930.

JONES, F. RICHARD: Director and studio executive. Hollywood. Was at one time vice president of Hal Roach studio. December, 1930.

JORDAN, DTTD: Age 26. Assistant cameraman. Killed in collision of planes on location. Santa Monica, Cal. January, 1930.

JOSE, EDMOND: Director. Nice, France. Pioneer American director's first assignment was Norma Talmadge's "Poppy." December, 1930.

JUMP, MRS. HARRIET: Grandmother of Jack Oakie, screen star. Kansas City. July, 1930.

K

KAIN, CHARLES: Age 49. Exhibitor. Detroit. Owned circuit of neighborhood theatres. August, 1930.

KLINE, JOHN J.: Exhibitor. Owned and managed Princess theatre at Tipton, Mo. Died at Boonville, Mo. October, 1930.

L

LE MAIRE, GEDRGE: Musical comedy star and producer of Pathe comedies. New York. January, 1930.

LE VIND, SHELBY: Age 13. Son of Alvert Shelby by Le Vind, scenario writer. Hollywood. May, 1930.

LEVIS, SDL: Exhibitor. San Francisco. Operated Strand theatre. May, 1930.

LIBMAN, BILLY: Accessories manufacturer. Libman-Spanner Company, makers of lobby displays. Brooklyn. October, 1930.

LITTLESTONE, WILLIAM: Pioneer exhibitor. Pittsburgh. Operated Brushton theatre in partnership with H. Goldberg. April, 1930.

LORD, DANIEL M.: Age 86. Founder of Lord-Thomas-Logan advertising agency. Chicago. June, 1930.

LYNG, J. J.: Executive. Died at Neponsit, Long Island, in attempt to save sister-in-law from drowning. Was vice president in charge of engineering of Electrical Research Products, Inc. August, 1930.

M

MAIGNE, CHARLES: Writer.

MANAGER, FRANK: Exhibitor. Mansfield, Ohio. Operated Ritz theatre. Killed in auto crash. February, 1930.

MASTBAUM, JAY: Age 70. Pioneer exhibitor. Philadelphia. Uncle of late Stanley and Jules E. Mastbaum and brother of late Joseph A. Mastbaum. Was connected with Stanley Company of America from its inception. May, 1930.

MATTOX, FRANK: Age 57. Exhibitor. Mansfield, Ohio. Manager, Ritz theatre. Killed in auto crash. February, 1930.

MICHAELIS ABRAHAM: Exhibitor. New York. Manager of Loew's 42d street and Lexington avenue theatre. Suffered fatal injuries when struck upon head with brief case by woman patron as he sought to stop quarrel in aisle. March, 1930.

MILLIKEN, MRS. CARL: Wife of secretary of Motion Picture Producers & Distributors of America. New York. Internment at Augusta, Maine.

MOORE, ZACHARIAH: Interior decorator. Boston. Decorated number of theatres throughout New England. August, 1930.

MORRE, LEO: Exhibitor. Centerville, Iowa. Twenty years in exhibition. Died from stroke of apoplexy while watching performance at Paramount theatre in Des Moines. November, 1930.

MORGAN J. HOWARD: President of the Albany Film Board. March, 1931.

MULVIHILL, JOHN H.: Exhibitor. Operated Elitch Gardens Company and Broadway theatre at Denver. Died at Salt Lake City. January, 1930.

MURNAU, F. W.: American and German director. 42 years old. Died at Santa Barbara, Cal., after automobile accident. Directed "The Last Laugh," outstanding early production starring Emil Jannings and produced in Germany also "Faust," "Dr. Jekyll and Mr. Hyde." Among his pictures for Fox were "Sunrise" and "4 Devils." His latest was "Tabu," Paramount release.

MC

MC ELHANEY, HOMER: Theatre executive. San Francisco. Treasurer of Geary theatre. November, 1930.

MC ELRDY, BLAIR: Treasurer of Fitzpatrick & McElroy, theatre operators with headquarters in Chicago, and of Midland Securities Company. January, 1930.

MC EWEN, W. W.: Age 65. Former exhibitor at Anderson, Ind. Killed in auto-train crash at Vineyard, N. J. March, 1930.

N

NEILL, JAMES: Actor. March 15, 1931, at his home in Glendale, Cal. Veteran actor of stage and screen was 70 years old. Joined a group of pioneers in motion picture production on the old Jesse L. Lasky lot in Hollywood 20 years ago. His last picture appearance was in "Man to Man." He also was in "King of Kings" and "The Ten Commandments." Married Edythe Chapman, character actress, in 1897.

NOLAN, WARREN: United Artists publicity head. March 27, 1931.

NORMAND, MABEL: Star. Died at Monrovia, Cal., February, 1930. Among her notable hits were "Mickey," "Peck's Bad Girl," "Suzanna" and "A Perfect Thirty-Six." First steady contract was with Mack Sennett, from 1916 to 1920, but had appeared earlier in pictures made by D. W. Griffith and Marshall Neilan.

O

O'CONNELL, J. F.: Exhibitor. Halifax, N. S. Suffered heart attack while arranging for opening of new Capitol theatre. October, 1930.

OTTO, DR. RICHARD: Berlin correspondent of Motion Picture Herald. Was for years on the editorial staff of Filmkurier. Died in Berlin in March, 1931.

P

PALANGIO, CHARLES: Exhibitor. Cobrane, Ont. Proprietor of Empire theatre. Died trying to rescue his family from hotel fire. December, 1930.

PALEY, JOE: Veteran Chicago exhibitor. May, 1931.

PALMER, PARK J.: Exhibitor. Akron, Ohio. January, 1930.

PATEE, CLAIR M.: Exhibitor. Lawrence, Kan. Owned Patee theatre. One of America's earliest exhibitors. Started in 1898. July, 1930.

PENROD, A. E.: Cameraman. Given up as dead, March 15, 1931, when an explosion sank the sealing steamer Viking near Horse Island, off Newfoundland. Penrod was making sound motion pictures of the sealers with Varick Frissell, New York producer, and Russell Harry Sargent, explorer. Frissell also is missing.

PHELAN, EDMUNO V.: Former manager of the Majestic and Colonial. March, 1931.

PIGDEON, MRS. CHARLOTTE E.: Age 82. Fort Lee, N. J. Mother of Edward Everett Pidgeon, director of publicity of Fox theatres. January, 1930.

PRATT, FRANCIS COLE: Age 63. Vice president of General Electric Company. New York. January, 1930.

PRINCE, HELEN (11) and EOGAR (9): Children of David Prince, district manager of Paramount Public at Atlanta. Died in fire at Prince home. November, 1930.

R

RANOLPH, ANOERS: Actor. Died at Beverly Hills, Cal. Pioneer character actor of screen. July, 1930.

RHINOCK, WILLIAM P.: Age 43. Theatre executive. Had been treasurer of Keith's at Cincinnati. January, 1930.

ROCKNE, KNUTE: Notre Dame football coach. Killed in airplane crash. March, 1931.

ROSE ORA O.: Exhibitor. Kansas City. Established Electric theatre with his father in 1906. February, 1930.

ROSS, CHARLES J.: Executive. Died in Los Angeles. Was executive vice president of RCA Telephone, Inc. January, 1931.

RUBEN, I. H.: Age 63. Partner of the late M. L. Finkelstein in Finkelstein and Ruben circuit of 135 theatres with headquarters in the Twin Cities.

RUBENS, ALMA: Star of many pictures. Died January 21, 1931.

RUNEY, CLARENCE E.: Age 63. Cincinnati, Ohio. Veteran film man and representative of various news-reel companies.

S

SANTSCHI, TOM: Player. Died April 9, 1931.

SCHAEF, JACK: Age 47. Business agent of Stage Employees and Projectionists Union, Hamilton, Ohio. March, 1930.

SCHENCK, JOSEPH: Vaudeville and screen actor. Died at Detroit, Mich. Member of vaudeville team of Van and Schenck. July, 1930.

SCHILDKRAUT, RUODLPH: Actor. Hollywood. Among outstanding pictures in which veteran player appeared were Fox's "Christina" and Cecil B. De-Mille's "King of Kings" (Pathe). July, 1930.

SCHWALM, MRS. JAMES: Wife of James Schwalm, assistant manager of the Rialto, February, 1931.

SCOTT, L. N.: Age 70. Exhibitor. Owned Metropolitan theatres in Minneapolis and St. Paul, legitimate theatres used at times for motion pictures. Died in Minneapolis. January, 1930.

SILLS, MILTON: Star. Died at Santa Monica, Cal. Last picture was "The Sea Wolf" in sound. Was a leading figure in formation of American Academy of Motion Picture Arts and Sciences, and represented Actors Branch on board of directors at time of his death. September, 1930.

SILVERNAIL, CLARK: Writer, actor and director. Hollywood. Played active part in Actors' Equity dispute with producers in attempt to unionize studio personnel. October, 1930.

SMITH, MRS. MILOREO: Sister of Barbara Stanwyck. May, 1931.

SOLMAN, LAWRENCE: Veteran showman and president of the Toronto Baseball Club. March, 1931.

STERN, JACKIE: Age 19. Daughter of Emil Stern, president of Essaness Theatres Corporation, Chicago. Killed in auto crash. December, 1930.

STROMBERG, BEN B.: Exhibitor. St. Louis. Part owner and manager of Ritz theatre. February, 1930.

STURGIS, WALTER WOOD: Age 52. Exhibitor. Died at Dallas, Texas. Buried at Troy, Mo. Owned chain of theatres in Texas. March, 1930.

SUOEKUM, HARRY: Age 42. Exhibitor. Nashville, Tenn. In industry with his brother, Tony Sudekum, since 1905 when they took over Dixie theatre. Organized chain as Crescent Amusement Company. Harry Sudekum was secretary. December, 1930.

SZAMECKI, EDWARD: Age 36. Exhibitor. Died at Michigan City, Ind. Owned White Eagle theatre at South Bend. August, 1930.

T

TITUS, LYDIA YEAMAN: Comedienne and character actress. Hollywood. January, 1930.

V

VAVICH, MICHAEL: Actor. Hollywood. Was president of Russian American Art Club. October, 1930.

VIETS, MISS EMMA: Chairman of Kansas State Board of Review. Died at Girard, Kan. April, 1930.

W

WALKER, HARRY L.: Exhibitor. Aberdeen, S. D. For many years was largest owner and operator in Aberdeen and other South Dakota cities. January, 1931.

WALLACE, CHESTER L.: Theatre employee. Dallas, Texas. Killed when he grasped electric cord while standing in puddle of water in organ console pit. August, 1930.

WALLACE, J. F.: Exhibitor. Albany. Managed Proctor's Grand theatre. November, 1930.

WARNECKE, CARL, SR.: Age 70. Theatre musician. Cincinnati. Was at one time active in theatre orchestras and was father of Carl Warnecke, Jr., of RKO Albee theatre orchestra. January, 1931.

WARNER, LEWIS: Son of Harry M. Warner. April 4, 1931.

WARNER, W. W.: Advance agent for Roxy and his gang. Killed in auto crash. February 24, 1931.

WEAVER, JOHN C.: Age 36. Theatre manager and projectionist. St. Louis. May, 1930.

WELDON, HARRY: Comedian. London, England. Charles Chaplin was once his understudy. March, 1930.

WELLS, CONRAO: Age 32. Cameraman. Killed in collision of planes on location. Santa Monica, Cal. January, 1930.

WEISS, MAX: Exhibitor. Died at Belmont, Cal. Had theatres at Sacramento and San Jose, Cal. June, 1930.

WHALLEN, JAMES PATRICK: Age 72. A pioneer in theatrical field. Louisville. March, 1930.

WILLIAMS, CHARLES G.: Veteran showman. April, 1931.

WILSON, BEN: Former producer and star. Hollywood. Featured in many of his own productions with Ruth Stonehouse, May Allison and Dorothy Phillips. August, 1930.

WOLHEIM, LOUIS: Actor. February, 1931.

WRIGHT, FRED E.: Theatre manager. Died at Brookline, Mass. Was for years with Shuberts, Klaw and Erlanger, and Lew's at Boston. March, 1930.

Z

ZURO, JOSIAH: Executive. Killed in auto crash at Torrey Pines, Cal. Was director-general of musical productions for Pathe. October, 1930.

PUBLIC RELATIONS

The public relations program of the Motion Picture Producers and Distributors of America necessarily includes all the functions and objectives of such a service in a business that is not, at the same time, an art, a medium of human expression with all that entails and a purveyor of entertainment. It supplies an information service for the entire industry, making available data about pictures, players, employment opportunities, and general information about the industry, referring technical queries to the Academy of Motion Picture Arts and Sciences or the Society of Motion Picture Engineers. It receives and investigates the type of complaints to which all businesses are heir and endeavors to meet them to the end of preserving the good-will of the public, the industry's principal asset.

The fact that motion pictures are a non-standardized constantly changing product and that they are assumed, rightly, to have an influence on the thinking and social conduct not only of individuals but of whole populations, in the first instance makes any "fixed" public relations policy impractical, while the character of the merchandise—so to speak—makes its subject to criticisms wholly unrelated to its technical excellence.

The Open Door

The so-called "Open Door" of the Motion Picture Producers and Distributors of

America is an expression of the industry's desire to receive the multitude of suggestions that come through it—panaceas for picture ills, subjects that should be treated in photoplays or in the news reels for patriotic, religious or other reasons, the protests that pictures have given offense to individual or minority interests, valued comment and suggestion with the impractical and the impossible; the evaluating and disposition of this mass of materials is done by the Public Relations Department.

The Codes

From this wealth of data, accumulated over a period of many years, it was possible to develop the Production Codes and the Advertising Code so that they represent a cross-section of informed public opinion about pictures. In the practical application of the codes, public relations supplies the liaison between producer and consumer, the industry and the public.

Studio Relations

But the Codes necessarily reflect only the body and treatment of subject matter on which there is common agreement. Above this base line of uniform judgment there is a wide field within which opinion fluctuates, problems that require solution for which there are no precedents, subjects about which public opinion is continually changing as it reflects itself in criticism, verbal approval, or at the box office. To

keep this changing opinion impact upon tomorrow's pictures, public relations functions through Jason Joy, director of the Studio Relations Committee at 5504 Hollywood boulevard, Hollywood, Cal., and through the studio personnel associated with him. The process of keeping the photoplay current with that fleet phantom, public taste, can be accomplished only at the source of production in the studios where pictures are being made. If the archives of information fail to supply the answer to some production question, if no precedent is available, then it is the job of public relations to find the expert advisor, whether for a "King of Kings" or "The Big House," whose opinion about the treatment or use of subject matter involved is likely to meet with the approval of the greatest number of interested people.

Reviewing Service

With so varied a product, the American motion picture industry stands practically alone in the inclusiveness of its consumer public—the world. This alone explains its success. This, too, explains many of its problems; its consequent inability to cater to minority group interests. But the problem is rather one of bringing together the minority interest and the appropriate picture, than any dearth of pictures suited to the taste and interest of any group. The child audience is a case in point—how shall

parents and children know in advance what pictures the family shall see? At Hollywood, through facilities afforded by the industry, pictures are being reviewed by committees of such groups as the Daughters of the American Revolution, the General Federation of Women's Clubs, the International Federation of Catholic Alumnae, the American Library Association and the Young Men's Christian Association. And these reports are being broadcast by radio, in the press, and through the direct mailing of monthly lists of approved pictures to the nearly twenty thousand local motion picture chairmen of these organizations and other civic bodies interested that the screen shall realize its potential beneficial influence on social progress. Making the facilities available to know what pictures these groups wish to support is a public relations function; the organization of support for those pictures, now beginning to make itself felt, is a function of the 304 national organizations which have in-

terested themselves in this cooperative program.

Function of All Personnel

Will Hays has placed the responsibility for what is called the public relations program of the industry on Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America. This program is viewed as a continuation of the direct publicity and exploitation of motion pictures reaching, in an interpretive way, the potential motion picture audience, oftentimes critical, which is not now patronizing the theatres.

The present Public Relations Department is the result of an evolutionary process which began in 1922 when sixty national organizations formed a Public Relations Committee to cooperate with the industry. The transition from committee to department took place in order that the public relations activities of the association might be inclusive of all national bodies

wishing to cooperate and because it was believed that there should be no intermediary step between the interested public and the industry.

It is the feeling of the association that characteristics of the industry's product unique to pictures make it important that public relations should be a function of all industry personnel rather than a prescribed function of a group of specialists. Discussing this subject, Milliken said:

"Of all the five years of my relationship to the association, this year just closed has witnessed the greatest public relations progress, and I attribute that in large measure to the increased interest of the personnel of all branches of the industry in a study of the public reaction to the year's product in attempting to interpret the industry to the public.

"After all," he said, "the objective of all our public relations activities is a satisfactory liaison between the theatre and the community it serves."

NATIONAL BOARD OF REVIEW

The National Board of Review of Motion Pictures is a citizen organization reviewing films in New York City before their general release, with associate and advisory members and affiliated citizen groups throughout the country. It was founded in 1909 by the People's Institute in New York City. The National Board through its volunteer, disinterested membership seeks to reflect intelligent public opinion regarding motion pictures. It is opposed to legalized censorship and in favor of the constructive method of placing emphasis upon and building patronage for the finer and more worthy films in an effort to encourage and guide the motion picture in developing its possibilities as an important medium of expression.

The governing body of the National Board is the General Committee, evolved out of the original group organized in 1909. The Executive Committee is the directing body, formulating policies and supervising administrative affairs. The Membership Committee regulates all membership matters.

The review of pictures is conducted in New York City by trained review groups from the Review Committee of more than 250 members, representative of many activities and interests, who serve without pay. It endeavors to express the intelligent public opinion of the country in the work of film review, basic selection and recommendation. The decision of the committee regarding pictures rests upon a majority ballot.

The Exceptional Photoplays Committee, composed of critics and students of the screen, has referred to it all the films which the Review Committee believes to be of outstanding artistic merit. After review and discussion it publishes a critique of the finest films in a department of the National Board of Review Magazine. Through this medium and that of occasional showings of outstanding pictures it seeks to encourage the artistic development of the motion picture. This Committee has been responsible for much of the theory and plan behind the Little Photoplay Theatre idea.

The pictures listed below were in the judgment of the Exceptional Photoplays Committee the ten best American films and the five best foreign films submitted to the

committees of the National Board during the year of 1930:

AMERICAN

All Quiet on the Western Front.....	Universal
Holiday	Pathe
Laughter	Paramount
The Man from Blankley's.....	Warner
Men Without Women.....	Fox
Morocco	Paramount
Outward Bound	Warner
Romance	Metro-Goldwyn-Mayer
The Street of Chance.....	Paramount
Tol'able David	Columbia

FOREIGN

High Treason	Tiffany
Old and New.....	Amkino
Soil	Amkino
Storm Over Asia.....	Amkino
Zwei Herzen im 3/4 Takt.....	Associated Cinemas of America

The Better Films National Council is the department of the National Board conducting the community or affiliated committee work in the field. The objects of the community activity are:

1. To study the motion picture as a medium of entertainment, instruction and artistic expression;
2. To encourage the support of the best motion pictures in the theatre;
3. To bring the best pictures to the attention of the public through the publication of a Photoplay Guide, based upon the selections and audience suitability classifications of the Review Committees of the National Board of Review;
4. To sponsor Junior Matinees, showing pictures particularly suitable for boys and girls, and week-end programs for the family audience, whenever possible with exhibitors' bookings;
5. To further the utilization of the unusual and cultural films which are not ordinarily shown in the community theatre;
6. To endorse and further the use of visual education in the schools.

The community plan as outlined by the Better Films Council of the National Board met with growing interest during the year 1930 in many localities. Groups and clubs anxious to support the best films found that this could most effectively be done by representing their organization on a Community Better Films Committee or Council. Such a committee being devoted entirely to the motion picture is a more informed group, and it has more weight in the community in contact with the schools, churches and exhibitors.

Many calls for speakers to tell of the community plan have come to the National

Board from club groups anxious to enlarge the activity of their organization into the wider field of a Council of many organizations. Speakers from the Board who have responded are Dr. Walter W. Pettit, Prof. LeRoy E. Bowman, Dr. George W. Kirchwey, Dr. Louis I. Harris, Col. Clarence A. Perry, Wilton A. Barrett and Mrs. Bettina Gunzcy of the Staff.

The National Board's service has been extended to many organizations and groups including women's clubs, churches, educational societies, libraries and so forth, and to interested individuals.

The services consist of publications supplying material for study and the necessary tools for the work of the Photoplay Guide; information on the availability of prints for junior matinees; suggestions and assistance in booking films; aid in obtaining prints of exceptional and unusual pictures—not generally released—for use in arousing interest in the cultural aspect of the work; classified subject lists of films such as Selected Book-Films, Educational List, Music List, for use in schools, libraries and such groups; a speakers' bureau providing speakers on different subjects related to motion pictures; a reference file of material for study purposes.

The Sixth Annual Conference of the National Board of Review was held in New York City, January 23 to 25, 1930. The Conference was built upon the topic, "The Motion Picture as a Social Study." Educators, research and social service workers addressed the Conference on subjects touching its general theme. The speakers included:

Dr. Joseph L. Holmes, Psychology Department, Columbia University.

Dr. William H. Dudley, former director, Bureau of Visual Educational, University of Wisconsin.

Dr. Lee F. Hanmer, director, Recreation Department, Russell Sage Foundation.

Dr. Walter W. Pettit, director, Department of Community Organization, New York School of Social Work.

Dr. Francis D. Tyson, professor of Economics, University of Pittsburgh.

The exhibitor's viewpoint was presented by Edward Fay, theatre manager of Providence, R. I. The wellknown writers, Sophie Kerr and Gilbert Seldes, were speakers at an evening session at Roose-



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velt House at which time Mrs. Douglas Robinson, sister of Theodore Roosevelt, also spoke. Warner Bros. provided its private Little Theatre for an evening showing when the delegates were greeted by Harry M. Warner, president.

A resolution was adopted at the final session of the Conference which read as follows:

RESOLVED, that this Conference reaffirm its support of:

- (1) The Better Films and Motion Picture Study Club Plan as interpreted and carried forward by the National Board and its affiliated groups;
- (2) Unflinching opposition to legal censorship, federal and state;
- (3) Stimulation of new local effort, and further organization for a better screen, with na-

tional contact and research aid secured through the National Board of Review of Motion Pictures.

The fifteenth annual luncheon brought to a close the Conference. Dr. George W. Kirchwey, member of the Executive Committee, acted as toastmaster and introduced Dr. Harry E. Barnard, director, White House Conference for Child Health and Protection called by President Hoover, who outlined the Conference plans and the part the motion picture has in any survey of child life. Other speakers were: Mrs. Nellie Tayloe Ross, former Governor of Wyoming.

Harry M. Warner, president of Warner Bros.

Fannie Hurst, novelist.

Franklin W. Fort, Congressman from New Jersey.

Mayor John T. Alsop, Jr., of Jacksonville, Fla.

John M. Casey, Chief of the Department of Licenses of Boston, representing Mayor Curley.

There was a national broadcast of the program.

A number of members of the National Board's Committees serve on various committees of the White House Conference for Child Health and Protection. Among them are Dr. Pettit and Prof. Bowman, Col. Perry and Mr. Barrett. Mr. Barrett as a member of the Motion Picture and Theatre Committee contributed to the research making up the findings of this Committee for the consideration of the Conference.

The National Board of Review Magazine, containing articles of general interest on motion pictures and better films activities and reviews of exceptional and selected pictures, has been published monthly throughout the year. Other regular services are the Weekly Guide to Selected Pictures and the Weekly Official Bulletin. The Annual Selected Pictures Catalog and the Annual Selected Book-Films List, the latter prepared in cooperation with the National Association of Book Publishers for Book Week, were issued as usual and widely distributed. Special classified film lists have been compiled from time to time.

LEGAL

Supreme Court Decision on Credit System

Federal Judge Thatcher's 1929 decision holding the credit system used by distributors in relation with their dealings with exhibitors was reversed during 1930 by the Supreme Court of the United States.

The text of that later decision follows:

UNITED STATES OF AMERICA

v.

FIRST NATIONAL PICTURES, INC., ET AL.

Supreme Court of the United States

No. 95

Appeal from the District Court of the Southern District of New York.

JOHN LORD O'BRIAN, the Assistant to the Attorney General (WILLIAM D. MITCHELL, Attorney General, CLAUDE R. BRANCH and CHARLES H. WESTON, Special Assistants to the Attorney General, with him on the brief) for appellant; JOHN W. DAVIS and CORNELIUS W. WICKERSHAM (HENRY W. TAPT, PAXTON BLAIR, ARTHUR L. FISK, JR., and GABRIEL L. HESS with them on the brief) for the appellees.

Opinion of the Court

Nov. 24, 1930

Mr. Justice McREYNOLDS delivered the opinion of the Court.—The court below denied the relief sought by the United States. The parties are the same as those in No. 83, just decided—Paramount Famous Lasky Corporation, et al. v. The United States of America—and the opinion there contains sufficient description of them, their business and operations.

In 1926 the Appellee Distributors caused each of the 32 Film Boards of Trade to adopt written rules for establishment and operation of a local credit committee. These committees were promptly organized and have continued to function as required. The prescribed rules provide—

That to correct abuses and unfair practices the president shall appoint a credit committee of three members to investigate and report the names of all

persons who have acquired, by purchase or transfer, theatres in the territory within which the Film Board operates. The secretary of the Film Board shall be secretary of the committee and to him sales and transfers of theatres shall be promptly reported.

These shall be placed upon a "Credit information list" and copies furnished to all members of the Film Board for their confidential information. Upon receipt of such list each member shall advise the secretary concerning its existing contracts for exhibition of pictures at the listed theatre and shall state whether the transfer provided that the new owner should assume and complete outstanding contracts.

Functions of Credit Committee

That immediately upon receiving information of the transfer of a theatre the secretary shall request the new owner to furnish within five days references concerning his credit standing, etc., and to secure this information a prescribed form of questionnaire shall be sent out. The credit committee shall meet weekly to examine and report upon the credit standing of new owners and furnish a copy of their report to members as confidential information.

If a new owner fails to respond to the questionnaire, this fact shall be noted upon the credit information list. Also the credit committee shall indicate on the list every sale or transfer of a theatre which upon investigation it concludes was made by the previous owner for the purpose of avoiding or being relieved of uncompleted contracts for exhibiting pictures at such theatre.

There shall also be indicated opposite the name of each theatre listed (excepting those whose new owners have agreed to assume and complete all existing contracts entered into by the prior owners, and of which agreement notice has been given to or received by the credit committee) the amount of cash security, not exceeding \$1,000, which in the judgment of the committee is a reasonable sum that members shall require to be deposited as security for the full and complete performance of each contract thereafter made and entered into for the exhibition of pictures at such theatre.

Payment of Security Requisite to Contract

That no member of the Film Board shall enter into a contract for the exhibition of pictures at any theatre listed on the credit information list for a period of 10 days from the date of the first appear-

ance of such theatre upon the list nor thereafter unless the new owner or lessee of such theatre shall have paid in cash to such member with whom such owner or lessee desires to contract for pictures the amount of security specified on the credit information list.

Certain contracts for "spot-booking," that is for a picture to be delivered in the immediate future, may be made within the 10-day period and prior to the committee's report. The credit committee may from time to time remove from the credit information list the name of any theatre owned or operated by a new owner and thereafter members of the Film Board may contract with him.

That members upon demand of the credit committee shall furnish desired information, permit examination of books and records with respect to any exhibitor who has sold or transferred his theatre and has failed to provide for the assumption by the new owner of existing contracts. A member of the Film Board who violates any of these rules shall be subject to suspension or expulsion.

A copy of the "questionnaire" is printed in the margin. (*) It asks for many particulars concerning the new owner or transferee of the transferred theatre and especially demands specification of outstanding contracts for film service made by the previous owner and a declaration as to whether the new one has or will adopt them.

Restriction of Trade Freedom Noted

The definite point of attack in this proceeding is the agreement for the creation and operation of the credit committees and their use under prescribed rules to restrict freedom of sales by distributors and of purchases by exhibitors.

Ten producers and distributors of films, controlling 60 per cent of the business, agreed to contract with exhibitors only according to a standard form and then combined through 32 local film boards of trade with other distributors, who with themselves control 98 per cent of the entire business. The film boards appoint credit committees and these operate under the rules above outlined. The obvious purpose of the arrangement is to restrict the liberty of those who have representatives on the film boards and secure their concerted action for the purpose of coercing certain purchasers of theatres by excluding them from the opportunity to deal in a free and untrammelled market.

Reference to what has just been said in No. 83

and to the opinions in Eastern States Lumber Assn. v. United States, 234 U. S. 600; United States v. American Oil Co., 262 U. S. 371; Binderup v. Pathe Exchange, 263 U. S. 291; and Anderson v. Shipowners Assn., 272 U. S. 359, will suffice, we think, to show the challenged arrangement conflicts with the Sherman Act.

The court below erred in reaching a different conclusion and its decree must be reversed. The cause will be remanded for further proceedings in conformity with this opinion. Reversed.

The Questionnaire

(*)Please answer each question, sign and return to—Credit Committee, Film Board of Trade:

1. Name of theatre.
2. Street address, city and state, population of city, seating capacity, policy: pictures (), vaudeville (), road shows (), number of days open each week, time of first performance, a. m., p. m.

What days do you have matinees. Time of first performance.

Telephone number of office; of residence.

Name of person, firm, or corporation, operating theatre. If a corporation give corporate name.

Name of president, of treasurer, of secretary, of general manager.

Is stock of corporation or a substantial amount thereof owned or held by another corporation? If so, give name of corporation and names of officers and directors. If partnership, give names of partners. Who is authorized to enter into and sign contracts?

3. How will the contracts be signed?
4. Is theatre owned or leased? If leased, state expiration date of lease.
5. Name of lessor. If owner, state name of owner.
6. On what date was theatre taken over?
7. Place where and date of recording bill of sale.
8. Admission prices.
9. Condition of projection machines.
10. Have you or your operator inspected them, if not, do you agree to have them inspected within 30 days?
11. Model of machines Year.
12. Name theatres heretofore conducted, stating location of each.
13. If you have never been engaged in the exhibition of pictures, state previous business.
14. Bank references.
15. Other references.
16. Specify contracts for film service made by previous owner. Name of distributor. Date of contract. Number of pictures unplayed.
17. Specify contracts you have assumed.
18. If you have not assumed the previous owner's contracts, will you assume them? (If your answer to this question is "yes," fill out and sign the attached agreement of assumption). "The undersigned represents and warrants that the answers to the foregoing questions are true and are made to induce the members of the above-named Film Board of Trade to contract with the undersigned owner of lessee for the exhibition of motion pictures at the above-named theatre."

"Assumption of Contracts

"Know all men by these presents, that the undersigned owner or lessee of the theatre, in consideration of one dollar, lawful money of the United States in hand paid, the receipt of which is hereby acknowledged, and other valuable considerations, hereby agrees to assume, carry out, and fully perform each of the contracts now existing between, and the following distributors: (Name of previous owner) for the exhibition of pictures at said theatre from the above date. Distributors, date of contract, number of pictures unplayed, class (features, comedies, news, other shorts).

"Statement of Financial Condition

"Statement of individual, corporation, partnership (strike out one), operating theatre.

"To Credit Committee of the Film Board: For the purpose of inducing the members of the Film Board of Trade to contract with the undersigned owner (or lessee) for the exhibition of motion pictures at the.....Theatre, I (or we) warrant and represent that the following is a true and correct statement of my (or our) financial condition on theday of....., 19....., and agree that in case any change occurs that materially reduces my (or our) ability to pay all claims and demands against me (or us) or materially increases my (or our) liabilities or decreases my (or our) assets, I (or we) will forthwith notify you in writing to such effect. Assets: Cash on hand, and in bank. Notes receivable. Real Estate (how valued). Furniture and fixtures. Screen, machines, chairs. All other assets consisting of:..... Total..... Liabilities: Notes payable. Money borrowed. Accounts payable. Mortgages.....real estate. Chattel trusts. Mortgages on personality and fixtures. All other liabilities consisting of:..... Total..... "Net worth as of this date \$..... Signed. (Exhibitor.)

Memorandum of Infringement Decisions, Opinions, Decrees as of May 1, 1931

The following are judicial decisions or decrees which have been handed down in actions instituted by copyright proprietors of motion pictures and their respectively licensed national distributors in various District Courts of the United States, for infringement of copyright arising out of unauthorized exhibitions of their respective motion pictures by exhibitors who held over and exhibited the same in excess of the number of days permitted by the licenses contained in their written exhibition contracts, or who exhibited the pictures at theatres or places not licensed by a written exhibition contract.

In each instance where decrees were handed down, the Court awarded the statutory minimum of \$250 provided by the Copyright Law for each picture thus unauthorizedly exhibited, plus an attorney's fee and court costs.

APPELLATE COURTS

Circuit Court of Appeals, Fourth Circuit
 Pathe Exchange, Inc., et al. v. William Dalke
 (4 actions CCA 4, April 13, 1931).

This was an appeal from an order of Judge McDowell of the U. S. District Court, Western District of Virginia, Harrisonburg Division, dismissing the complaints in the four respective actions instituted by Pathe, Universal, First National and Fox against this exhibitor, upon the ground that the actions were filed too late within the provisions of a Virginia Statute of Limitations.

Judge McDowell's opinion was unanimously reversed by the three justices of the U. S. Circuit Court of Appeals.

DISTRICT COURTS OF THE UNITED STATES
 U. S. Dist. Court, Western Dist. Michigan, Northern Division

Vitagraph, et al. v. Grobaski, 46 F. 2d 813.

Motions were made by the defendants to dismiss the complaints in the three actions filed respectively by Vitagraph, Inc. (Warner), First National and Paramount against these exhibitors for holding over pictures an additional day. Ten separate grounds for the motion were set forth, among them being that the Copyright Law did not apply to exhibitors of motion pictures; that the exhibition contracts pursuant to which the prints were delivered for the licensed exhibitions were illegal under the Sherman Act; that they were executed without valid consideration; that the bills were not verified; that the bills were defective for want of parties; that the Court of Equity had no jurisdiction to enforce the penalty provided by the Copyright Law; that plaintiffs were in Court with unclean hands; that First National Pictures, Inc., was not authorized to do business in Michigan; and that a construction of the word "consecutive days" rendered the defendants immune from liability.

The motions were denied. Judge Raymond's opinion appears in 46 F. 2d 813.

These cases came up for trial at Marquette, Michigan, before Judge Raymond on April 7, 1931. Judge Raymond signed decrees on that day awarding damages to the plaintiffs of \$250 for each picture involved.

U. S. Dist. Court, Eastern Dist., North Carolina, Durham Division

RKO, et al. v. Logan, Lewis & Lowery
 Fox v. Logan and Lewis
 Universal, et al. v. Logan, Lewis & Lowery
 Pathe v. Logan and Lewis

These cases involved holding over, bicycling and subrenting.

On March 5, 1931, a motion was made to dismiss the complaints upon the ground that they did not state a cause of action, and that the acts complained of were not protected by the Copyright Law.

Judge Meekins denied the motion in all respects and sustained the complaint.

The demurrer and Judge Meekins' order in the RKO case are the same in other cases.
 Supreme Court of the District of Columbia

RKO, et al. v. Marcus and William Notes
 The defendants made a motion before Justice Hitz to dismiss the complaint in this case (for switching without authority pictures licensed for one theatre to another theatre), upon the ground that complaint failed to state a cause of action in Equity.

On January 23, 1931, Justice Hitz denied the motion.
 U. S. Dist. Court, Southern Dist. of New York

Fox v. Standard Theatres, Inc., and Robert A. Wolf

Universal, et al., v. same
 Motions were made in these cases (for holding over pictures) to open up the default of the defendants, and dismiss the complaints upon the grounds that no infringements of copyright were involved, and that the plaintiffs were in court with unclean hands.

On July 18, 1930, Judge Bondy permitted the defendants to interpose and answer, but denied their motion to dismiss the complaint.

U. S. Dist. Court, Western Dist., Michigan, Southern Division

Metro v. Lewis

The defendant interposed a counterclaim in this holdover case, asking damages of \$5,000 from the plaintiff upon the ground that the plaintiff had failed to deliver prints or sound records on time or satisfactory prints or sound records, and that certain of its pictures had so frightened the audience that patronage was lost.

A motion was made by the plaintiff to immediately dismiss this counterclaim as properly interposed in a copyright infringement suit in Equity. Judge Raymond granted the motion and dismissed the counterclaim.

In the following cases final decrees were entered by various U. S. District Court Judges against exhibitors for holding over without authority pictures licensed to their respective theatres or for exhibiting pictures at theatres unlicensed therefor. In each instance the Court awarded the minimum of \$250 for each picture, plus an attorney's fee and court costs.

U. S. Dist. Court, Eastern Dist. of Missouri, East. Division

Switching; decrees banded down July 9, 1930—
 Judge Faris

Metro v. Christ Zotos
 (17 pictures; \$9,000; \$900 atty's fee)
 First National v. Christ Zotos
 (2 pictures; \$500; \$100 atty's fee)
 Educational v. Christ Zotos
 (4 pictures; \$1,000; \$100 atty's fee)
 Tiffany v. Christ Zotos
 (8 pictures; \$2,000; \$200 atty's fee)
 Warner v. Christ Zotos
 (8 pictures; \$2,000; \$100 atty's fee)
 Pathe v. Christ Zotos
 (4 pictures; \$1,000; \$100 atty's fee)

U. S. Dist. Court, Western District, Virginia; Harrisonburg Division

Switching; decrees handed down August 1, 1930—Judge McDowell

Paramount v. Winesburg
 (6 pictures; \$1,500; \$100 atty's fee)
 United Artists v. Winesburg
 (1 picture \$250; \$50 atty's fee)

U. S. Dist. Court, Northern Dist. of West Virginia Hold-overs; decrees handed down Sept. 5, 1930—
 Judge Baker

Fox v. Herbert B. Roy
 (2 pictures; \$500; \$50 atty's fee)
 Universal v. Herbert B. Roy
 (2 pictures; \$500; \$50 atty's fee)

U. S. Dist. Court, South Dakota, Western Division Hold-overs; decrees handed down Oct. 1, 1930—
 Judge Elliott

Fox v. Consolidated Theatres, Inc., et al.
 (3 pictures; \$750; \$50 atty's fee)
 Metro v. Consolidated Theatres, Inc., et al.
 (2 pictures; \$500; \$50 atty's fee)

U. S. Dist. Court, Southern District California, Central Division
 Switching; decrees handed down Feb. 26, 1931—
 Judge Cosgrave

Columbia v. Mark M. Hansen
 (1 picture; \$250; \$100 atty's fee)

U. S. Dist. Court West. Dist. of Michigan, Northern Division

Hold-overs; decrees handed down April 7, 1931—
 Judge Raymond

Vitagraph, Inc., v. Grobaski
 (5 pictures; \$1,250)
 First National v. Grobaski
 (5 pictures; \$1,250)
 Paramount v. Grobaski
 (6 pictures; \$1,500)

U. S. Dist. Court, Western District, Michigan; Northern Division

Switching; decrees handed down April 7, 1931—
 Judge Raymond
 Universal v. Kooker
 (3 pictures; \$750)

U. S. Dist. Court, Western District, Michigan, Southern Division

Hold-overs; decrees banded down April 15, 1931—
 Judge Raymond

Warner, et al. v. Herman A. Bird
 (1 picture; \$250; \$100 atty's fee)
 Metro v. Herman A. Bird
 (3 pictures; \$750; \$100 atty's fee)
 Pathe v. Herman A. Bird
 (8 pictures; \$2,000; \$200 atty's fee)

U. S. Dist. Court, Western District of New York

Holdovers; decrees handed down—Judge Adler

Universal v. Joseph A. Rutecki
 (4 pictures; \$1,000; \$100 atty's fee)
 Fox v. Joseph A. Rutecki
 (1 picture; \$250; \$100 atty's fee)

Supreme Court Holds Arbitration Is Illegal

The United States Supreme Court has upheld decision of Judge T. J. Thacher that the arbitration system, as practiced under the standard exhibition contract, is illegal and is in violation of the Sherman anti-trust law.

The original Thacher decision was handed down on October 15, 1929. Text of the Supreme Court decision follows:

PARAMOUNT FAMOUS LASKY CORPORATION
ET AL.

v.
UNITED STATES OF AMERICA
Supreme Court of the United States
No. 83

Appeal from the District Court of the Southern District of New York.

JOHN W. DAVIS and CORNELIUS W. WICKERSHAM (HENRY W. TAFT, PAXTON BLAIR, ARTHUR L. FISK, JR., and GABRIEL L. HESS with them on the brief) and appellants; JOHN LORO O'BRIAN, the Assistant to the Attorney General (WILLIAM D. MITCHELL, Attorney General, CLAUDE R. BRANCH and CHARLES H. WESTON, Special Assistants to the Attorney General, with him on the brief) for appellees.

Opinion of the Court
Nov. 24, 1930

Mr. Justice McREYNOLDS delivered the opinion of the Court.

By this proceeding the United States seek to prevent further violation of section 1, Act of Congress approved July 2, 1890 (Sherman Act) c. 647, 26 Stat. 209, through an alleged combination and conspiracy to restrain interstate commerce in motion picture films.

Appellants are the Paramount Famous Lasky Corporation and nine other corporations (distributors), producers and distributors throughout the Union of 60 per cent of the films used for displaying motion pictures by some 25,000 theatre owners (exhibitors); the Motion Picture Producers and Distributors of America, a corporation with class "B" membership, composed of the above-mentioned distributors; and 32 film boards of trade, which severally function within certain defined regions.

Programs Planned Year in Advance

Each distributor produces and then distributes films through its own exchanges maintained in 32 centrally located cities—Albany, Atlanta, Chicago, Los Angeles, etc. Each of these exchanges has a manager, and under his supervision contracts are made for the use of his distributor's films within the designated territory or region, and thereafter placed in the hands of the exhibitors. Other distributors, who with appellants control 98 per cent of the entire business, also have managers with like duties in the same cities. In each region all of these managers are associated through and constitute the entire membership of the local film board of trade.

Under the common practice, in the Spring, when most of the pictures are still only in contemplation, each distributor announces its intended program of distribution for 12 months. After this announcement exhibitors are solicited to enter into written contracts for permission to display such of the pictures as they desire. And as no distributor can offer enough pictures to supply the average exhibitor's full requirement, he must deal with several.

Under an agreement amongst themselves, appellant distributors will only contract with exhibitors according to the terms of the standard exhibition contract, dated May 1, 1928. Ordinarily neither party gives security for compliance with such agreements, by cash deposit or otherwise.

This standard contract is an elaborate document, covering eight pages of the record. Under it the distributor licenses the exhibitor to display specified photo plays at a designated theatre on definite dates. Provision is made for cash payment three days in advance of any shipment, time and place of delivery, return of the prints, etc., etc. Section 13 (*) provides in substance that each party shall submit any controversy that may arise to a board of arbitration, in the city where the distributor's exchange is located, established under and controlled by written rules adopted May 1, 1928; accept as conclusive the findings of this board; and forego the right to trial by jury. And further:

"In the event that the exhibitor shall fail or refuse to consent to submit to arbitration any claim or controversy arising under this or any other standard exhibition contract which the exhibitor may have with the distributor or any other distributor or to abide by and forthwith comply with any decision or award of such board of arbitration upon any such claim or controversy so submitted, the distributor may, at its option, demand, for its protection and as security for the performance by the exhibitor of this and all other existing contracts between the parties hereto, payment by the exhibitor of an additional sum not exceeding \$500 under each existing contract, such sum to be retained by the distributor until the complete

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performance of all such contracts and then applied, at the option of the distributor, against any sums finally due or against any damages determined by said board of arbitration to be due to the distributor, the balance, if any, to be returned to the exhibitor; and in the event of the exhibitor's failure to pay such additional sum with seven (7) days after demand, the distributor may by written notice to the exhibitor suspend service hereunder until said sum shall be paid and/or terminate this contract."

Arbitration Board

The rules of arbitration provide for a board, three of whom shall be members of the local Film Board of Trade and three proprietors or managers of theatres in its region. This Arbitration Board shall have power to determine the controversy, make findings, direct what shall be done with respect to the dispute; "and shall fix the maximum amount" (not exceeding \$500) which each distributor may demand as security pursuant to the arbitration clause in the event of the failure of the exhibitor to submit to arbitration or to comply with the award. The secretary of the Board of Arbitration is required to notify the secretary of the Film Board of Trade of the name and address of each exhibitor found to have refused to arbitrate or comply with an award, and the maximum amount of security (not above \$500) found by the Board. "On receipt of any such notice, each member having a contract (or representing a distributor having a contract) containing the arbitration clause with any such exhibitor shall demand payment by such exhibitor of such sum as in the judgment of such member or distributor shall be sufficient to protect such member or distributor in the performance of each contract with such exhibitor. Said sum shall not exceed the actual value of any print thereafter to be delivered under each such contract plus the maximum amount fixed by the Board of Arbitration as aforesaid. Thereafter each distributor (represented in the membership) to whom such exhibitor shall have failed within seven (7) days to pay the amount of security so demanded by such distributor shall proceed to suspend service under each such contract until such exhibitor shall have furnished such security or complied with the decision of such Arbitration Board. If service under any such contract shall be so suspended for a period of 10 days such contract, at the option of the distributor, may then be canceled. No member or distributor having so suspended service under any such contract with such exhibitor shall thereafter resume service under any such contract unless and until such exhibitor shall have furnished said security to such member or distributor or shall have complied with the decision of the Arbitration Board. Upon the happening of either of such events service under such contract shall be promptly resumed by such member or distributor."

The record discloses that 10 competitors in interstate commerce, controlling 60 per cent of the entire film business have agreed to restrict their liberty of action by refusing to contract for display of pictures except upon a standard form which provides for compulsory joint action by them in respect of dealings with one who fails to observe such a contract with any distributor, all with the manifest purpose to coerce the exhibitor and limit the freedom of trade.

The United States maintain that the necessary and inevitable tendency of the outlined agreement and combination (described with greater detail in the opinion below) is to produce material and unreasonable restraint of interstate commerce in violation of the Sherman Act. Eastern States Lumber Assn. v. United States, 234 U. S. 600, 614; Binderup v. Pathe Exchange, 263 U. S. 291, 312. The court below accepted this view and directed an appropriate injunction against future action under the unlawful plan. We agree with its conclusion and the challenged decree must be affirmed.

Arbitration in Film Business

The Appellants claim: (1) The Standard Exhibition Contract and Rules of Arbitration dated May 1,

1928, having been evolved after six years of discussion and experimentation, are reasonable and normal regulations; so that whatever restraint follows falls short of unlawful coercion. (2) Arbitration is well adapted to the needs of the motion picture industry. (3) The manner in which the contract and rules have worked out in practice, and the significant absence of complaints, reflect their reasonable character. (4) The decree is inconsistent with the stipulated facts, also with the court's findings of fact.

"Founded upon broad conceptions of public policy, the prohibitions of the statute [Sherman Act] were enacted to prevent not the mere injury to an individual which would arise from the doing of the prohibited acts, but the harm to the general public which would be occasioned by the evils which it was contemplated would be prevented, and hence not only the prohibitions of the statute but the remedies which it provided were coextensive with such conceptions." Wilder Mfg. Co. v. Corn Products Co., 236 U. S. 165, 174. "The purpose of the Sherman Act is to prohibit monopolies, contracts and combinations which probably would unduly interfere with the free exercise of their rights by those engaged, or who wish to engage, in trade and commerce—in a word to preserve the right of freedom to trade." United States v. Colgate & Co., 250 U. S. 300, 307. "The fundamental purpose of the Sherman Act was to secure equality of opportunity and to protect the public against evils commonly incident to destruction of competition through monopolies and combinations in restraint of trade." Ramsay Co. v. Bill Posters Assn., 260 U. S. 501, 512. "The Sherman Act was intended to secure equality of opportunity and to protect the public against evils commonly incident to monopolies and those abnormal contracts and combinations which tend directly to suppress the conflict for advantage called competition—the play of the contending forces ordinarily engendered by an honest desire for gain." United States v. American Oil Co., 262 U. S. 371, 383.

The fact that the Standard Exhibition Contract and Rules of Arbitration were evolved after six years of discussion and experimentation does not show that they were either normal or reasonable regulations. That the arrangement existing between the parties can not be classed among "those normal and usual agreements in aid of trade and commerce" spoken of in Eastern States Lumber Assn. v. United States, supra, 612, is manifest. Certainly it is unusual and we think it necessarily and directly tends to destroy "the kind of competition to which the public has long looked for protection." United States v. American Oil Co., supra, 390.

The Sherman Act seeks to protect the public against evils commonly incident to the unreasonable destruction of competition and no length of discussion or experimentation amongst parties to a combination which produces the inhibited result can give validity to their action. Congress has so legislated "as to prevent resort to practices which unduly restrain competition or unduly obstruct the free flow of such commerce, and private choice of means must yield to the national authority thus exerted." Eastern States Lumber Assn. v. United States, supra, 613.

It may be that arbitration is well adapted to the needs of the motion picture industry; but when under the guise of arbitration parties enter into unusual arrangements which unreasonably suppress normal competition their action becomes illegal.

In order to establish violation of the Sherman Act it is not necessary to show that the challenged arrangement suppresses all competition between the parties or that the parties themselves are discontinued with the arrangement. The interest of the public in the preservation of competition is the primary consideration. The prohibitions of the statute cannot "be evaded by good motives. The law is its own measure of right and wrong, and what it permits, or forbids, and the judgment of the courts cannot be set up against it in a supposed accommodations of its policy with the good

(Continued on page 455)

Technical and Supplementary Subjects



Year brings developments of tremendous importance in the production and exhibition of motion pictures through new technical discoveries—
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Technical

Resume of Fall Meeting of SMPE, and a digest of the papers presented—Complete list of equipment companies—Publications including trade periodicals, regional and national—Listing of Music and Talent acts—Music companies personnel—Twenty leading song hits of the year



SMPE PROGRESS REPORT*

PROGRESS COMMITTEE

G. E. Mathews, Chairman

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E. R. Geib	S. K. Wolf

Developments of the greatest significance effecting improvement of production and exhibition of the motion picture are noted in the report of the Progress Committee of the Society of Motion Picture Engineers, presented before the Society at its Spring meeting May 25, 1931, in Hollywood.

Following is an abridgement of that report as prepared for Motion Picture Almanac by G. E. Mathews, chairman.

Films and Emulsions.—Concurrent with the general slackening up of business which began late in the fall of 1930 and prevailed throughout the spring of 1931, there was an abandonment of the wide film program by the producing organizations. Cost of installations in the face of a business depression and insufficient public interest in wide pictures were two probable causes of this decision.

One of the most important developments for many years was the introduction of panchromatic emulsions of increased speed and improved color sensitiveness, particularly in the red and green regions of the spectrum. With these ultra-sensitive materials, exposures may be made under more difficult conditions of illumination than with former emulsions or a better definition and depth of focus may be secured by stopping down the lens. Such emulsions offer great promise in connection with color photography where the difficulties of obtaining sufficient exposure have long been recognized. Greater care must naturally be used in handling these faster stocks both in the camera and in the processing laboratories.

Faster emulsions for sound recording work have also been introduced, to replace

the relatively slow positive film in common use.

The practice of duplication of all valuable negatives is increasing. According to present technic, master positives are made on a lavender base positive emulsion, and the duplicate negative on an especially fine grain yellow dyed emulsion, particularly made for duplication.

A direct color process claimed to be applicable to motion picture film was announced as being available for exploitation in Germany. Colloidal silver emulsions are used which are developed in a closed container with the vapors of formaldehyde, ammonia, and alcohol.

Some measure of the resistance of exposed but undeveloped photographic films to the action of water, snow, and ice was shown when the last camp of Andree was discovered on White Island in August, 1930. The films had been lying there since 1898. Professor J. Hertzberg of the Royal Technical University, Stockholm, Sweden, developed them and found that 50 of the 192 exposures contained traces of the image; and 20 made satisfactory pictures when processed, thirty-three years after being exposed in the camera.

Studio and Location.—Refinements in methods of sound recording represented the most significant advance in American studio practice during the winter of 1930-1931. Production in most of the European studios had settled down to routine work.

The bulky, heavy "blimps" or sound-proof housings for cameras are gradually being displaced by insulation within the camera body itself. Many improvements have also been made in the way of silencing the actual mechanism of the camera. Features of the new Warner Brothers' camera are: an enclosed movement; a lens which moves only in a horizontal plane during focussing by making the entire turret movable. A new camera was recently perfected by the Fearless Camera Company which is adapted for use either with 35 mm. or wider film up to 50 mm. No housing is required for all average camera work and the cameraman may use it for recording sound directly in the camera if so desired.

During the last six months, there has been a marked increase in truck shots in which the camera is mounted on a "dolly" or perambulator, which is moved with or around the action during the progress of a scene. In making "Cimarron," "The Lady Refuses," and several other pictures, an elaborate truck was found useful. Parts of an automobile chassis were used in its construction. A central tower was built which could be raised to a height of 23 feet. Additional platforms were also available so that the truck accommodated about six people, two cameras, a microphone reflector, and other accessories.

Studio Illumination.—One of the most outstanding developments in studio lighting equipment during the past six months was the production of silicon aluminum housings designed particularly to eliminate the objectionable noises commonly given off by the older sheet iron housing when a lamp is warming up. Common sizes in use are an 18-inch unit for a 2,000-watt lamp and a 24-inch unit for the 5,000-watt lamp, respectively. When it is undesirable to increase the number of 1,000-watt or 1,500-

watt units, large reflector types are utilized which are fitted with 5,000-watt 115-volt lamps, and which distribute their radiation over an angle of 25 degrees.

Sound Recording.—According to Knox the problems of the sound engineer are (1) extension of the frequency range of recording and reproducing equipment, (2) increasing the volume range so that fainter and louder sounds can be recorded and reproduced, and (3) reducing ground noise to a minimum.

A most significant improvement in the quality of sound reproduced from variable density records has resulted from the introduction of the biased valve method of recording by Western Electric. By this method, ground noise has been reduced to 10 db., according to Silent. A new auxiliary circuit is associated with the light valve, and when the sound currents are small, the ribbons vibrate over a small amplitude. As the sound volume increases, the spacing between the ribbons is increased automatically to a maximum by the auxiliary circuit. Full benefit of the system can be derived only by proper development of the sound track and close cooperation is therefore necessary between the sound department and the processing laboratory.

Another ground noise reduction method of equal significance is that described by Townsend, Clark and McDowell for use in conjunction with variable width recording of sound. In principle, this scheme, like the Western Electric "Noiseless Recording" process, consists in rectifying a portion of the output of the recording amplifier and using this current to keep the amount of light admitted to the film at a minimum.

According to reports from the West Coast Studios, the amount of electrical recording is increasing and the present tendency is to incorporate sound effects into the original sound track after it has been recorded and developed.

A new type of microphone for which directional pickup characteristics are claimed, has been developed by RCA Photophone. The principle on which the microphone operates is that of induction of electric current in an extremely thin and light corrugated aluminum ribbon, placed between the poles of an electro-magnet. Sounds normal to the face of the microphone are picked up whereas sounds at angles to the normal are received very feebly if at all.

The question of acoustic treatment of sound stages and theatres continued to receive active consideration. Linck has reported the results of oscillographic studies of sound in several types of rooms. On the West Coast, one of the equipment manufacturers has built an Acoustic Laboratory fitted to make absorption and transmission measurements over a wider frequency band than has ever before been attempted.

RCA Photophone has designed a compact sound recording truck fitted with a monitoring and a recording compartment. The entire Tanar sound truck is insulated to serve as a monitor room, sufficient amplification being supplied for four microphones.

As was foreseen, film recording is tending to displace disk recording, because of the greater ease of editing sound records

(Continued on page 382)

*Contributed by G. E. Mathews

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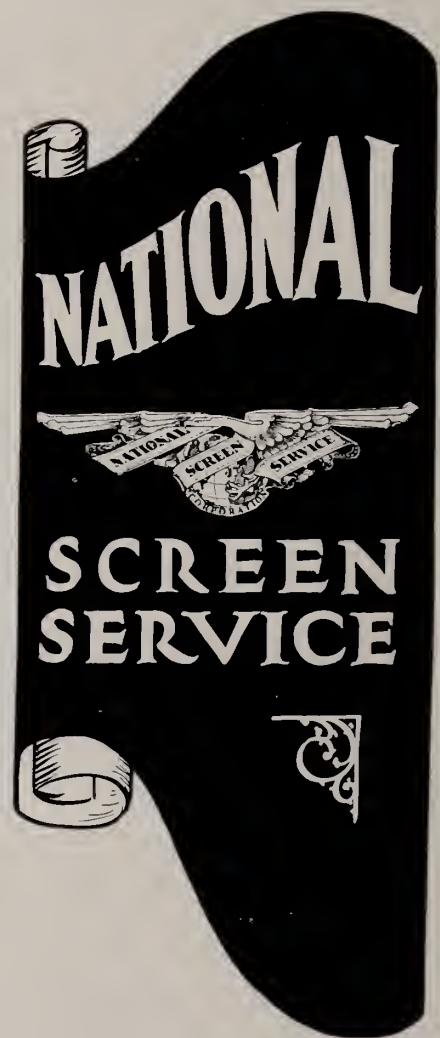
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(Continued from page 379)

on film and the introduction of methods of minimizing ground noise, whereas disk recording affords little opportunity for further reduction in surface noise. A selenium cell designed by Thirring, a condenser type, is used in the Selenophone process as the light sensitive element. The company has developed a method of recording on paper for use with amateur equipment.

According to a report from India, sound pictures are becoming increasingly popular especially since recording equipment has become available. Three companies have recording equipment, and the first all Indian feature picture scheduled for release in March was recorded in Hindustani. This creates a precedent and if followed will be a tremendous step forward in solving the vexed question of one language for the country instead of the 300 odd dialects at present used.

Thin unbleached muslin cloth, properly stretched, does away with reverberation almost entirely on motion picture sets and permits much greater flexibility in sound recording. It is often possible, with such sets, to take medium and close-up camera shots simultaneously, using only one sound pickup. A set made entirely of cloth is a rarity but it is not uncommon to make them 75 per cent of cloth.

Laboratory Practice.—Since the advent of the sound picture, the technic of laboratory processing has improved considerably. The significance of sensitometry in relation to sound and picture quality is being realized more and more each year. Recent processes of ground noise reduction demand an even higher laboratory precision in film development. In the field of sensitometry there has been a tendency to concentrate on time scale devices rather than on intensity scale instruments. There is a need, however, for standardization on a particular type of instrument so that comparisons between controls at the various studios could easily be made.

Problems facing laboratories are (1) a means of measuring quickly the developing activity of a bath or the gamma to which the film is being developed, (2) a method of maintaining the bromide concentration constant throughout the life of the solution and recovering this salt from the bath, and (3) a non-staining developer for the development of variable density sound film.

An investigation has been started by a special sub-committee of the Academy of Motion Picture Arts and Sciences relative to methods and standards in film processing. Formal recognition will be given desirable standards to which there is general agreement.

Light valve recording on the underexposure or "toe" portion of the characteristic curve is stated by Lewin to be in use by Paramount for scoring and playbacks.

Goldschmidt has described a photometer for calibrating printing lamps which employs a photocell and a precision torsion galvanometer, reading directly in lux. For printing "stills" in a German laboratory, a semi-automatic device is used. Two graduated filters may be moved simultaneously, one over the printing light and the other over a comparison lamp of fixed intensity. A photometer which compares the extreme densities on the negative indicates the contrast grade of paper required.

A growing demand exists for the inspection of every release print for sound and picture quality. One type of film inspection equipment consists of a standard Western Electric reproducer set installed on a projector. Sound is picked up by a caesium

cell and fed into an amplifier, having an out-put ample for headset monitoring, or with additional amplification, standard theatre horns may be used. A sound head made by Vinten is being used in England for the examination of release print quality.

General Projection Equipment and Practice.—Practically an instantaneous change of lenses was stated to be possible with a new front plate assembly for the Powers projector. Other modifications are a lens centering device, a micrometer focussing pinion, a framing lamp, and an aperture change assembly. The shutter on the German Bauer M-7 projector is now arranged in front of the condenser lens in accordance with recent projector construction practice.

The use of separate projectors for reproducing the sound was initiated in a London theatre, the Pavilion, in November, 1930. For preview service, in Hollywood, one company has provided two portable dummy sound projectors. These are installed in the theatre and coupled to the regular projector before the preview. This permits the studio to have a preview of any production using the assembled intercut prints of both picture and sound track and it eliminates the necessity of making a sound print which usually requires cutting after the preview.

Sound reproducing equipment is being manufactured by a British firm which use a magnetic coupling between the projector and the turntable. A single photoelectric cell is placed centrally between two projectors. On the Friess sound projector, the starting of the projector and fading is accomplished automatically by means of the film strip itself. The film is inserted in the projector for a change-over without regard to synchronization. Metallic contacts on the film then actuate relays successively which lower the needle into the proper groove, close the fader circuit, and extinguish the light in the first projector.

In the Projectophone devised by Mihaly the sound track image is projected by a suitable optical system onto a caesium photocell located at some distance from the projector. If the detector is located at one side of the main projection screen, it obviates the need of wiring between the projection booth and the screen.

A shallow type horn has been introduced by the Western Electric Company, which is provided with twin air columns meeting in a common mouthpiece. The equipment is 26 inches deep, 107 inches wide, and 62 inches high.

Changes in sound reproduction caused by varying slit width have been considered by von Hartel. Besides presenting mathematical formulas concerning the sound intensity variations as the slit is gradually widened, the paper gives data showing that halation causes overtones which consist especially of octaves.

Frediani avoids the use of photocells in sound reproduction of variable density records by passing them between electric contacts connected with the grid circuit of a thermionic amplifier. For such reproduction, paper prints may be used.

Projector Lenses, Shutters, and Light Sources.—The recent use of screen pictures of large size has led to the development of lens turrets on projectors with objectives of the desired focal length ready to be moved into position to suit the requirements of the program.

The demand for higher powered light sources in the theatres using low intensity reflecting arc lamps has been met by the

production of a higher amperage trim. It is designed for 32 to 42 amperes at the arc. Previously, 32 amperes at the arc was the highest attainable. The introduction of a pre-cratered high intensity projector carbon was also noted.

Special Projection Equipment.—Two new types of portable continuous projectors have been marketed, one for 35 mm. film and the other for 16mm. film. Approximately 400 feet of sound film can be accommodated on the 35 mm. projector.

Considerable research has been conducted by Ives to devise cameras and projectors for the production of pictures showing relief. The method consists, essentially, of making a series of pictures from juxtaposed points around an object and projecting the prints from these onto a special screen. Two types of screens having these properties have been developed, one made of vertical solid celluloid rods, and the other of strips of mirror. More recently a stationary camera requiring only a single exposure has been devised but Ives considers that much research is considered necessary to perfect the process.

Three new types of screen have been described in the literature as being available commercially. A non-inflammable screen of rubber composition perforated with small holes was demonstrated in November in London. Another type of screen incorporates a cooling system for the theatre. Behind the metal screen surface is located a refrigerating plant which causes the screen to become entirely coated with white frost. In the third type, a non-glare and pseudo relief principle is introduced.

Theatre Acoustics and Construction.—From experience to date, it would appear that the most satisfactory results from the standpoint of sound reproduction are obtained in theatres having a maximum seating capacity of not over 2,000 seats. In theatres of much larger seating capacity, the sound quality suffers considerably when the auditorium is only partially filled, whereas in the smaller theatres this condition is not as serious.

A chain of midget motion picture houses is being planned for operation throughout the United States. The seating capacity will average about 200 and the shows will be of varying length from 15 minutes to 1 hour.

In connection with the statement that about 55 per cent of the 22,731 theatres of the United States are now wired for sound, it is of interest to learn that the Opera of Malta, which has remained practically unchanged since it was built 200 years ago, has recently been wired for the showing of sound pictures.

According to a U. S. Government Bureau report, acoustic problems in Brazilian theatres are very difficult of solution. Walls are made of concrete or stucco and seats of plain wood. It is extremely difficult to use drapes as the insects attack most materials used.

Applications of Motion Pictures.—Production of sound pictures has been initiated by the U. S. Agriculture Department in its own studio in Washington. One of the first pictures scheduled is the Indian sign language film which is being made for the U. S. Department of the Interior.

Sound pictures are receiving attention in England. In December 800 educational associations were called into conference at Burlington House to consider the value of

(Continued on page 384)

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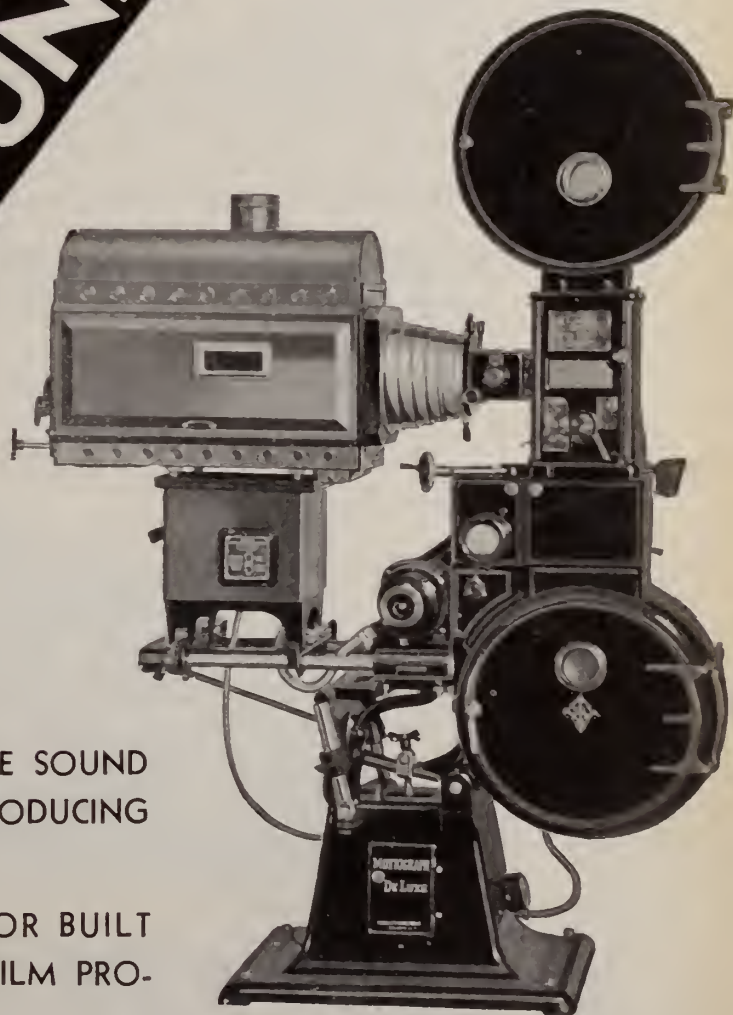
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AIMS AND ACCOMPLISHMENTS OF SMPE*

The Society of Motion Picture Engineers is a scientific organization patterned along the lines of many of the older scientific societies and serves as a stimulating, collecting, and coordinating medium for the technical and scientific knowledge appertaining to the motion picture industry.

The membership of about 800 is as diversified as the various arts and sciences which serve the industry and includes research scientists from the universities and industrial research laboratories, practical engineers from the factories, studios, labora-

*Contributed by J. I. Crabtree, President



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tories, and theatres, and executives from all branches of the industry.

Eligibility for membership is determined by the Board of Governors, which has interpreted the word "engineer" to apply to anyone who contributes to the building of a motion picture so that those who contribute literary, dramatic and artistic talent, are equally as eligible as those who direct the business of production and distribution of motion pictures.

Four Types of Memberships

Membership is of four types: associate, active, sustaining, and honorary. Any one who is interested in motion pictures is eligible for associate membership. Active membership is granted to those who have gained distinction in their particular field of endeavor. Sustaining members are those who contribute substantially to the support of the society, while honorary membership has been granted those scientists of international fame who, by their inventions and achievements, have been largely responsible for the building of this great industry.

Conventions of the society are held semi-annually, when an opportunity is presented for the research workers and technicians from the various manufacturing and producing concerns to pool their knowledge for the common good but, in turn, each one who gives receives knowledge from others in good measure. The lasting personal friendships formed between the members at the society's conventions also add a further incentive to the mutual interchange of ideas and information and the value of these men to their employers is enhanced accordingly.

The various scientific papers and committee reports presented at the conventions and the discussions resulting therefrom are published in the Journal of the Society issued monthly. In addition, the Journal contains contributed papers, abstracts of current technical literature, patent abstracts, translations of outstanding articles appearing in foreign technical publications, reports of committee activities, and book reviews. During the year 1930, 1,500 pages of scientific data were published, including over 100 technical papers dealing with the various aspects of production and exhibition.

Comprehensive Technical Source

The Society's Transactions which were published quarterly from the year 1916 to 1929, together with the Journal of the Society published since January, 1930, constitute the most comprehensive source of motion picture technical information in the world. The potential value of this knowledge to the industry is incalculable and the actual cost of the research work required to obtain it amounts to billions of dollars. The Journal of the Society is distributed gratis to members but is available to nonmembers by subscription.

The Society maintains local sections with headquarters in New York, Chicago, and Hollywood, which foster a spirit of cooperation among the members who cannot always attend the semiannual conventions. The Hollywood section keeps the parent body in touch with activities on the West Coast and maintains contacts with the Academy of Motion Picture Arts and Sciences.

Collaborate Abroad

The Standards Committee has made possible the interchange of the essential parts of apparatus throughout the industry and has published details of these in booklet form in collaboration with the American Standards Association. The Society has also collaborated with the British,

French, and German technical societies on matters relating to standards.

A subcommittee of the Standards Committee consisting of the chief engineers of the various producing organizations, under an impartial chairmanship, has convened at frequent intervals during the past year with a view to recommending dimensional standards for wide film. The merits of films having widths varying from 70, 65, 63, and 50 mm. were considered and practical demonstrations arranged. The committee is of the opinion that film having a width of 50 mm. is adequate to produce a picture of satisfactory quality on the widest screen available in the majority of theatres and has drawn up dimensional standards for such a film. This does not mean that the industry will necessarily adopt 50 mm. film as a means of securing a wide picture or that the Society considers that the use of such film is the preferred method of securing a large screen picture with sound accompaniment, because there are decided merits in placing the sound track on a separate film as outlined in an open discussion on the subject at the fall, 1930, meeting of the Society.

To the Society of Motion Picture Engineers is due credit, however, for preventing the producers from plunging into a scramble to place wide film apparatus in the field in the absence of a standard.

Other committees of the society have dealt with progress in color, methods of securing better sound recording and reproduction, and improved methods of studio lighting, while the Historical Committee has prepared reports on the accomplishments of the industry's pioneers and is assembling historical apparatus which will be placed in a suitable depository.

Projection Room Standards

The subject of projection has been given special attention by the Projection Practice, Projection Theory, and Projection Screens Committees and as a result of their efforts, recommendations for standard lay-outs of projection rooms of various sizes have been made and data secured for formulating a tentative standard for screen brightness.

The past year has also been conspicuous by virtue of increased activity of the society in relation to collaboration with other organizations and societies having interests related to our own. The society has acquired membership in the American Standards Association which has recognized the various standards adopted by the society, and also in the National Fire Protection Association which has invited the society to collaborate with regard to safety measures in the handling of nitrocellulose film.

The society will be officially represented at the 1931 International Congress of Photography in Dresden and arrangements for the exchange of technical manuscripts have been made with the Deutsche Kinotechnische Gesellschaft which has also conferred honorary membership upon the presidency of our society. The society was also represented officially on the Inter-Society on Color Specifications sponsored by the Optical Society of America.

A booklet dealing with the Standards Adopted by the Society of Motion Picture Engineers, and a 200-page booklet entitled "Aims and Accomplishments of the Society of Motion Picture Engineers," which contains abstracts of all technical papers presented by the society since its beginning, may be obtained gratis on application to the society headquarters, 33 West 42nd Street, New York, N. Y.

SERVING THE MOTION PICTURE INDUSTRY'S EXACTING REQUIREMENTS

Air Conditioning

FOR PERFECT YEAR ROUND WEATHER IN THEATRES
AND SCIENTIFIC DRYING IN MODERN LABORATORIES

TO GUARD their health as well as to assure patrons absolute comfort regardless of outdoor weather, the modern theatre is provided with a scientifically designed air conditioning plant affording precision control of temperature, humidity and circulation.

To produce motion picture prints of satisfactory quality and long life, developing in the modern laboratory is by machine and drying is by a process involving conditioning of an extreme degree of accuracy as to moisture content, temperature and cleanliness of the air.

Thus the motion picture industry employs air conditioning as an economic essential in its manufacturing processes as well as the merchandising of its product—entertainment.

It is significant that the foremost examples of modern film laboratories are provided with air conditioning systems

designed and engineered by Tiltz— notably the Fox Film Corporation Laboratories in New York and Hollywood, Columbia Pictures Laboratory, Hollywood, Multicolor Laboratory, Hollywood.

Equally notable is the fact that Tiltz engineers designed and installed the air conditioning plant that went into the fourth theatre in the world to make its air pure and comfortable for patrons of the motion picture. Since that time Tiltz systems have been installed in twenty-two other theatres in this country.

A recent Tiltz development brings to theatres of all sizes the means of offering its patrons comfortable weather the year round. This advancement of the science of air conditioning makes it practical for every theatre, be its capacity 500 or 5,000 seats, to install air conditioning on a cost-per-seat basis that is economically sound.

TILTZ AIR CONDITIONING

New York
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SPECIALIZING IN AIR CONDITIONING FOR 15 YEARS

SOUND*

The rapidity with which the reproduction and projection of sound in synchronization with motion pictures has been promoted during the relatively short period of its existence has been and is nothing less than astounding. Our ability to sit comfortably in the motion picture theatre of today and hear the silent shadow, not infrequently representing people who have answered the Last Roll Call upon earth, apparently talking to us, singing to us or producing instrumental music of marvelous beauty, with every semblance of actuality, is something parallel to a great monument of finest marble—or perhaps even of sold gold—to the designing and construction engineers who have brought forth this marvel of the ages.

The motion picture theatre has available for use twelve or more different sound systems, at least two of which maintain a corps of highly efficient service engineers who make periodic, systematic examinations of all their installations, and at all times are available to the exhibitor or projectionist for emergency calls. These two corporations are Western Electric Company and RCA Photophone, Inc., both of which put out equipment in several different forms. The price varies with the form or type of equipment. The highest grade system of one or the other of them is used in practically all of our large, deluxe theatres, the same being, of course, the most expensive and best sound reproduction and projection systems extant. In less expensive form the systems of these two corporations are used in very many of our smaller theatres.

In addition to Western Electric and RCA Photophone systems there are three less elaborate ones in use in thousands of the smaller theatres, namely the DeForest system Phonofilm, put out by General Talking Pictures Corporation; the Pacent, by Pacent Reproducer Corporation and the Universal Sound System, by a company of that name.

In addition to these three widely used systems there are several others which have attained some degree of favor, as follows: The Powers System, put out by the Powers Cinephone Corporation, the Mellaphone, made by the Mellaphone Corporation, Rochester, New York; the Royal Ampli-

tone, the name of the sponsors of which is not at the moment at hand; the Photone Talkafilm, by Simplimis, Inc.; the Kinetone, by S&S Enterprises, Inc., and the Goetz System, by Goetz Moviephone, Inc.

This completes the list, save for possibly some few others that have not as yet had sufficient usage to become known except to those using them.

It would be presumptuous to make comparison of the basic merits of these various systems, except in the most broad way. It would be improper to make such an attempt, for the simple reason that it is doubtful that any one man has as yet acquired a sufficiently thorough knowledge of the relative excellence of them all to enable him to form a sound judgment as to the matter of sound reproduction and projection and dependability and economy in performance.

It seems very right and proper, however, to warn exhibitors and projectionists against the acceptance of unsupported statements with regard to sound systems or apparatus. It also seems quite advisable also to suggest to exhibitors and projectionists that in the purchase of sound reproduction and projection systems there are three basic points to consider, first, the relative excellence of results which may be attained from the system under consideration, as compared with other available systems; second, the ability of the system under consideration to operate economically as to power requirements and repair and replacement bills; third, just what is going to happen if there is no "service" provided and the system lets down and may be put into successful operation again only by consultation with some technical man located, possibly hundreds of miles away.

These are all matters of vital importance, and unless they be very carefully considered it is entirely possible that regret and loss will follow. The exhibitor should also keep carefully in mind the fact that it is constant excellence in sound results that brings in money at the box office, or lack of it fails to do so.

With these thoughts in mind it may well be reasoned that high additional first cost need not necessarily be considered an extravagance; also that money paid out for service may be an asset instead of a liability. It is not what the cost is, but what the outlay brings in at the box office cash drawer. In fact, if an additional expense results either in a better quality of sound or in more economical, dependable action, then it certainly is what cannot possibly be considered as other than a wise, profitable investment, except that of course both installation and operating cost must be kept within the possibilities of available patronage.

The matter of sound recording is not within the legitimate field of this writer's activities, hence that field will be passed over with the notation that recently there has been what seems to be a very great step taken toward perfection. This improvement consists of the reduction of ground noise to a point where, provided the theatre equipment be in perfect condition, it is conspicuous by almost total absence. Put in another way, unless there be sound which was recorded by intention, then there is to all intents and purposes no sound at all. The improvement is, your writer can personally testify, very great.

However, there is one point that cannot be too highly stressed. It applies equally to any and all makes of apparatus. It is the human element. Every sound system must of course be handled by and cared for by

some man or men. It is self evident that unless this man or these men give the apparatus expert care and attention, both in its handling when in use and in the item of maintenance, it will not deliver perfect results. This is a rather tremendously important item, and one to which many exhibitors give entirely too little attention.

Assuming the auditorium to be acoustically perfect and the sound equipment itself be in perfect condition and of high grade basic excellence, if that equipment be in charge of and handled by a man who thoroughly understands it, and who has the necessary ambition and energy to apply his knowledge at its full value, then we may assume that the sound in that theatre will be just about 100 per cent perfect.

On the other hand, no matter how perfect the auditorium may be acoustically, regardless of how basically perfect the equipment itself may be, if it be handled by men who lack expert knowledge, or have knowledge but lack the energy to apply that knowledge, then the sound will not be perfect. It will be imperfect exactly in proportion to the imperfection in knowledge of the man in charge.

Remembering that perfection in sound, coupled with perfection in projection of the motion picture, means maximum results at the box office, exhibitors and managers will do well to give very serious consideration to this.

Exhibitors who desire to get the greatest possible excellence in motion picture projection and in sound reproduction, must remember certain facts. First, it is impossible to have perfection in results unless the equipment itself be kept in first class condition. That should appeal to the exhibitor and motion picture theatre manager as incontestable and indisputable, yet there are a great many projectionists producing relatively poor results for no other reason than that the manager compels them to use worn projector and sound equipment parts after the time the projectionists have asked for replacements. It would really seem that this ought to appeal to exhibitors as being a practice which in the very nature of things must be very costly in the end.

Were this matter laid before the courts it would be so decided on both counts. Yet we find exchanges supplying films more or less smeared with oil, and we find theatre managers accepting that sort of service, well knowing that perfection cannot be obtained in either the screen image or in the sound, if the sound be carried on the films. We also find the exchanges delivering films containing mechanical imperfections which it was the duty of the exchange to remove.

It is absolutely absurd to expect high grade sound or high grade screen images so long as this practice continues, nor is it any excuse for an exchange to say it is the projectionist himself who inflicts the damage. It is the business of the exchange, so far as possible, to repair all damage inflicted by its customers and if the damage be continuously excessive, the exchange should take up the matter with the theatre management for adjustment. That is not argument. It is just plain common sense.

Summing this whole thing up, we now have available a considerable number of sound systems capable of delivering very close to perfection in results, but in order to obtain perfection that equipment must be expertly cared for and handled, and must be serviced with films and records in as nearly as possible perfect condition.

*Contributed by F. H. Richardson

SMPE REPORT

(Continued from page 384)

1926 of 11,445 houses, seating 5,283,000 persons.

A preliminary survey made by the Motion Picture Division of the U. S. Department of Commerce indicated that there were over 2,000 concerns in the United States using motion pictures for business purposes.

Film exports fell off slightly for the year 1930 as reported by Golden, compared with 1929, although the actual valuation increased. Footage and valuation were as follows:

1930—274,351,000 linear feet valued at \$8,118,000.

1929—282,215,000 linear feet valued at \$7,622,000.

Of the total footage exported, 186,436,000 feet, or 67 per cent, represented sound pictures.

Domestic sound picture equipment sales for 1930 totalled \$32,635,000 according to *Electronics*, and export sales amounted to \$8,250,000 which made the total equipment sales equal \$40,885,000.



WHY WE DO NOT EXACT A WEEKLY SERVICE CHARGE FROM DE FOREST PHONOFILM USERS

DE FOREST PHONOFILM equipments are not and never have been leased on a compulsory weekly service expense basis.

ALL DE FOREST PHONOFILM installations (in use over a two year period) were analysed, and the exhibitors' expense for both service and parts determined. The average weekly total cost was found to be exceptionally low, being a small fraction of the amount charged by equipment companies, who regularly exact a fixed service charge.

DE FOREST PHONOFILM EQUIPMENTS ARE DESIGNED, MANUFACTURED, AND INSTALLED SO THAT SERVICE REQUIREMENTS AND COSTS ARE AND WILL BE AT AN ABSOLUTE MINIMUM.

Certainly it is our desire to continue, and reduce if possible, this low maintenance expense—consistent, of course, with each PHONOFILM installation providing the highest quality reproduction—*every day*.

And the every day profitable and highly satisfactory service obtained by exhibitors who are using PHONOFILM EQUIPMENTS is proof of the merit of the PHONOFILM EQUIPMENT and its profit-paying advantages to motion picture exhibitors.

If you are interested in obtaining a new equipment for the reproduction of talking motion pictures, or replacing the one you are now using, your inquiry is requested.

Prompt attention, courteous relationship and continued economy—all meaning more profit to you—will be the result of your decision to use DE FOREST PHONOFILM EQUIPMENT in your theatre.

GENERAL TALKING PICTURES CORPORATION
EXECUTIVE OFFICES—218 WEST 42ND STREET, NEW YORK, N. Y.

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will cover three times the ground

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ACTUAL PRACTICE
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ICEDAIRE is the ONLY Cooling System (except mechanical refrigeration) that maintains a pre-determined temperature in your theatre — REGARDLESS of the HEAT or HUMIDITY.

GIVES YOU REFRIGERATION RESULTS
AT PRACTICALLY WASHED-AIR COST

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New York City

EQUIPMENT INDEX

Accessories for Music and Sound Reproducing Devices

Amplion Radio Corporation, 133-141 W. 21st Street, New York City.
 Basson & Stern, 751 E. 32nd Street, Brooklyn, N. Y.
 Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
 Carter Sound Equipment Company, 1820 N. Lawndale Avenue, Chicago, Ill.
 Chicago Cinema Equipment Company, 1736-54 N. Springfield Avenue, Chicago, Ill.
 Electrical Research Laboratories, 22nd and Paulina Street, Chicago, Ill.
 Empire Phono Parts Company, 10316 Madison Avenue, Cleveland, O.
 Fansteel Products Company, Inc., North Chicago, Ill.
 Forest Electric Corporation, 272 New Street, Newark, N. J.
 Freed-Eiscman Radio Corporation, Junices and Liberty Avenue, Brooklyn, N. Y.
 G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
 The General Industries Company, Elyria, O.
 Gray & Danielson Mfg. Company, 250 First Street, San Francisco, Calif.
 Hobart Bros. Company, Troy, O.
 Jewell Electric Instrument Company, 1650 Walnut Street, Chicago, Ill.
 Kellogg Switchboard & Supply Company, 1024-70 W. Adams Street, Chicago, Ill.
 The Lakeside Supply Company, 73 West Van Buren Street, Chicago, Ill.
 Macy Manufacturing Company, 1449-51 39th Street, Brooklyn, N. Y.
 Newcome-Hawley, Inc., St. Charles, Ill.
 Oliver Manufacturing Company, Film Building, Cleveland, O.
 The Oro-Tone Company, 1000-1010 George Street, Chicago, Ill.
 Q R S-De Vry Corporation, 333 N. Michigan Avenue, Chicago, Ill.
 Radio Industries of Canada, Ltd., 120 Fort Street, Winnipeg, Manitoba.
 S. O. S. Corporation, 1600 Broadway, New York City.
 Silver-Marshall, Inc., 6401 W. 65th Street, Chicago, Ill.
 Simplimus, Inc., 67 Church Street, Boston, Mass.
 Van-Ashe Radio Company, Tenth and Walnut Streets, St. Louis, Mo.

Accounting Systems

Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
 The National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.

Acoustical Products and Engineering

Berliner Acoustic Corporation, 1808 Paramount Building, New York City.
 The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
 Craftex Company, 37 Antwerp Street, Boston, Mass.
 Densten Felt & Hair Co., Philadelphia, Pa.
 General Insulating & Manufacturing Company, Alexandria, Ind.
 The Housing Company, 40 Central Street, Boston, Mass.
 The Insultite Company, 1212 Builders Exchange, Minneapolis, Minn.
 Johns-Manville Corporation, 292 Madison Avenue, New York City.
 Kendell & Dasseville, Inc., 67 W. 44th Street, New York City.
 King Studios, Inc., 309 S. Harwood, Dallas, Tex.
 Macoustic Engineering Company, Ninth and Euclid Avenues, Cleveland, O.
 National Rug Mills, Inc., 2494 S. Fifth Street, Milwaukee, Wis.
 Therm-O-Proof Insulation Company, 203 N. Wabash Avenue, Chicago, Ill.
 Union Fibre Sales, Inc., Winona, Minn.
 United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
 Universal Gypsum & Lime Company, 111 W. Washington Street, Chicago, Ill.
 Western Felt Works, 4029-4133 Ogden Avenue, Chicago, Ill.
 Weyerhaeuser Forest Products, Merchants National Bank Building, St. Paul, Minn.
 The Wood Conversion Company, 360 N. Michigan Avenue, Chicago, Ill.

Act Announcers

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
 Dnvis Bulletin Company, Inc., Lock Street, Buffalo, N. Y.

Adapters, Mazda

Best Devices Company, Film Building, Cleveland, O.
 Monarch Theatre Supply Company, 154 E. Calhoun Avenue, Memphis, Tenn.

Addressing and Duplicating Machines

The Addressograph Company, E. 40th Street and Kelley Avenue, Cleveland, O.

Elliott Addressing Machine Company, 117 Leonard Street, New York City.

Rapid Addressing Machine Company, 225 W. 34th Street, New York City.

Speedamat Addressing Machinery, Inc., 2023 Willow Street, Chicago, Ill.

Admission Signs

Refer to Signs, Directional

Advertising Films

Alexander Film Company, 3385 South Broadway, Denver, Colo.
 Loucks & Norling, Inc., 245 W. 55th Street, New York City.
 Rothacker Film Corporation, 113 W. Austin Avenue, Chicago, Ill.

Advertising Novelties

Ajax Souvenir Company, 246 Fifth Avenue, New York City.
 American Badge Company, 141 W. Austin Avenue, Chicago, Ill.
 Brazel Novelty Manufacturing Company, 4005 Apple Street, Cincinnati, O.
 Economy Novelty & Printing Company, 340 W. 39th Street, New York City.
 The Leader Press, Oklahoma City, Okla.
 Philadelphia Badge Company, 942 Market Street, Philadelphia, Pa.
 Pioneer Rubber Company, Willard, O.
 Pyroloid Sales Company, Athol, Mass.
 Toycroft Rubber Company, Ashland, O.
 The Vitaprint Company, 729 S. Wabash Avenue, Chicago, Ill.

Advertising Projectors

Refer to Projectors, Advertising

Advertising, Theatre

Refer to Theatre Promotion

Air Conditioning and Cooling Equipment

Baylee Blower Company, 732 Greenbush, Milwaukee, Wis.
 Carrier Engineering Corporation, Paramount Building, New York City.
 Clarage Fan Company, North and Porter Streets, Kalamazoo, Mich.
 Cooling & Air Conditioning Corporation, 31 Union Square, New York City.
 Kooler-Aire Engineering Company, 1904 Paramount Building, New York City.
 Maryland Air Conditioning Corporation, Metal Building, Baltimore, Md.
 National Carbonic Machinery Co., Wisconsin Rapids, Wis.
 B. F. Reynolds & Company, 118 W. Ohio Street, Chicago, Ill.
 Tiltz Air Conditioning Corporation, Ltd., 480 Lexington Avenue, New York City.
 Wittenmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Ill.
 York Ice Machinery Company, York, Pa.

Air Dome Tents

D. M. Kerr Manufacturing Company, 1954 W. Grand Avenue, Chicago, Ill.
 Martin, N. Y., Tent & Duck Company, 304 Canal Street, New York City.
 North Amerienn Tent & Awning Company, 1462-64 Milwaukee Avenue, Chicago, Ill.
 Tucker Duck & Rubber Company, 515 Garrison Avenue, Fort Smith, Ark.

Aisle Lights

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
 Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
 Brookins & Chapman, Inc., 3912 Carnegie Avenue, Cleveland, O.
 Kausnliite Manufacturing Company, 8129 Rhodes Avenue, Chicago, Ill.
 Kliegl Brothers, 321 W. 50th Street, New York City.
 Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
 National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.

Aisle Ropes

Mandel Brothers, Inc., Stnt and Madison Streets, Chicago, Ill.
 Newman Manufacturing Company, Norwood Station, Cincinnati, O.
 Albert Pick-Barth Company, Inc., 1200 W. 35th Street, Chicago, Ill., and 34 Cooper Square, New York City.
 Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

Amplifiers

American Transformer Company, 178 Emmett Street, Newark, N. J.
 Elec-Tro-Fone Corporation, 2490 University Avenue, St. Paul, Minn.

Gates Radio & Supply Company, Quincy, Ill.
 General Amplifier Company, 27 Commercial Avenue, Cambridge, Mass.

Operadio Mfg. Company, St. Charles, Ill.
 The Oro-Tone Company, 1000-1010 George Street, Chicago, Ill.

Radio Industries of Canada, Ltd., 120 Fort Street, Winnipeg, Manitoba.

Radio Receptor Company, 106 Seventh Avenue, New York City.

Samson Electric Company, Canton, Mass.
 Silver Marshall, Inc., 6401 W. 65th Street, Chicago, Ill.

The Webster Company, 850 Blackhawk Street, Chicago, Ill.

Van-Ashe Radio Company, Tenth and Walnut Streets, St. Louis, Mo.

Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

Webster Electric Company, Racine, Wis.

Anchors for Chairs

Ackerman-Johnson Company, 625 Jackson Boulevard, Chicago, Ill.

American Expansion Bolt Company, 108-28 N. Jefferson Avenue, Chicago, Ill.

Chicago Expansion Bolt Company, 126 S. Clinton Street, Chicago, Ill.

The National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.

The Paine Company, 2949 Carroll Avenue, Chicago, Ill.

Star Expansion Bolt Company, 147-149 Cedar Street, New York City.

U. S. Expansion Bolt Company, 139 Franklin Street, New York City.

Arc Regulators

Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.

The J. E. McAuley Manufacturing Company, 534 W. Adams Street, Chicago, Ill.

Arc Lamps Reflecting

Refer to Lamps, Reflector Arc

Arc Lamps, High Intensity

Refer to Lamps, Reflector Arc

Artificial Flowers and Plants

Adler-Jones Company, 651 S. Wells Street, Chicago, Ill.
 The Aiken Decorative Company, Bloomfield, Ind.
 The Botanical Decorating Company, 319-27 W. Van Buren Street, Chicago, Ill.
 Oscar Leistner, Inc., 323 W. Randolph Street, Chicago, Ill.
 Frank Netschert, Inc., 61 Barclay Street, New York City.
 A. L. Randall Company, 729 S. Wabash Avenue, Chicago, Ill.
 Schroeder Art Flower Manufacturing Company, 3341 Superior Avenue, Cleveland, O.

Automatic Change-Overs

Refer to Change-Overs

Automatic Curtain Control

Refer to Curtain Control Machines

Automatic Sprinklers

Automatic Sprinkler Corporation of America, 123 William Street, New York City.
 Globe Automatic Sprinkler Company, 250 Park Avenue, New York City.
 Grinnell Company, Providence, R. I.

Balloons, Advertising

Refer to Advertising Novelties

Banners and Posters (Hand-Painted)

The Arkay Sign Company, Inc., 421 Film Exchange Building, Cleveland, O.
 Chicago Show Printing Company, 1335-45 W. Lake Street, Chicago, Ill.
 H. Dryfhout Company, 736 S. Wabash Avenue, Chicago, Ill.
 Henry Jackson, 141 Fulton Street, New York City.
 The Leader Press, Inc., 17 W. Third Street, Oklahoma City, Okla.
 Metallite Signs, 385 Halsey Street, Newark, N. J.
 Theatrical Poster Company, 823 S. Wabash Avenue, Chicago, Ill.

Batteries

Electric Storage Battery Company, Philadelphia, Pa.
 Philadelphia Storage Battery Company, Ontario and C Streets, Philadelphia, Pa.
 Willard Storage Battery Company, 246 E. 131st Street, Cleveland, O.

Bell and Buzzer Signal Systems

The Holtzer-Cabot Electric Company, 125 Amory, Roxbury, Mass.

Blocks, Pulleys, Stage Rigging

Refer to Hardware, Stage

Blowers, Organ*Refer to Organ Blowers***Bolts, Panic**

William P. Bolles, 377 Bishop Street, Milwaukee, Wis.
 Vonnegut Hardware Company, Indianapolis, Ind.

Bookkeeping Systems, Theatre*Refer to Accounting System***Booth Equipment, Projection***Refer to Projection Booths and Equipment***Booths, Ticket***Refer to Ticket Booths***Brass Grilles***Refer to Grilles***Brass Rails**

Chicago Architectural Bronze Company, 4740 N. Clark Street, Chicago, Ill.
 Daniel Ornamental Iron Works, 4435 W. Division Street, Chicago, Ill.
 Illinois Bronze & Iron Works, Inc., 915-23 S. Kildare Avenue, Chicago, Ill.
 Newman Manufacturing Company, Norwood Station, Cincinnati, O.
 Edward G. Reinhardt Manufacturing Company, 110 E. Second Street, Cincinnati, O.
 F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
 Zero Valve & Brass Corporation, 634 Fourth Avenue, Buffalo, N. Y.

Brokers, Theatre

A. R. Boyd Enterprise, 1700 Sansom Street, Philadelphia, Pa.
 W. J. Miller, 321 Security Block, Des Moines, Ia.

Bronze and Iron Work, Ornamental

Chicago Architectural Bronze Company, 4740 N. Clark Street, Chicago, Ill.
 Daniel Ornamental Iron Works, 4435 W. Division Street, Chicago, Ill.
 General Bronze Company, Long Island City, N. Y.
 Illinois Bronze & Iron Works, Inc., 915-23 S. Kildare Avenue, Chicago, Ill.
 Newman Manufacturing Company, Norwood Station, Cincinnati, O.
 F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
 Stewart Iron Works Company, Inc., 504 Stewart Block, Cincinnati, O.
 Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

Brushes, Screen*Refer to Screen Brushes***Bulletin Boards, Changeable**

The Artkraft Sign Company, Lima, O.
 Joseph S. Arvid Company, Inc., 1440 Broadway, New York City.
 Crystalite Products Corporation, 1708 Standard Avenue, Glendale, Cal.
 Stanley Frame Company, 727 Seventh Avenue, New York City.
 Tablet & Ticket Company, 1021 W. Adams Street, Chicago, Ill.

Cabinets, Film*Refer to Film Cabinets***Cable, Motion Picture**

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
 International Projector Corporation, 90 Gold Street, New York City.
 Kliegl Brothers, 321 W. 50th Street, New York City.
 Rockbestos Products Corporation, New Haven, Conn.
 Twin City Scenic Company, 2819 Nicollet Avenue, Minneapolis, Minn.

Cameras

Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
 Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
 The Eastman Kodak Company, Rochester, N. Y.
 R S-De Vry Corporation, 393 N. Michigan Avenue, Chicago, Ill.

Candy Machines*Refer to Vending Machines and Scales***Canopies, Theatre**

The Artkraft Sign Company, Lima, O.
 Covington Metal Products Corporation, 17 W. 8th Street, Covington, Ky.

Edwards Manufacturing Company, 5th, Culvert and Butler Streets, Cincinnati, O.

Metal Products, Inc., 1434 N. 4th Street, Milwaukee, Wis.

Milcor Steel Company, 36th Avenue and Burnham Street, Milwaukee, Wis.

Moynhan & Duchene, 2568 Porter Street, Detroit, Mich.

Newman Manufacturing Company, Norwood Station, Cincinnati, O.

W. F. Overly & Sons, Greensburg, Pa.

L. Schreiber & Sons Company, Ivanhoe Avenue and Montgomery Road, Cincinnati, O.

The W. C. Tyler Company, 3615 Superior Avenue, Cleveland, O.

Carbons

Arco Electric Company, 112 W. 42nd Street, New York City.

Carbon Products, Inc., 8 Beach Street, New York City.

M. G. Felder Sales Company, 1560 Broadway, New York City.

Kliegl Brothers, 321 W. 50th Street, New York City.

National Carbon Company, Inc., Madison Avenue and W. 117th Street, Cleveland, O.

Charles W. Phellis & Company, Inc., 130 W. 42nd Street, New York City.

Hugo Reisinger, 11 Broadway, New York City.

Carpets

Bigelow-Sanford Carpet Company, Inc., 385 Madison Avenue, New York City.

Collins & Aikman Corporation, 25 Madison Avenue, New York City.

Congoleum-Nairn, Inc., 195 Belgrave Drive, Kearny, N. J.

Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.

Mohawk Carpet Mills, Inc., Amsterdam, N. Y.

Albert Pick-Barth Company, Inc., 1200 W. 35th Street, Chicago, Ill., and 34 Cooper Square, New York City.

Roxbury Carpet Company, Central Street, Saxtonville, Mass.

Wm. Slater, Jr., 316 N. Michigan Avenue, Chicago, Ill.

W. & J. Sloane, 577 Fifth Avenue, New York City.

Alexander Smith & Sons Carpet Company, 285 Fifth Avenue, New York City.

M. J. Whittall Associates, Brussels Street, Worcester, Mass.

Carpet Cushioning

Blockson & Company, Michigan City, Ind.

The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.

Clinton Carpet Company, Merchandise Mart, Chicago, Ill.

National Rug Mills, Inc., 2494 South Fifth Street, Milwaukee, Wis.

Albert Pick-Barth Company, Inc., 1200 W. 35th Street, Chicago, Ill., and 34 Cooper Square, New York City.

E. W. Sutton Carpet Lining Corp., 5359 Sedgwick Street, New York City.

Union Carpet Lining Co., 18 Broad Street, New London, Conn.

Western Felt Works, 4115 Ogden Avenue, Chicago, Ill.

Cement, Film*Refer to Film Cement***Chairs, Theatre**

American Seating Company, Grand Rapids, Mich.

The A. H. Andrews Company, 107 S. Wabash Avenue, Chicago, Ill.

Arlington Seating Company, Arlington Heights, Ill.

General Seating Company, 2234-36 Fullerton Avenue, Chicago, Ill.

Heywood-Wakefield Company, 174 Portland Street, Boston, Mass.

Illinois Theatre Seat Exchange, 1150 S. Michigan Avenue, Chicago, Ill.

Steel Furniture Company, Grand Rapids, Mich.

Union City Body Company, Union City, Ind.

Wisconsin Chair Company, Port Washington, Wis.

Chair Covers

Allied Cloth Specialties Company, Greenville, O.

Dura-Tex Fabrics Company, 216 Webster Street, Cincinnati, O.

S. M. Hexter & Company, 2400 Superior Avenue, Cleveland, O.

The Hodes-Zink Mfg. Company, Fremont, O.

Made-Rite Fabrics Company, 1426 Sycamore Street, Cincinnati, O.

Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

Chair Fastening Cement

General Seating Company, 2234-36 Fullerton Avenue, Chicago, Ill.

Illinois Theatre Seat Exchange, 1150 S. Michigan Avenue, Chicago, Ill.

Chairs, Folding

Lyon Metal Products, Inc., Aurora, Ill.
 Standard Manufacturing Company, Cambridge City, Ind.

Tucker Duck & Rubber Company, Fort Smith, Ark.

Clarín Manufacturing Company, 2456 Crawford Avenue, Chicago, Ill.

Change Makers

Brandt Automatic Cashier Company, Watertown, Wis.

Hedman Manufacturing Company, 1158 Center Street, Chicago, Ill.

Hoefler Change-Maker Company, 3700 E. 12th Street, Kansas City, Mo.

Universal Stamping & Manufacturing Company, 2839 N. Western Avenue, Chicago, Ill.

Changeable Sign Letters

Crystallite Products Corporation, 1708 Standard Avenue, Glendale, Calif.

Friedley-Voshardt Company, Inc., 761 Mather Street, Chicago, Ill.

Metal Products, Inc., Milwaukee, Wis.

Change-Overs

Basson & Stern, 751 E. 32nd Street, Brooklyn, N. Y.

Dowser Manufacturing Company, 225 Broadway, New York City.

Essanay Electric Manufacturing Company 2809 W. Van Buren Street, Chicago, Ill.

GoldE Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.

Guericco & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.

Chimes, Organ*Refer to Organ Chimes***Choppers, Ticket***Refer to Ticket Choppers***Cleaners, Film***Refer to Film Cleaning Machines***Cleaners, Vacuum***Refer to Vacuum Cleaning Equipment***Clocks, Advertising***Refer to Publicity Clocks***Color Films**

Colorcraft Corporation, 122 E. 42nd Street, New York, N. Y.

Du Pont-Pathe Film Manufacturing Corporation, 35 W. 45th Street, New York, N. Y.

Eastman Kodak Company, Rochester, N. Y.

Harriscolor Films, Inc., 1040 N. McCadden Place, Hollywood, Cal.

Multicolor, Ltd., 7000 Romaine Street, Hollywood, Cal.

Photocolor Corporation, 1650 Broadway, New York City.

Technicolor, Inc., 15 Broad Street, New York City.

Color Hoods

Curtis Lighting Company, 1119 W. Jackson Boulevard, Chicago, Ill.

Kliegl Brothers, 321 W. 50th Street, New York City.

Reynolds Electric Company, 2651 W. Congress Street, Chicago, Ill.

Roseo Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

Color Wheels

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.

Hewes-Gotham Company, 520 W. 47th Street, New York City.

Kliegl Brothers, 321 W. 50th Street, New York City.

Roseo Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

Coloring, Lamp*Refer to Lamp Coloring***Composition Flooring**

Bausch & Lomb Optical Company, Rochester, N. Y.

Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.

Kliegl Brothers, 321 W. 50th Street, New York City.

The Potter Company, 1950 Sheridan Road, North Chicago, Ill.

Sussfeld, Lorsch & Schimmel, 153 W. 23rd Street, New York City.

Cooling, Ventilating Systems

Allen Air Turbine Ventilating Co., 1040 14th Street, Detroit, Mich.

American Blower Company, 6004 Russell Street, Detroit, Mich.

Arctic Nu-Air Corporation, Northwest Terminal, Minneapolis, Minn.
 Autovent Fan & Blower Company, 1805 N. Kostner Avenue, Chicago, Ill.
 Bayley Manufacturing Company, 732 Greenbush, Milwaukee, Wis.
 Blizzard Fan Sales Company, 1524 Davenport Street, Omaha, Neb.
 Buckeye Blower Company, Columbus, O.
 Carrier Engineering Corporation, Paramount Building, New York City.
 G. A. Drieling Company, 1716 N. America Street, Philadelphia, Pa.
 General Refrigeration Company, 120 Shirland Avenue, Beloit, Wis.
 Ilg Electric Ventilating Company, 2850 North Crawford Avenue, Chicago, Ill.
 Kooler-Aire Engineering Company, 1904 Paramount Building, New York City.
 Lakeside Company, Hermansville, Mich.
 National Air Filter Company, 5130 Ravenswood Avenue, Chicago, Ill.
 National Carbonic Machinery Co., Wisconsin Rapids, Wis.
 B. F. Reynolds & Company, 118 W. Ohio Street, Chicago, Ill.
 B. F. Sturtevant Company, Hyde Park, Boston, Mass.
 Supreme Heater & Ventilating Corporation, 1915 Pine Street, St. Louis, Mo.
 Tiltz Air Conditioning Corporation, Ltd., 480 Lexington Avenue, New York City.
 Typhoon Fan Company, 345 W. 39th Street, New York City.
 Wittenmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Ill.
 York Ice Machinery Company, York, Pa.

Controls, Curtain

Refer to Curtain Control Machines

Costumes and Costume Fabrics

Eastman Brothers' Studios, Inc., 36 W. 46th Street, New York City.
 Dazians, Inc., 142 W. 44th Street, New York City.
 S. M. Hexter & Company, 2400 Superior Avenue, East, Cleveland, Ohio.
 Lester, Ltd., 18 W. Lake Street, Chicago, Ill.

Covers, Program

Refer to Program Covers

Covers, Chairs

Refer to Chair Covers

Curtain Control Machines

Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
 Automatic Devices Company, Samuels Building, Allentown, Pa.
 Bruckner-Mitchell, Inc., 532 W. 22nd Street, New York City.
 J. H. Channon Corporation, 223 W. Erie Street, Chicago, Ill.
 Peter Clark, Inc., 544 W. 30th Street, New York City.
 The Econoquip Manufacturing Company, Akron, O.
 Perkins Curtain Carrier Company, Waterloo, Ia.
 Richards-Wilcox Manufacturing Company, Aurora, Ill.
 Tiffin Scenic Studios, Tiffin, O.
 Twin City Scenic Company, 2819 Nicollet Avenue, Minneapolis, Minn.
 Vallen Electrical Company, Inc., 225 Bluff Street, Akron, O.
 Weaver Brothers Manufacturing Company, 221 West Grand Avenue, Watts, Calif.

Curtain Tracks

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
 Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
 Automatic Devices Company, Allentown, Pa.
 Bruckner-Mitchell, Inc., 532 W. 22nd Street, New York City.
 J. H. Channon Corporation, 223 W. Erie Street, Chicago, Ill.
 J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
 Peter Clark, Inc., 544 W. 30th Street, New York City.
 Twin City Scenic Company, 2819 Nicollet Avenue, Minneapolis, Minn.
 U. S. Scenic Studios, Inc., Film Exchange Building, Omaha, Neb.
 Perkins Curtain Carrier Company, Waterloo, Ia.
 Vallen Electrical Company, Inc., 225 Bluff Street, Akron, O.
 Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.

Curtains, Fireproof

Wm. Beck & Sons Company, Highland and Dorchester Avenues, Cincinnati, O.
 Bruckner-Mitchell, Inc., 532 W. 22nd Street, New York City.

J. H. Channon Corporation, 223 W. Erie Street, Chicago, Ill.
 J. R. Clancy, Syracuse, N. Y.
 Peter Clark, Inc., 544 W. 30th Street, New York City.
 Johns-Manville Corporation, 292 Madison Avenue, New York City.
 Klemm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
 Lee Lash Studios, 226 Washington Street, Mt. Vernon, N. Y.
 Tiffin Scenic Studios, Tiffin, O.
 Twin City Scenic Company, 2819 Nicollet Avenue, Minneapolis, Minn.
 Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
 I. Weiss & Sons, 508 W. 43rd Street, New York City.

Cutout Machines

International Register Company, 21 S. Throop Street, Chicago, Ill.

Date Strips

Hennegan Company, 311 Genesee Street, Cincinnati, O.
 National Screen Service, Inc., 126 W. 46th Street, New York City; 810 S. Wabash Avenue, Chicago, Ill.; 1922 S. Vermont Avenue, Los Angeles, Calif.
 Polly Sign Works, 754 S. Wabash Avenue, Chicago, Ill.
 Radio Mat Slide Company, 167 W. 47th Street, New York City.
 Triangle Poster & Printing Co., 633 Plymouth Court, Chicago, Ill.

Decorating Products and Service

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.
 The Craftex Company, 37-39 Antwerp Street, Brighton Station, Boston, Mass.
 Decorators Supply Company, 2547 Archer Avenue, Chicago, Ill.
 Hockaday, Inc., 1823 Carroll Avenue, Chicago, Ill.
 Michelo Angelo Studios, 212 E. Superior Street, Chicago, Ill.
 Sosman & Landis Company, 416 S. Kedzie Avenue, Chicago, Ill.
 The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
 H. B. Wiggin's Sons Company, Bloomfield, N. J.

Decorative Pottery

Refer to Pottery, Decorative

Detergents

J. B. Ford Company, Wyandotte, Mich.

Dimmers

Frank Adam Electric Company, St. Louis, Mo.
 Cutler-Hammer, Inc., 12th Street and St. Paul Avenue, Milwaukee, Wis.
 General Electric Company, 1 River Road, Schenectady, N. Y.
 Ilub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
 Kliegl Brothers, 321 W. 50th Street, New York City.
 Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
 Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
 Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
 Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
 Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Disinfectants, Perfumed

Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
 The Huntington Laboratories, Inc., Huntington, Ind.
 Rochester Germicide Company, Inc., Rochester, N. Y.
 West Disinfecting Company, 16 Barn Street, Long Island City, N. Y.

Doors, Fireproof

Refer to Fireproof Doors

Draperies

Refer to Stage Scenery and Draperies

Driers, Hand

Refer to Hand Driers

Drinking Cups, Paper

Lily Cup Company, 120 Broadway, New York City.
 Tulip Cup Corporation, 220 Fifth Avenue, New York City.
 Individual Drinking Cup Company, Inc., Easton, Pa.

The Vortex Manufacturing Company, 421-431 N. Western Avenue, Chicago, Ill.
 Ideal Cup Corporation, 317 N. Wells Street, Chicago, Ill.

Drinking Fountains

Batchelder-Wilson Company, 2633 Artesian, Los Angeles, Cal.
 Central Brass Mfg. Company, 2950 E. 55th Street, Cleveland, O.
 Century Brass Works, 962 N. Illinois Street, Belleville, Ill.
 The Crane Company, 836 S. Michigan Avenue, Chicago, Ill.
 General Electric Company, 1 River Road, Schenectady, N. Y.
 Mueller Manufacturing Company, Decatur, Ill.
 Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
 Standard Sanitary Manufacturing Company, Bessemer Building, Pittsburgh, Pa.
 Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

Earphones

Hearing Devices Corporation, Times Building, New York City.
 Western Electric Company, 250 W. 57th Street, New York City.

Effect Machines

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
 Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
 Chicago Cinema Equipment, 1736-1754 N. Springfield Avenue, Chicago, Ill.
 Display Stage Lighting Company, 334 W. 44th Street, New York City.
 Kliegl Brothers, 321 W. 50th Street, New York City.
 Langdon McCormick Studio, 145 W. 14th Street, New York City.

Electric Measuring Instruments

General Electric Company, 1 River Road, Schenectady, N. Y.
 Heyer Products Company, Inc., 197 Grove Street, Bloomfield, N. J.
 Weston Electric Instrument Company, Waverly Park, Newark, N. J.

Electric Fans

Century Electric Company, 1806 Pine Street, St. Louis, Mo.
 General Electric Company, 1 River Road, Schenectady, N. Y.
 Robbins & Meyers Company, Springfield, O.
 Wagner Electric Corporation, 6400 Plymouth Avenue, St. Louis, Mo.
 Western Electric Company, 195 Broadway, New York City.

Electric Flowers

Oscar Leistner, 319 W. Randolph Street, Chicago, Ill.

Electric Lighting and Power Plants

Refer to Lighting and Power Plants

Electric Motors

Refer to Motors, Electric

Electric Pickups

The Audak Company, 565 Fifth Avenue, New York City.
 Best Manufacturing Company, 1200 Grove Street, Irvington, N. J.
 The Oro-Tone Company, 1010 George Street, Chicago, Ill.
 Pacent Electric Company, Inc., 91 Seventh Avenue, New York City.
 Stromberg-Carlson Telephone Company, 1050 Clinton Street, Rochester, N. Y.
 Webster Electric Company, Clark and DeKoveer Avenue, Racine, Wis.

Electric Signs

Refer to Signs, Electric

Emergency Lighting Plants

Refer to Lighting and Power Plants

Engineering Service

Humphrey Davy & Associates, 4234 Market Street, Philadelphia, Pa.
 The Hirsch Corporation, 209 S. Third Street, Columbus, O.
 Kendell & Dasseville, Inc., 67 W. 44th Street, New York City.

Exit Light Signs

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
 Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
 Flexhume Corporation, Buffalo, N. Y.

E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
 Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
 Kliegl Brothers, 321 W. 59th Street, New York City.
 Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
 Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
 Rawson & Evans Company, 710 W. Washington Street, Chicago, Ill.
 Viking Products Corporation, 422 W. 42nd Street, New York City.
 The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
 Willey Sign Company, 1559 Church Street, Detroit, Mich.

Fans, Electric

Refer to Electric Fans

Fans, Ventilating

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
 Arctic Nu-Air Corporation, Northwest Terminal, Minneapolis, Minn.
 Autovent Fan & Blower Company, 185 N. Kostner Avenue, Chicago, Ill.
 Bayley Blower Company, 732 Greenbush, Milwaukee, Wis.
 A. Hun Berry Fan Company, 28 Binford Street, Boston, Mass.
 Blizzard Fan Sales Company, 1514 Davenport Street, Omaha, Neb.
 Buckeye Blower Company, Columbus, O.
 Champion Blower & Forge Company, Lancaster, Pa.
 Fidelity Electric Company, Lancaster, Pa.
 Kooler-Aire Engineering Company, 1904 Paramount Building, New York City.
 Lakeside Company, Hermansville, Mich.
 The New York Blower Company, 3155 Shields Avenue, Chicago, Ill.
 Supreme Heater & Ventilating Corporation, 1915 Pine Street, St. Louis, Mo.
 Typhoon Fan Company, 345 W. 39th Street, New York City.
 Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Film Cabinets

American Film-Safe Corporation, 1800 Washington Boulevard, Baltimore, Md.
 Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
 Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
 Duplex Motion Picture Industries, 74 Sherman Avenue, Long Island City, N. Y.
 E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
 Neumade Products Corporation, 249 W. 47th Street, New York City.

Film Cabinet Stands

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
 E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

Film Cement

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
 Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
 E. B. Griffen, Oshkosh, Wis.
 Hewes-Gotham Company, 520 W. 47th Street, New York City.
 Monarch Theatre Supply Company, 154 E. Calhoun Avenue, Memphis, Tenn.
 Neumade Products Corporation, 442 W. 42nd Street, New York City.
 Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
 The Theatre Sound Equipment Company, Hope, Ark.

Film Cleaning Machines

Consolidated Film Industries, 729 Seventh Avenue, New York City.
 Duplex Motion Picture Industries, 74 Sherman Avenue, Long Island City, N. Y.
 Dworsky Film Machine Corporation, New York City.
 Foster & Bartlett, 45 W. 45th Street, New York City.
 Neumade Products Corporation, 249 W. 47th Street, New York City.
 Rex Film Renovator Mfg. Company, 73 E. Naghten Street, Columbus, O.

Film Developing and Printing

Bell and Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
 Craft Film Laboratories, Inc., 729 Seventh Avenue, New York City.
 Empire Laboratories, Inc., 723 Seventh Avenue, New York City.

Film Inspection Machines

Film Inspection Machine Company, 630 Ninth Avenue, New York City.

Film, Raw

Anso-Agfa Film Corporation, Binghamton, N. Y.
 Du Pont-Pathe Film Mfg. Corporation, 35 W. 45th Street, New York City.
 Eastman Kodak Company, Rochester, N. Y.

Film Reels

Refer to Reels

Film Rewinders

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
 Automatic Film Rewinder, Harrisburg, Pa.
 Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
 Bell & Howell Company, 1827 Larchmont Avenue, Chicago, Ill.
 Chicago Cinema Equipment Company, 1736 N. Springfield Avenue, Chicago, Ill.
 Duplex Motion Picture Industries, 74 Sherman Avenue, Long Island City, N. Y.
 Dworsky Film Machine Corporation, Film Center Building, New York City.
 Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
 Film Inspection Machine Company, Inc., 33 W. 60th Street, New York City.
 Foster & Bartlett, 45 W. 45th Street, New York City.
 E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
 Golde Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.
 Neumade Products Corporation, 249 W. 47th Street, New York City.
 W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.

Film Splicing Machines

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
 Duplex Motion Picture Industries, 74 Sherman Avenue, Long Island City, N. Y.
 Dworsky Film Machine Corporation, Film Center Building, New York City.
 E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
 Neumade Products Corporation, 249 W. 47th Street, New York City.

Film Processing Machines

Consolidated Film Industries, 729 Seventh Avenue, New York City.
 Duplex Motion Picture Industries, 74 Sherman Avenue, Long Island City, N. Y.
 Dworsky Film Machine Corporation, Film Center Building, New York City.
 Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
 Neumade Products Corporation, 249 W. 47th Street, New York City.
 Rex Film Renovator Mfg. Company, 73 E. Naghten Street, Columbus, O.

Fire Doors

Refer to Fireproof Doors

Fire Extinguishers

American-LaFrance and Foamite Corporation, Elmira, N. Y.
 Fyr-Fyter Company, 221 Crane, Dayton, O.
 Harker Manufacturing Company, 121 W. Third Street, Cincinnati, O.
 International Fire Equipment Corporation, W. New Brighton, N. Y.
 Pyrene Manufacturing Company, 560 Belmont Ave.

Fire Prevention for Projectors

Fyre-Gard Manufacturers Company, Aurora, Ill.
 H and A Company, 1507 Cass Avenue, Detroit, Mich.
 Rosco Laboratories, 867 Hudson Avenue, Brooklyn, N. Y.
 Sentry Safety Control Corporation, 13th and Cherry Street, Philadelphia, Pa.

Fireproof Curtains

Refer to Curtains, Fireproof

Fireproof Doors

Covington Metal Products, 17 W. Eighth Street, Covington, Ky.
 The Moeschl-Edwards Corrugating Company, Inc., 411 E. Fifth Street, Cincinnati, O.
 Variety Fire Door Company, 2958 Carroll Avenue, Chicago, Ill.

Fireproof Shutters

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
 H. B. Cunningham, 964 University Avenue, St. Paul, Minn.

W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
 Best Devices Company, Film Building, Cleveland, O.

Fireproof Units

E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

Fireproofing Materials

Canvas Proofing & Stripping Company, 3522-3536 Potomac Avenue, Chicago, Ill.
 Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
 Johns-Manville Corporation, 292 Madison Avenue, New York City.
 Macoustic Engineering Company, 782 Union Trust Building, Cleveland, O.
 Universal Gypsum Company, 111 W. Washington Street, Chicago, Ill.
 U. S. Gypsum Company, 300 W. Adams Street, Chicago, Ill.

Fixtures, Lighting

Refer to Lighting Fixtures

Fixtures, Plumbing

Refer to Plumbing Fixtures

Flashers, Sign

Eagle Sign Company, 575 Albany Street, Boston, Mass.
 Eagle Signal Sales Corporation, Moline, Ill.
 Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
 Time-O-Stat Controls Company, Elkhart, Ind.

Flood Lights

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
 Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
 Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
 Curtis Lighting, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
 General Electric Company, 1 River Road, Schenectady, N. Y.
 Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
 Kliegl Brothers, 321 W. 50th Street, New York City.
 Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
 Westinghouse Lamp Company, 150 Broadway, New York City.
 Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Floor Coverings

Refer to Carpets and Mats and Runners

Flower Baskets, Electric

Refer to Electric Flowers

Flowers, Artificial

Refer to Artificial Flowers

Footlights

Frank Alam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
 Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
 Buckeye Distributing Company, 7016 Euclid Avenue, Cleveland, O.
 Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
 Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
 Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
 Kliegl Brothers, 321 W. 50th Street, New York City.
 Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
 Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
 Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Fountains, Drinking

Refer to Drinking Fountains

Fountains, Ornamental

Refer to Ornamental Fountains

Frames—Poster, Lobby

Joseph S. Arvid Company, Inc., 1440 Broadway, New York City.
 Libman-Spanjer Corporation, 1600 Broadway, New York City.
 Lobby Display Frame Corporation, 723 Seventh Avenue, New York City.
 Newman Manufacturing Company, Norwood Station, Cincinnati, O.
 Stanley Frame Company, 727 Seventh Avenue, New York City.

Furnaces, Coal and Oil Burning Refer to Heating Systems

Furniture, Theatre

The Ficks Reed Company, 424 Findlay Street, Cincinnati, O.
S. Karpen & Brothers, 636 W. 22nd Street, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Marshall Field & Company, Chicago, Ill.
W. P. Nelson Company, 614 S. Michigan Avenue, Chicago, Ill.
Peabody Theatre Furniture Company, North Manchester, Ind.
Albert Pick-Barth Company, Inc., 1200 W. 35th Street, Chicago, Ill., and 34 Cooper Square, New York City.

Fuses, Electric

The Bryant Electric Company, Bridgeport, Conn.
Chicago-Jefferson Fuse & Electric Company, 1500 S. Laffin Street, Chicago, Ill.

Gazing Balls, Lobby

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.

Gelatine Sheets

Central Import Company, 1656 S. Central Park Avenue, Chicago, Ill.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Transolene Company, Barrington, Ill.

Golf (Miniature) Courses and Equipment

Burlington Blanket Company, Burlington, Wis.
Miniature Golf Courses of America, Inc., 41 E. 42nd Street, New York City.
Tom Thumb Division, National Pipe Products, Rochester, Pa.
National Rug Mills, Inc., 2494 S. 5th Street, Milwaukee, Wis.
Frank Netschert, Inc., 61 Barclay Street, New York City.
Western Felt Works, 4029-51 Ogden Avenue, Chicago, Ill.
Whitney Goit & Company, 1922 Baltimore Avenue, Kansas City, Mo.

Generators, Motors

Automatic Devices Company, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.

Continental Electric Company, 323 Ferry Street, Newark, N. J.
Electric Specialty Company, 211 South Street, Stamford, Conn.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hobart Brothers Company, Troy, Ohio.
Ideal Electric & Manufacturing Company, Mansfield, O.
Imperial Electrical Company, Inc., Ira Avenue, Akron, O.
Northwestern Electric Company, 409 S. Hoyne Street, Chicago, Ill.
Robbins & Meyers Company, Springfield, O.
Roth Brothers, 1400 W. Adams Street, Chicago, Ill.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Grilles

Newman Manufacturing Company, Norwood Station, Cincinnati, O.
The Stewart Iron Works Company, Inc., 504 Stewart Block, Cincinnati, O.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

Gummed Labels

Tablet & Ticket Company, 1021 W. Adams Street, Chicago, Ill.

Hand Blowers

Clements Mfg. Company, 690 Fulton Street, Chicago, Ill.

Hand Driers

Airdry Corporation, Groton, N. Y.
Milwaukee Engineering & Manufacturing Company, 261 S. Water Street, Milwaukee, Wis.
Sani Products Company, Merchandise Mart, Chicago, Ill.

Hardware, Stage

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
Bruckner-Mitchell, Inc., 532-540 W. 22nd Street, New York City.
J. H. Channon Corporation, 223 W. Erie Street, Chicago, Ill.

J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Klemm Manufacturing Corporation, 1449-55 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 1818 Amsterdam Avenue, New York City.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, 3737 Cass Avenue, St. Louis, Mo.
Yale & Towne Manufacturing Company, Stamford, Conn.

Hearing Devices Refer to Earphones

Heaters, Organ Refer to Organ Heaters

Heaters, Ticket Booth Refer to Ticket Booth Heaters

Heating Systems

American Foundry & Furnace Company, 915 E. Washington Street, Bloomington, Ill.
Grinnell Company, Providence, R. I.
P. H. McGill Foundry & Furnace Company, Bloomington, Ill.
L. J. Mueller Furnace Company, 197 Reed Street, Milwaukee, Wis.
B. F. Reynolds Company, 118 W. Ohio Street, Chicago, Ill.
Supreme Heater & Ventilating Company, 1915 Pine Street, St. Louis, Mo.

Heating Systems, Oil

Caloroil Burner Corporation, 225 W. 34th Street, New York City.
Hardinge Brothers, Inc., 4147 Ravenswood Avenue, Chicago, Ill.
Rayfield Manufacturing Company, 2559 W. 21st Street, Chicago, Ill.
B. F. Reynolds Company, 118 W. Ohio Street, Chicago, Ill.
Supreme Heater & Ventilating Corporation, 1915 Pine Street, St. Louis, Mo.
C. U. Williams & Sons, Bloomington, Ill.

High Intensity Lamps Refer to Lamps, High Intensity

Holders, Ticket Refer to Ticket Holders

Hoffmann-Soon's

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Electrical and Engineering Corporation

387 First Avenue

Mfg. Division

New York

Contracting Electrical Engineers

Moving Picture Theatre Electrical Specialist

RHEOSTATS



Hoods, Color*Refer to Color Hoods***Horn Lifts and Horn Towers**

Bruckner-Mitchell, Inc., 532-540 W. 22nd Street, New York City.
 Gates Radio & Supply Company, Quincy, Ill.
 Littleford Brothers, 501 E. Pearl Street, Cincinnati, O.
 United Radio Manufacturing Company, 191 Greenwich Street, New York City.
 Vallen Electrical Company, Inc., 225 Bluff Street, Akron, O.

Incandescent Lamps*Refer to Lamps, Incandescent Projection***Insurance**

George J. Diener, 175 W. Jackson Boulevard, Chicago, Ill.
 Jules Juillard & Company, 175 W. Jackson Boulevard, Chicago, Ill.

Inter-Communicating Telephones

Automatic Electric Company, Inc., 1027 W. Van Buren Street, Chicago, Ill.
 S. H. Couch, Inc., Norfolk Downs, Quincy, Mass.
 Select-O-Phone Company, Providence, R. I.
 Stromberg-Carlson Telephone Company, Rochester, N. Y.

Interior Decorations

Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
 Continental Studios, 100 E. Ohio Street, Chicago, Ill.
 Eastman Brothers Studios, Inc., 36 W. 46th Street, New York City.
 The Hirsch Corporation, 209 S. Third Street, Columbus, O.
 Interstate Decorating Company, 1453 S. Wabash Avenue, Chicago, Ill.
 Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
 Manhattan Studios, 134th Street and Park Avenue, New York City.
 Marshall Field & Company, Chicago, Ill.
 Matney Studios, 307 W. 47th Street, New York City.
 Michael Angelo Studios, 212 E. Superior Street, Chicago, Ill.
 Novelty Scenic Studios, 340 W. 41st Street, New York City.
 J. A. Torstenson & Company, 860 Fletcher Street, Chicago, Ill.
 I. Weiss & Sons, 508 W. 43rd Street, New York City.

Iron and Bronze Work, Ornamental*Refer to Gummed Labels***Labels, Film***Refer to Gummed Labels***Labels, Gummed***Refer to Gummed Labels***Ladders, Safety**

Dayton Safety Ladder Company, 121 W. Third Street, Cincinnati, O.
 Durabilt Ladder Corporation, 419 Fourth Avenue, New York, N. Y.
 The Patent Scaffolding Company, 1500 Dayton Street, Chicago, Ill.

Lamp Coloring

Hewes-Gotham Company, 520 W. 47th Street, New York City.
 Kliegl Brothers, 321 W. 50th Street, New York City.
 Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

Lamps, Decorative

Art Lamp Manufacturing Company, 1433 S. Wabash Avenue, Chicago, Ill.
 Henkel & Best, 431 N. Michigan Avenue, Chicago, Ill.
 Albert Pick-Barth Company, Inc., 1200 W. 35th Street, Chicago, Ill., and 34 Cooper Square, New York City.
 Rialto Important Corporation, 135 W. 44th Street, New York City.

Lamps, High Intensity

Ashcraft Automatic Arc Company, 4214 Santa Monica Boulevard, Los Angeles, Calif.
 Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
 Hall & Connolly, Inc., 24 Van Dam Street, New York City.

Lamps, Incandescent, Projection

Edison Lamp Works, General Electric Company, Harrison, N. J.
 National Lamp Works, Nela Park, Cleveland, O.
 Westinghouse Lamp Company, 150 Broadway, New York City.

Lamps, Mazda

Edison Lamp Works, General Electric Company, Harrison, N. J.
 General Electric Company, 1 River Road, Schenectady, N. Y.
 National Lamp Works, Nela Park, Cleveland, O.
 Westinghouse Lamp Company, 150 Broadway, New York City.

Lamps, Reflector Arc

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
 Hall & Connolly, Inc., 24 Van Dam Street, New York City.
 J. H. Hallberg, 29 W. 57th Street, New York City.
 Kliegl Brothers, 321 W. 50th Street, New York City.
 The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
 Morelite Company, Inc., 600 W. 57th Street, New York City.
 W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
 Strong Electric Corporation, 2501 LaGrange Street, Toledo, O.

Lantern Slides*Refer to Slides***Lenses**

Bausch & Lomb Optical Company, Rochester, N. Y.
 G. P. Goerz American Optical Company, 317 E. 34th Street, New York City.
 Ilex Optical Mfg. Company, 726 Portland Avenue, Rochester, N. Y.
 Jones & Hewitt Company, 2-4 Gordon Street, Boston, 30, Mass.
 Kollmorgen Optical Corporation, 35 Steuben Street, Brooklyn, N. Y.
 Projection Optics Company, Inc., 203 State Street, Rochester, N. Y.
 Seebold Invisible Camera Corporation, 739 Clinton Avenue, South, Rochester, N. Y.
 Semon Bache & Company, 636 Greenwich Street, New York City.
 Spencer Lens Company, 442 Niagara Street, Buffalo, N. Y.
 Sussfield, Lorsch & Schimmel, 153 W. 53rd Street, New York City.
 Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

Lifts and Elevators for Orchestra, Organ, Stage and Horns

Aeme Stage Equipment Company, 191 Lafayette Street, New York City.
 Bruckner-Mitchell, Inc., 532-540 W. 22nd Street, New York City.
 Peter Clark, Inc., 544 W. 30th Street, New York City.
 Gallagher Orchestra Equipment Company, 616 Elm Street, Chicago, Ill.

Lighting Control Equipment

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
 Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
 Cutler-Hammer, Inc., Milwaukee, Wis.
 Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
 Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
 Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
 Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
 Wm. Wurdack Electric Mfg. Co., 4444 Clayton Avenue, St. Louis, Mo.

Lighting Fixtures and Decorative Lighting

Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
 Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
 I. P. Frink, Inc., 239 Tenth Avenue, New York City.
 The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.
 Henkel & Best, 431 N. Michigan Avenue, Chicago, Ill.
 Kliegl Brothers, 321 W. 50th Street, New York City.
 Victor S. Pearlman Company, 535 S. Wabash Avenue, Chicago, Ill.
 Rialto Import Corporation, 135 W. 44th Street, New York City.
 Shapiro & Arnson, 20 Warren Street, New York City.
 The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

Lighting, Flood*Refer to Flood Lights***Lighting, Stage, Equipment***Refer to Stage Lighting Equipment***Lighting and Power Plants**

The Electric Storage Battery Company, Philadelphia, Pa.
 Fairbanks, Morse & Company, 900 S. Wabash Avenue, Chicago, Ill.
 Kohler Company, Kohler, Wis.
 Roth Brothers, 1400 W. Adams Street, Chicago, Ill.
 Universal Motor Company, Oshkosh, Wis.
 Weir-Kilby Corporation, Station H, Cincinnati, O.
 Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Lights, Aisle*Refer to Aisle Lights***Lights, Exit***Refer to Exit Light Signs***Lights, Spot**

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
 Belsion Manufacturing Company, 800 Sibley Street, Chicago, Ill.
 Best Devices Company, Film Building, Cleveland, O.
 Brenkert Light Projector Company, 7348 St. Aubin Avenue, Detroit, Mich.
 Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
 Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
 Hall & Connolly, Inc., 24 Van Dam Street, New York City.
 Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
 Kliegl Brothers, 321 W. 50th Street, New York City.
 Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
 W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
 Reflector & Illuminating Company, 1417 W. Jackson Boulevard, Chicago, Ill.
 Westinghouse Lamp Company, 150 Broadway, New York City.
 Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Liquid Soap*Refer to Sanitary Specialties***Lithographers**

R. R. Donnelley & Sons Company, 731 Plymouth Court, Chicago, Ill.
 Morgan Lithographing Company, E. 17th and Payne Avenue, Cleveland, O.
 Niagara Lithograph Company, 1526-30 Palmolive Building, Chicago, Ill.
 The U. S. Printing & Lithograph Company, 407 First National Bank Building, Cincinnati, O.

Lobby Gazing Balls*Refer to Gazing Balls***Lobby Decorations***Refer to Interior Decorations***Lobby Display**

Adswin Corporation, 727 Seventh Avenue, New York City.
 Davis Bulletin Company, Lock Street, Buffalo, N. Y.
 Joseph S. Arvid Company, Inc., 1440 Broadway, New York City.

Lobby Display Frames

The Arkay Sign Company, Inc., 421 Film Exchange Building, Cleveland, O.
 Joseph S. Arvid Company, Inc., 1440 Broadway, New York City.
 Libman-Spanjer Corporation, 1600 Broadway, New York City.

Lobby Furniture*Refer to Furniture, Theatre***Locks, Panic Bolts***Refer to Bolts, Panic***Lobby Merchandising***Refer to Vending Machines and Scales***Luminous Paints**

A. Strobl, 101 W. 41st Street, New York City.

Luminous Signs*Refer to Signs, Directional*

Machines, Pop Corn*Refer to Pop Corn Machines***Machines, Ticket**

Ansell-Simplex Ticket Company, 2844 W. Chicago Avenue, Chicago, Ill.
 Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
 Automatic Simplex Register Corporation, 1018 S. Wabash Avenue, Chicago, Ill.
 General Register Corporation, Paramount Building, New York City.
 Globe Ticket Company, 112 N. 12th Street, Philadelphia, Pa.
 O. B. McClintock Company, 139 Lyndale Avenue, North, Minneapolis, Minn.
 Mid-West Ticket & Supply Company, 910 S. Michigan Avenue, Chicago, Ill.
 National Electric Ticket Register Company, 1806 Kienlen Avenue, St. Louis, Mo.
 Simplex Ticket Register, Paramount Building, New York, N. Y.
 U. S. Ticket Company, Fort Smith, Ark.
 World Ticket & Supply Company, 1600 Broadway, New York City.

Marble, Natural

Appalachian Marble Company, Knoxville, Tenn.
 Carthage Marble Company, Carthage, Mo.
 Chicago Panelstone Company, 2456 W. George Street, Chicago, Ill.
 The Georgia Marble Company, Tate, Ga.
 Vermont Marble Company, 101 Park Avenue, New York City.

Marquees*Refer to Canopies, Theatre***Mats, Runners**

Boston Rubber Mat Company, 332 A Street, Boston, Mass.
 The Hodes-Zink Manufacturing Company, Fremont, O.
 Rub-Tex Products Corporation, Indianapolis, Ind.
 Wear Proof Mat Company, 2156 Fulton Street, Chicago, Ill.

Mazda Lamps*Refer to Lamps, Mazda***Mazda Regulators**

The Garver Electric Company, Union City, Ind.

Miniature Golf Courses*Refer to Golf (Miniature) Courses and Equipment***Motion Picture Cable***Refer to Cable, Motion Picture***Motor Generators***Refer to Generators, Motor***Motors, Electric**

Baldor Electric Company, 4351-55 Duncan Street, St. Louis Mo.
 General Electric Company, 1 River Road, Schenectady, N. Y.
 Continental Electric Company, 325 Ferry Street, Newark, N. J.
 The Ideal Electric & Manufacturing Company, Mansfield, O.
 Fidelity Electric Company, Lancaster, Pa.
 Hobart Brothers Company, 113 W. Water Street, Troy, O.
 Master Electric Company, Dayton, O.
 Robbins & Meyers Company, Springfield, O.

Motors, Phonograph*Refer to Phonograph Motors***Motors, Projector**

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
 Fidelity Electric Company, 331 N. Arch Street, Lancaster, Pa.

Music and Sound Reproducing Devices

Amplion Radio Corporation, 133 W. 21st Street, New York City.
 Audio Products Corporation, 138 West Avenue, Long Island City, N. Y.
 Bestone, Incorporated, 1514 Davenport Street, Omaha, Neb.
 Buffalo Radio Engineering Laboratories, 241 S. Elmwood Avenue, Buffalo, N. Y.
 R. S. Burt Scientific Laboratories, 900-04 E. California Street, Pasadena, Calif.
 Duofonc, Inc., 2589 E. Jefferson Street, Detroit, Mich.
 Elec-Tro-Fone Corporation, 2490 University Avenue, St. Paul, Minn.
 Electrical Research Products, Inc., 250 W. 57th Street, New York City.
 Enterprise Optical Mfg. Company, 564 W. Randolph Street, Chicago, Ill.

Foto-Voice Company, 817-819 Granby Street, Norfolk, Va.

Gates Radio & Supply Company, Quincy, Ill.
 General Talking Pictures Corporation, 218 W. 42nd Street, New York City.

Good-All Electric Manufacturing Company, Ogallala, Neb.

The D. R. Kautz Company, 2115 Madison Avenue, Norwood, O.

Mellaphone Corporation, Rochester Theatre Building, Rochester, N. Y.

National Motion-Ad Company, 2448 Prairie Avenue, Chicago, Ill.

Pacent Reproducer Corporation, 250 W. 39th Street, New York City.

Peerless Sound Equipment Company, 627 Iron Avenue, Denver, O.

The Photone Equipment Corporation of America, 309 N. Illinois Street, Indianapolis, Ind.

Pictur-Fone Corporation, 404-10 N. Main Street, Lima, O.

Powers-Cinephone Equipment Corporation, 723 Seventh Avenue, New York City.

R. C. A. Photophone, Inc., 411 Fifth Avenue, New York City.

The Rapid Film Company, 1706 Central Parkway, Cincinnati, O.

Simplimus, Inc., 67 Church Street, Boston, Mass.

Sono Equipment Corporation, 1200 Shelby Street, Indianapolis, Ind.

Universal Sound System, Inc., 13th and Cherry Streets, Philadelphia, Pa.

Vitadisc Company, 92 Mortimer Street, Rochester, N. Y.

Vitaglo Corporation, 4942 Sheridan Road, Chicago, Ill.

Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

Western Electric Company, 250 W. 57th Street, New York City.

Music Publishers

D. Appleton & Company, 35 West 32nd Street, New York City.

Irving Berlin, Inc., 54 W. Randolph Street, Chicago, Ill.

DeSylva, Brown & Henderson, Inc., 745 Seventh Avenue, New York City.

Donaldson, Douglas & Gumhle, Inc., 1595 Broadway, New York City.

Oliver Ditson Company, 179 Tremont Street, Boston, Mass.

Leo Feist, Inc., 167 N. Clark Street, Chicago, Ill.

Tax Free Music Publishing Company, 1674 Broadway, New York City.

Remick Music Corporation, 219 W. 46th Street, New York City.

Villa Moret, Inc., 935 Market Street, San Francisco, Cal.

M. Witmark & Sons, 1659 Broadway, New York City.

Music Stands

Carlson Cabinet Company, 616 W. Elm Street, Chicago, Ill.

J. H. Channon Corporation, 223 W. Erie Street, Chicago, Ill.

Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.

Gallagher Orchestra Equipment Company, 616 W. Elm Street, Chicago, Ill.

Kliegl Brothers, 321 W. 50th Street, New York City.

The Liberty Music Stand Company, 1960 E. 116th Street, Cleveland, O.

Needles, Phonograph

Brilliantone Steel Needle Company of America, 371 Seventh Avenue, New York City.

General Phonograph Company, 25 W. 45th Street, New York City.

The Lowell Needle Company, Lowell, Mass.

Wall-Kane Needle Company, Inc., 3922 14th Avenue, Brooklyn, N. Y.

Novelties, Advertising*Refer to Advertising Novelties***Oil Burners***Refer to Heating Systems, Oil***Orchestra Lifts***Refer to Lifts and Elevators for Orchestra, Organ and Stage***Organs**

Macey-Barton Organ Company, 314 Mallers Building, Chicago, Ill.

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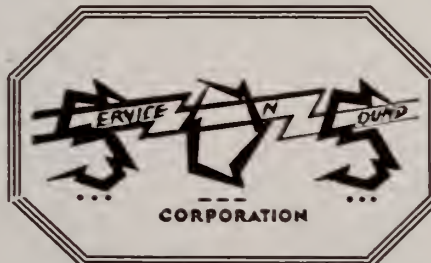


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Page Organ Company, 519 N. Jackson Street,
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The Rudolph Wurlitzer Company, 121 E. Fourth
Street, Cincinnati, O.

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Kinetic Engineering Company, Lansdowne, Pa.
Spencer Turbine Company, Hartford, Conn.
Zephyr Electric Organ Blower Company, Orr-
ville, O.

Organ Chimes

J. C. Deagan, Inc., 1770 Berteau Avenue, Chi-
cago, Ill.
The Kohler-Liebich Company, Inc., 3549-53
Lincoln Avenue, Chicago, Ill.

Organ Heaters

Automatic Electric Heater Company, 1706 Race
Street, Philadelphia, Pa.
Kausalite Manufacturing Company, 8129 Rhodes
Avenue, Chicago, Ill.
The Prometheus Electric Corporation, 356 W.
13th Street, New York City.
Time-O-Stat Controls Company, Elkhart, Ind.

Organ Lifts

*Refer to Lifts and Elevators for Orchestra,
Organ and Stage*

Organ Rolls

Refer to Music Rolls

Organ Slides

Refer to Slides

Ornamental Fountains

Barker Brothers, Seventh Street, Flower and
Figueroa, Los Angeles, Calif.
Batchelder-Wilson Company, 2633 Artesian, Los
Angeles, Calif.
The Crane Company, 836 S. Michigan Avenue,
Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York
City.
Rundle-Spence Manufacturing Company, 52
Second Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, O.
The Voigt Company, 1743 N. 12th Street, Phila-
delphia, Pa.

Ornamental Bronze and Iron Work

Refer to Bronze and Iron Work

Paint, Plastic

Refer to Plastic Paint

Paint, Screen

Da-Lite Screen Company, 2715 N. Crawford
Avenue, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street,
New York City.
Walker-American Corporation, 800 Beaumont
Street, St. Louis, Mo.

Panel Boards

Frank Adam Electric Company, 3650 Windsor
Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley
Street, Chicago, Ill.
Bull Dog Electric Products Company, 7610
Joseph Campeau Street, Detroit, Mich.
The Cleveland Switchboard Company, 2925 E.
79th Street, Cleveland, O.
General Electric Company, 1 River Road, Sche-
nectady, N. Y.
Hoffmann-Soons, 387 First Avenue, 92-96 Gold
Street, New York City.
Hub Electric Company, 2225 W. Grand Ave-
nue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Ave-
nue, Chicago, Ill.
The Trumbull Electric Manufacturing Company,
Plainville, Conn.
Westinghouse Electric & Manufacturing Com-
pany, East Pittsburgh, Pa.

Paper Drinking Cups

Refer to Drinking Cups, Paper

Paper Towels

Refer to Towels, Paper

Paste, Poster and Labelling

Hewes-Gotham Company, 520 W. 47th Street,
New York City.
Arthur S. Hoyt Company, 90 Broadway, New
York City.

Peanut Roasters and Popcorn Machines

Refer to Popcorn Machines

Perfumed Disinfectants

Refer to Disinfectants, Perfumed

Perfumes and Perfumers

The Huntington Laboratories, Inc., Huntington,
Ind.
West Coast Perfume Company, Ltd., 6331 Holly-
wood Blvd., Hollywood, Calif.

Phonograph Motors

Bodine Electric Company, 2254 W. Ohio Street,
Chicago, Ill.
J. A. Fischer Company, Inc., 393 Seventh Ave-
nue, New York City.
General Electric Company, 1 River Road, Sche-
nectady, N. Y.
The Imperial Electric Company, Akron, O.

Phonograph Turntables

Bodine Electric Company, 2254 W. Ohio Street,
Chicago, Ill.
Farrand Manufacturing Company, Inc., Metro-
politan Building, Long Island City, N. Y.

Photoelectric Cells

G-M Laboratories, Inc., 1731-35 Belmont Ave-
nue, Chicago, Ill.
Marvin Radio Tube Corporation, 126 Liberty
Street, Chicago, Ill.
QRS DeVry Corporation, 333 N. Michigan Ave-
nue, Chicago, Ill.
Sylvania Products Company, Emporium, Pa.
Western Electric Company, 250 West 57th
Street, New York City.
Areturus Radio Company, 255 Sherman Avenue,
Newark, N. J.

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Pianos

The Baldwin Piano Company, 142 W. Fourth
Street, Cincinnati, O.
W. W. Kimball Company, 308 S. Wabash Ave-
nue, Chicago, Ill.
The Link Company, Inc., Binghamton, N. Y.
The Rudolph Wurlitzer Company, 121 E. Fourth
Street, Cincinnati, O.

Piano Trucks

The J. H. Channon Corporation, 222 W. Erie
Street, Chicago, Ill.

Picture Sets

Novelty Scenic Studios, 340 W. 41st Street, New
York City.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, 3737 Cass Street, St.
Louis, Mo.

Pipe Organs

Refer to Organs

Plastic Paint

Architectural Decorating Company, 1600 S.
Jefferson Street, Chicago, Ill.
The Craftex Company, 37-39 Antwerp Street,
Brighton Station, Boston, Mass.
Hoekaday, Inc., 1823 Carroll Avenue, Chicago,
Ill.
H. B. Wiggins' Sons Company, Bloomfield, N. J.

Plumbing Fixtures

The Crane Company, 836 S. Michigan Avenue,
Chicago, Ill.
Kohler Company, Kohler, Wis.
Standard Sanitary Manufacturing Company,
Bessemer Building, Pittsburgh, Pa.

Pop Corn Machines

Burch Sales Company, 1432 Wyandotte Street,
Kansas City, Mo.
C. Cretors & Company, 612 W. 22nd Street,
Chicago, Ill.
Dunbar Company, 2652 W. Lake Street, Chi-
cago, Ill.
Holcomb & Hoke Manufacturing Company, In-
dianapolis, Ind.
Kingery Manufacturing Company, 420 E. Pearl
Street, Cincinnati, O.
Star Manufacturing Company, 4477 Finney Ave-
nue, St. Louis, Mo.
Talbot Manufacturing Company, 1213 Chestnut
Street, St. Louis, Mo.

Portable Projectors

Aeac Motion Picture Projector Company, 734
S. Wabash Avenue, Chicago, Ill.
Bell & Howell Company, 1801 Larchmont Ave-
nue, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street,
New York City.
QRS-DeVry Corporation, 333 N. Michigan Ave-
nue, Chicago, Ill.
The Holmes Projector Company, 1815 Orchard
Street, Chicago, Ill.
Safety Projector Company, 310 W. Second
Street, Duluth, Minn.

Poster Frames

Refer to Frames, Poster

Poster Lights

Kliegl Brothers, 321 W. 50th Street, New York
City.
Metal Products, Inc., 1434 N. Fourth Street,
Milwaukee, Wis.
The Voigt Company, 1743 N. 12th Street, Phila-
delphia, Pa.

Poster Paste

Refer to Paste, Poster and Labeling

Pottery, Decorative

Cambridge-Wheatley Tile Company, 1601 Wood-
burn Avenue, Covington, Ky.
The Rookwood Pottery Company, Mt. Adams,
Cincinnati, O.

Power Plants

Refer to Lighting and Power Plants

Printing, Theatre

Refer to Theatre Printing

Programs

Exhibitors Printing Service, 711 S. Dearborn
Street, Chicago, Ill.
Filmack Trailer Company, 730 S. Wabash Ave-
nue, Chicago, Ill.
National Program & Printing Company, 729 S.
Wabash Avenue, Chicago, Ill.
Star Program Company, 1799 Jerome Avenue,
New York City.

Program Covers

The Hennegan Company, 311 Genesee Street,
Cincinnati, O.

Projection Booths and Equipment

Atlas Metal Works, 2601 Alamo Street, Dallas,
Tex.
Coxsackie Holding Corporation, Coxsackie, N. Y.
Enterprise Optical Manufacturing Company,
564 W. Randolph Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Ave-
nue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard
Street, Chicago, Ill.
International Projector Corporation, 90 Gold
Street, New York City.
The National Theatre Supply Company, 92-96
Gold Street, New York City.
O. K. Harry Steel Company, 2333 Papin Street,
St. Louis, Mo.
E. E. Southern Iron Company, Kienland and
Hamburg, St. Louis, Mo.
Theatre Engineering Service Company, 1442
Beachwood Drive, Hollywood, Calif.
Westinghouse Electric & Manufacturing Com-
pany, East Pittsburgh, Pa.

Projection Machines

Baird Motion Picture Machine Company, 31 E.
Runyon Street, Newark, N. J.
The Coxsackie Holding Corporation, Coxsackie,
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Enterprise Optical Manufacturing Company,
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E. E. Fulton Company, 1018 S. Wabash Ave-
nue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard
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International Projector Corporation, 90 Gold
Street, New York City.
Sam Kaplan Mfg. Supply Company, 729
Seventh Avenue, New York City.
The National Theatre Supply Company, 92-96
Gold Street, New York City.
The Pathe Company, Bound Brook, N. J.

Projection Machine Parts

E. E. Fulton Company, 1018 S. Wabash Avenue,
Chicago, Ill.
Globe Reliance Corporation, 29 Glenwood Ave-
nue, Minneapolis, Minn.
GoldE Manufacturing Company, 2103 Le Moyne
Street, Chicago, Ill.
Guercio & Barthel, 1018 S. Wabash Avenue,
Chicago, Ill.
Sam Kaplan Mfg. & Supply Company, 729
Seventh Avenue, New York City.
Lavezzie Machine Works, 160 N. Wells Street,
Chicago, Ill.
The National Theatre Supply Company, 92-96
Gold Street, New York City.
Precision Machine Company, 368 Milwaukee
Street, Milwaukee, Wis.

Projectors, Advertising

Excelsior Illustrating Company, 228 W. 56th
Street, New York City.
Holmes Projector Company, 1815 Orchard
Street, Chicago, Ill.

Projectors, Portable

Refer to Portable Projectors

Public Address Systems

H. J. Baier & Son Public Address Systems,
Inc., 2134 Lee Road, Cleveland, O.

Gates Radio & Supply Company, Quincy, Ill.
Miles Reproducer Corporation, 45 West 17th Street, New York City.
The Orchestratone Company, 42 W. 18th Street, New York City.
Western Electric Company, 250 W. 57th Street, New York City.

Publicity Clocks

The National Kei-Lac Company, 557 W. Jackson Boulevard, Chicago, Ill.
Seth Thomas Clock Company, 19 W. 44th Street, New York City.
Western Clock Manufacturing Company, 107 Lafayette Street, New York City.

Radium Paint

Hewes-Gotham Company, 520 W. 47th Street, New York City.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
Louis E. Samms Studios, 177 N. State Street, Chicago, Ill.

Railings, Bronze and Iron

Refer to *Bronze and Iron Work, Ornamental*

Rails, Rope

Refer to *Aisle Rope*

Rain Insurance

Refer to *Insurance, Rain*

Reconstruction Service

Refer to *Building Service*

Records for Music and Sound Reproducing Devices

Brunswick Radio Corporation, 1307 S. Wabash Avenue, Chicago, Ill.
Columbia Phonograph Company, 1819 Broadway, New York City.
Hollywood Productions, 6331 Hollywood Boulevard, Hollywood, Calif.
Pathe Phonograph & Radio Corporation, 20 Grand Avenue, Brooklyn, N. Y.
Raymond Rosen & Company, 119 N. 17th Street, Philadelphia, Pa.
Victor Talking Machine Company, Camden, N. J.

Record Cabinets

Chicago Cinema Equipment Company, 1736 N. Springfield Avenue, Chicago, Ill.

Recording

Columbia Phonograph Company, 1819 Broadway, New York City.
Marsh Laboratories, Inc., 64 E. Jackson Boulevard, Chicago, Ill.
The Rapid Film Company, 1706 Central Parkway, Cincinnati, O.
Stanley Recording Company of America, 1841 Broadway, New York City.
Victor Talking Machine Company, Camden, N. J.
Vitaglo Studios, 4925 Sheridan Road, Chicago, Ill.

Rectifiers

America Transformer Company, 173 Emmet Street, Newark, N. J.
Forest Electric Corporation, 272 New Street, Newark, N. J.
Fidelity Electric Company, Lancaster, Pa.
Garver Electric Company, Union City, Ind.
General Electric Company, Schenectady, N. Y.
Interstate Electric Company, 4339 Duncan Avenue, St. Louis, Mo.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.

Reels

E. E. Fulton Company, 1018 S. Wabash, Chicago, Ill.
Globe Machine & Stamping Company, 1250 W. 76th Street, Cleveland, O.
Goldberg Brothers, 1646 Lawrence Street, Denver, Colo.
Lincoln Electric & Manufacturing Company, Boonville, Ind.
Neumade Products Corporation, 249 W. 47th Street, New York City.
E. J. Schaub, 30 No. Railroad Avenue, Corona, Long Island, N. Y.
Universal Electric Welding Company, 9-16 Thirty-Seventh Avenue, Long Island City.

Reel End Alarms and Film Indicators

Cinema Specialty Company, Inc., Gary, Ind.
E. W. Hulett Manufacturing Company, 1772 Wilson Avenue, Chicago, Ill.
W. G. Preddy, 187 Golden Gate Avenue, San Francisco, Cal.

Reflectors

Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.

Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.

Kliegl Brothers, 321 W. 50th Street, New York City.

Sunlight Reflector Company, Inc., 226-228 Pacific Street, Brooklyn, N. Y.

Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

Reflector Arc Lamps

Refer to *Lamps, Reflector Arc*

Reproducing Devices for Sound and Music

Refer to *Music and Sound Reproducing Devices*

Resonant Orchestra Base

Gallagher Orchestra Equipment Company, 616 W. Elm Street, Chicago, Ill.

Rewinders

Refer to *Film Rewinders*

Rheostats

Cutler-Hammer, Inc., Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hoffman-Soons, 387 First Avenue, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

Rigging, Stage

Refer to *Hardware, Stage*

Safes, Box Office

Kewanee Safe Company, Kewanee, Ill.
York Safe & Lock Company, York, Pa.

Sanitary Specialties

Arthur Beck Chemical Manufacturing Company, 4743 Bernard Street, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
Huntington Laboratories, Inc., Huntington, Ind.
Lavo Company of America, 43 Seventh Street, Milwaukee, Wis.
U. S. Sanitary Specialties Company, 435 S. Western Avenue, Chicago, Ill.

Scales, Public Weighing

Refer to *Vending Machines and Scales*

Scenery, Stage

Refer to *Stage Scenery and Draperies*

Scenic Artist's Service

Chas. L. Hoyland Company, 180 N. Michigan Avenue, Chicago, Ill.
Manhattan Studios, 134th Street and Park Avenue, New York City.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, 3737 Cass Street, St. Louis, Mo.

Schools

The Del Castillo Theatre Organ School, 209 Massachusetts Avenue, Boston, Mass.
New York Institute of Photography, 10 W. 33rd Street, New York City.
Theatre Managers Institute, 325 Washington Street, Elmira, N. Y.
The Vermont Knauss School of Theatre Organ Playing, 210 N. Seventh Street, Allentown, Pa.
White Institute of Organ, 1680 Broadway, New York City.

Screens

American Silversheet Company, 800 Beaumont Street, St. Louis, Mo.
Beaded Screen Corporation, 438 W. 37th Street, New York City.
The Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
E. I. DuPont De Nemours & Company, Wilmington, Del.
Minusa Cine Screen Company, 2665 Morgan Street, St. Louis, Mo.
Raven Screen Company, 147-51 E. 24th Street, New York City.
Sarason Screen Company, 80 Boylston Street, Boston, Mass.
Schoonmaker Equipment Company, 276 Ninth Avenue, New York City.
Vocalite Screen Company, Roosevelt, N. Y.
Walker Screen Company, 238 Sixth Street, Brooklyn, N. Y.; 800 Beaumont Street, St. Louis, Missouri.

Screen Brushes

American Silversheet Company, 800 Beaumont Street, St. Louis, Mo.

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American Silversheet Company, 800 Beaumont Street, St. Louis, Mo.
Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
Schoonmaker Equipment Company, 276 Ninth Avenue, New York, N. Y.

Screen Masks

Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Cal.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Vallen Electrical Company, Inc., 225 Bluff Street, Akron, Ohio.

Screen Paint

Refer to Paint, Screens

Seat Covers

Refer to Chair Covers

Seat Indicators

The Acme Electric Construction Company, 407 S. Dearborn Street, Chicago, Ill.
Automatic Electric Company, Inc., 1027 W. Van Buren Street, Chicago, Ill.
BilMarjac Corporation, 1697 Broadway, New York, N. Y.
Gallagher Orchestra Equipment Company, 616 W. Elm Street, Chicago, Ill.

Seats, Theatre

Refer to Chairs, Theatre

Shutters, Metal Fireproof

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
The Moeschl-Edwards Corrugating Company, Inc., 411 E. Fifth Street, Cincinnati, O.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.

Sign Flashers

Refer to Flashers, Sign

Signal Systems, Usher

Refer to Usher Signal Systems

Signal, Reel End

Refer to Reel End Signals

Signs, Directional

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Flexlume Corporation, Buffalo, N. Y.
Guercio & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
The Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Lustrolite, Inc., 209-11 N. Howell Street, Davenport, Ia.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Rawson & Evans, 710 W. Washington Street, Chicago, Ill.
Tablet & Ticket Company, 1015 W. Adams Street, Chicago, Ill.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
Willey Sign Company, 1559 Church Street, Detroit, Mich.

Signs, Electric

American Signs Corporation, Kalamazoo, Mich.
The Arcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 50 E. 42nd Street, New York City.
Commonwealth Electric Sign Company, 4543 W. Lake Street, Chicago, Ill.
Federal Electric Company, 8700 S. State Street, Chicago, Ill.
Flexlume Corporation, 1100 Military Road, Buffalo, N. Y.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.

Kliegl Brothers, 321 W. 50th Street, New York City.

Kolux Corporation, Kokomo, Ind.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Lustrolite, Inc., 209-11 N. Howell Street, Davenport, Ia.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Milne Electric Company, 614 Cherry Street, Milwaukee, Wis.
Ralston & Company, 211 Jefferson Street, Wausau, Wis.
The Philadelphia Sign Company, 338 N. Randolph Street, Philadelphia, Pa.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.
Willey Sign Company, 1559 Church Street, Detroit, Mich.

Signs, Exit

Refer to Exit Light Signs

Signs, Marquise and Attraction Board

American Signs Corporation, Kalamazoo, Mich.
Arcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 50 E. 42nd Street, New York City.
Commonwealth Electric Signs Company, 4543 W. Lake Street, Chicago, Ill.
Flexlume Corporation, Buffalo, N. Y.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Kolux Corporation, Kokomo, Ind.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Lustrolite, Inc., 209-11 N. Howell Street, Davenport, Ia.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Milne Electric Sign Company, 614 Cherry Street, Milwaukee, Wis.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.
Willey Sign Company, 1559 Church Street, Detroit, Mich.

Slides

Loucks & Norling, Inc., 246 W. 55th Street, New York City.
National Studios, 226 W. 56th Street, New York City.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 1674 Broadway, New York City.
Ransley Studios, 308 W. Randolph Street, Chicago, Ill.
Standard Slide Corporation, 230 W. 56th Street, New York City.
Workstel Studios, 151 W. 46th Street, New York City.
The U. S. Slide Company, 14 E. 8th Street, Kansas City, Mo.

Soaps, Liquid

Refer to Sanitary Specialties

Sound Devices, Synchronous and Non-Synchronous

Refer to Music and Sound Reproducing Devices

Sound Picture Equipment

Refer to Music and Sound Reproducing Devices

Sound-Proofing

Berliner Acoustic Corporation, 1808 Paramount Building, New York City.
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Craftex Company, 37 Antwerp Street, Boston, Mass.
Densten Felt & Hair Company, Philadelphia, Pa.
General Insulating & Mfg. Company, Alexandria, Ind.
The Housing Company, 40 Central Street, Boston, Mass.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
The Insulite Company, 1212 Builders Exchange, Minneapolis, Minn.
Kendell & Dasseville, Inc., 67 West 44th Street, New York, N. Y.
Macoustic Engineering Company, Ninth and Euclid Avenue, Cleveland, O.
National Rug Mills, Inc., 2494 South Fifth Street, Milwaukee, Wis.
Therm-O-Proof Insulating Company, 203 N. Wabash Avenue, Chicago, Ill.
U. S. Gypsum Company, 300 W. Adams St., Chicago, Ill.
Universal Gypsum & Lime Company, W. Washington Street, Chicago, Ill.

Union Fibre Sales Company, Winona, Minn.
Western Felt Works, 4029-4133 Ogden Avenue, Chicago, Ill.
Weyerhaeuser Forest Products, Merchants National Building, St. Paul, Minn.
The Wood Conversion Company, 360 N. Michigan Avenue, Chicago, Ill.

Sound Reproducing Devices

Refer to Music and Sound Reproducing Devices

Speakers and Horns

Elec-Tro-Fone Corporation, 2490 University Avenue, St. Paul, Minn.
Gates Radio and Supply Company, Quincy, Ill.
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
Macy Manufacturing Corporation, 1451 39th Street, Brooklyn, N. Y.
The Magnavox Company, 155 E. Ohio Street, Chicago, Ill.
Miles Manufacturing Corporation, 31 W. 21st Street, New York City.
Oxford Radio Corporation, 2035 W. Pershing Place, Chicago, Ill.
The Potter Company, North Chicago, Ill.
Racon Electric Company, Inc., 18 Washington Place, New York City.
The Rola Company, 4250 Hollis Street, Oakland, Calif.
Silver-Marshall, Inc., 6401 W. 65th Street, Chicago, Ill.
Stromberg-Carlson Telephone Manufacturing Company, 1060 University Avenue, Rochester, N. Y.
Ultra Manufacturing Company, 1038 W. Van Buren Street, Chicago, Ill.
The Utah Radio Products Company, 1739 S. Michigan Avenue, Chicago, Ill.
Wright-DeCoster, Inc., St. Paul, Minn.

Speed Indicators

Barbour-Stockwell Company, 100-300 Broadway, Cambridge, Mass.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Cinema Specialty Company, Inc., P. O. Box 1037, Gary, Ind.
Essannay Electric Manufacturing Company, 2809 W. Van Buren Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Oliver Manufacturing Company, 2209 Payne Avenue, Cleveland, O.
Stewart-Warner Speedometer Corporation, 1826 Diversey Parkway, Chicago, Ill.
Weston Electric Instrument Corporation, Waverly Park, N. J.

Splicing Blocks

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman Avenue, Long Island City, N. Y.
Neumade Products Corporation, 249 W. 47th Street, New York City.

Spotlights

Refer to Lights, Spot

Sprinklers, Automatic

Refer to Automatic Sprinklers

Stage Hardware

Refer to Hardware, Stage

Stage Lighting Equipment

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 802 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Calif.
Display Stage Lighting Company, Inc., 410 W. 47th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lec Lash Studios, 1818 Amsterdam Avenue, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Henry Mestrum, 817 Sixth Avenue, New York City.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.

Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
 J. H. Welsh, 270 W. 44th Street, New York City.
 Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
 Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
 Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Stage Riggings

Refer to Hardware, Stage

Stage Scenery and Draperies

Armstrong Studios, Inc., 1707 Cordova Street, Los Angeles, Calif.
 Beck & Sons, Highland Avenue and Dorchester, Cincinnati, O.
 Collins & Aikman Corporation, 25 Madison Avenue, New York City.
 Continental Studios, 100 E. Ohio Street, Chicago, Ill.
 Dazians, Inc., 142 W. 44th Street, New York City.
 DuPont Fabrics Service, Newburgh, N. Y.
 Eastman Brothers Studios, Inc., 36 W. 46th Street, New York City.
 Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
 S. M. Hexter & Company, Inc., 2400 E. Superior Street, Cleveland, O.
 Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.
 Landish Studios, Inc., 40 Ames Street, Rutherford, N. J.
 Lee Lash Studios, 1818 Amsterdam Avenue, New York City.
 Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
 Manhattan Studios, 134th Street and Park Avenue, New York City.
 E. L. Mansure Company, 1605 Indiana Avenue, Chicago, Ill.
 Matney Studios, 307 W. 47th Street, New York City.
 Novelty Scenic Studios, 340 W. 41st Street, New York City.
 Wm. Slater, Jr., 316 N. Michigan Avenue, Chicago, Ill.
 Sosman & Landis Company, 416 S. Kedzie Avenue, Chicago, Ill.
 Tiffin Scenic Studios, Tiffin, O.
 Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
 Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
 I. Weiss & Sons, 508 W. 43rd Street, New York City.
 Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

Statuary

P. P. Caproni & Brother, Inc., 1914 Washington Street, Boston, Mass.
 Silvestri Art Manufacturing Company, 1035 Orleans Street, Chicago, Ill.

Stereopticons

Best Devices Company, Film Building, Cleveland, O.
 Brenkert Light Projection Company, 7348 St. Aubin Avenue at Grand Boulevard, Detroit, Mich.
 Kliegl Brothers, 321 W. 50th Street, New York City.

Sweeping Compound

The Huntington Laboratories, Inc., Huntington, Ind.

Switches

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
 Dowser Manufacturing Company, 225 Broadway, New York City.
 Hart Manufacturing Company, Hartford, Conn.
 Hoffman-Soons, 387 First Avenue, New York City.
 Kohler Company, Kohler, Wis.
 Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Switchboards

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
 Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
 Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
 Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
 Cuder-Hammer Manufacturing Company, 12th and St. Paul, Milwaukee, Wis.
 General Electric Company, 1 River Road, Schenectady, N. Y.
 Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
 Kliegl Brothers, 321 W. 50th Street, New York City.

Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
 Trumbull Electric Manufacturing Company, Plainville, Conn.
 Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
 Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
 Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Telephones, Inter-Communicating

Refer to Inter-Communicating Telephones

Temperature Control Apparatus

The Foxboro Company, Neponset Avenue, Foxboro, Mass.
 Johnson Service Company, 149 E. Michigan Avenue, Milwaukee, Wis.
 National Regulator Company, 2301 N. Knox Avenue, Chicago, Ill.
 Powers Regulator Company, 2720 Greenview Avenue, Chicago, Ill.

Terra Cotta, Architectural

Midland Terra Cotta Company, 105 W. Monroe Street, Chicago, Ill.
 Northwestern Terra Cotta Company, 2525 Clybourne Avenue, Chicago, Ill.

Theatre Accounting Systems

Refer to Accounting Systems

Theatre Costumes

Refer to Costumes and Costume Fabrics

Theatre Curtain Advertising

Chas. L. Hoyland Company, 180 N. Michigan Avenue, Chicago, Ill.
 Twin-City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.

Theatre Brokers

Refer to Brokers

Theatre Dimmers

Refer to Dimmers

Theatre Seats

Refer to Chairs

Theatre Promotion

Adswin Corporation, 727 Seventh Avenue, New York City.
 Davis Bulletin Company, Inc., Lock Street, Buffalo, N. Y.
 Bower Show Print, Fowler, Ind.
 Chicago Show Printing Company, 1335-45 W. Lake Street, Chicago, Ill.
 Exhibitors Printing Service, 711 S. Dearborn Street, Chicago, Ill.
 Filmack Trailer Company, 838 S. Wabash Avenue, Chicago, Ill.
 The Hammill Corporation, 1714 Third Avenue, N., Birmingham, Ala.
 The Hennegan Company, 311 Genesee Street, Cincinnati, O.
 The Leader Press, Oklahoma City, Okla.
 National Program & Printing Company, 729 S. Wabash Avenue, Chicago, Ill.
 National Screen Service, 130 W. 46th Street, New York City.
 The Vitaprint Company, 729 S. Wabash Avenue, Chicago, Ill.
 Frank Roberts, 111 N. Franklin Street, Syracuse, N. Y.
 Radio-Mat Slide Company, 1674 Broadway, New York City.

Tickets

The Ansell-Simplex Ticket Company, 2844 West Chicago Avenue, Chicago, Ill.
 Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
 Columbia Printing Company, 1632 N. Halsted Street, Chicago, Ill.
 Globe Ticket Company, 116 N. 12th Street, Philadelphia, Pa.
 Hancock Brothers, Inc., 25 Jessie Street, San Francisco, Cal.
 International Ticket Company, 50 Grafton Avenue, Newark, N. J.
 Keystone Ticket Company, Shamokin, Pa.
 Mid-West Ticket & Supply Company, 910 S. Michigan Avenue, Chicago, Ill.
 National Ticket Company, Shamokin, Pa.
 Weldon, Williams & Lick, Fort Smith, Ark.
 World Ticket & Supply Company, Inc., 1600 Broadway, New York.

Ticket Booths

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
 The Caille Brothers Company, 6210 Second Boulevard, Detroit, Mich.
 Libman-Spanjer Corporation, 1600 Broadway, New York City.
 Lobby Display Frame Corporation, 723 Seventh Street, New York City.
 Newman Manufacturing Company, Norwood Station, Cincinnati, O.
 Stanley Frame Company, 727 Seventh Avenue, New York.

Ticket Booth Heaters

The Prometheus Electric Corporation, 360 W. 13th Street, New York City.
 Time-O-Stat Controls Company, Elkhart, Ind.

Ticket Choppers

Automatic Simplex Register Corporation, 1018 S. Wabash Avenue, Chicago, Ill.
 Caille Brothers, 6210 Second Avenue, Detroit, Mich.
 General Register Corp., Paramount Building, New York City.
 Mid-West Ticket & Supply Company, 910 S. Michigan Avenue, Chicago, Ill.
 Newman Manufacturing Company, Norwood Station, Cincinnati, O.
 Simplex Ticket Register, Paramount Building, New York City.

Ticket Holders

Ansell-Simplex Ticket Company, 2844 W. Chicago Avenue, Chicago, Ill.
 Automatic Simplex Register Corporation, 1018 S. Wabash Avenue, Chicago, Ill.
 General Register Corp., Paramount Building, New York City.
 Simplex Ticket Register, Paramount Building, New York City.

Ticket Machines

Refer to Machines, Ticket

Tiles (for Floors and Decoration)

American Encaustic Tiling Company, Ltd., 16 E. 41st Street, New York City.
 Associated Tile Manufacturers, 420 Lexington Avenue, New York City.
 Flint Faience & Tile Company, Flint, Mich.
 Mosaic Tile Company, Zanesville, O.

Tool Kits

Enterprise Optical Mfg. Company, 564 W. Randolph Street, Chicago, Ill.
 International Projector Corporation, 90 Gold Street, New York City.

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Bay West Paper Company, Green Bay, Wis.
 Ft. Howard Paper Company, Green Bay, Wis.
 Hobert Paper & Fiber Company, Green Bay, Wis.

Trailers

Ad-Vance Trailer Service Corporation, 930 Ninth Avenue, New York City.
 Artfilm Studios, Inc., 6601-05 Euclid Avenue, Cleveland, O.
 Artwin Products Corporation, 729 Seventh Avenue, New York City.
 Exhibitors Printing Service, 711 S. Dearborn Street, Chicago, Ill.
 Filmmack Trailer Company, 838 S. Wabash Avenue, Chicago, Ill.
 National Program & Printing Company, 729 S. Wabash Avenue, Chicago, Ill.
 National Screen Service, Inc., 126 W. 46th Street, New York City; 810 S. Wabash Avenue, Chicago, and 1922 S. Vermont Avenue, Los Angeles.
 Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
 Ransley Studios, 308 W. Randolph Street, Chicago, Ill.
 United Trailer Service, Film Center Building, New York, N. Y.

Transformers

Refer to Generators, Motor

Transparencies, Window Displays

Eastman Brothers Studios, 36 W. 46th Street, New York City.
 National Studios, 226 W. 56th Street, New York City.
 Ransley Studios, 308 W. Randolph Street, Chicago, Ill.

Uniforms

Angelica Company, 1419 Olive Street, St. Louis, Mo.
 Browning, King & Company, 264 Fourth Avenue, New York City.
 Chicago Uniform & Cap Company, 208 East Monroe Street, Chicago, Ill.
 DeMoulin Brothers & Company, 1030 S. Fourth Avenue, Greenville, Ill.
 Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
 M. C. Lilly & Company, 293 E. Long Street, Columbus, O.

Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.
 Mandel Brothers, State and Madison, Chicago, Ill.
 A. G. Meier and Company, 205 W. Monroe Street, Chicago, Ill.
 National Uniform Company, 12 John Street, New York City.
 Pettibone Brothers Manufacturing Company, 632 Main Street, Cincinnati, O.
 The James E. Richards Company, Dayton, O.
 Marcus Ruben, Inc., 625 S. State Street, Chicago, Ill.
 Russell Uniform Company, 1600 Broadway, New York City.
 Western Uniform Company 105 S. Wells Street, Chicago, Ill.

Upholstery Material

L. C. Chase & Company, 89 Franklin Street, Boston, Mass.

Usher Signal Systems

Refer to Seat Indicators

Vacuum Cleaning Equipment

Apex Electrical Manufacturing Company, 1067 E. 152nd Street, Cleveland, O.
 Eureka Vacuum Cleaner Company, Hamilton and Dewey Avenues, Detroit, Mich.
 General Electric Company, 1 River Road, Schenectady, N. Y.
 The Hoover Company, Canton, O.
 The Morrow Company, Inc., 400 W. Madison Street, Chicago, Ill.
 National Super Service Company 812 LaFayette Street, Toledo, O.
 Spencer Turbine Company, Hartford, Conn.

Vending Machines and Scales

A. B. T. Manufacturing Company, 3311 Carroll Avenue, Chicago, Ill.
 Advance Machine Company, 4641 Ravenswood Avenue, Chicago, Ill.
 The American Vending Company, 39 S. LaSalle Street, Chicago, Ill.
 Automatic Canteen Company, 155 W. Austin Avenue, Chicago, Ill.
 Columbus Vending Company, 2005-13 E. Main Street, Columbus, O.
 Consolidated Automatic Merchandising Corporation, 245 Fifth Avenue, New York, N. Y.

O. D. Jennings & Company, 4309 W. Lake Street, Chicago, Ill.
 Rock-Ola Mfg. Company, 629 W. Jackson Boulevard, Chicago, Ill.
 Watling Scale Manufacturing Company, 4653 W. Fulton Street, Chicago, Ill.

Ventilating Systems

Refer to Air Conditioning and Cooling Equipment—Cooling, Ventilating Systems—Electric Fans—Fans, Ventilating

Ventilators

American Metal Products Company, 5855 Manchester Avenue, St. Louis, Mo.
 Knowles Mushroom Ventilator Company, 41 N. Moore Street, New York City.
 Sobel & Kraus, Inc., 517-21 E. 136th Street, New York City.

Volume Controls, Auditorium

Essannay Electric Mfg. Company, 2809 W. Van Buren Street, Chicago, Ill.

Wall Coverings

Beaver Products Company, Inc., 1440 Military Road, Buffalo, N. Y.
 Cornell Wood Products Company, 190 N. State Street, Chicago, Ill.
 Universal Gypsum & Lime Company, 111 W. Washington Street, Chicago, Ill.
 U. S. Gypsum Company, 300 W. Adams Street, Chicago, Ill.
 Vitrolite Company, 133 W. Washington Street, Chicago, Ill.
 H. B. Wiggin's Sons Company, Bloomfield, N. J.

Waste Cans

E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

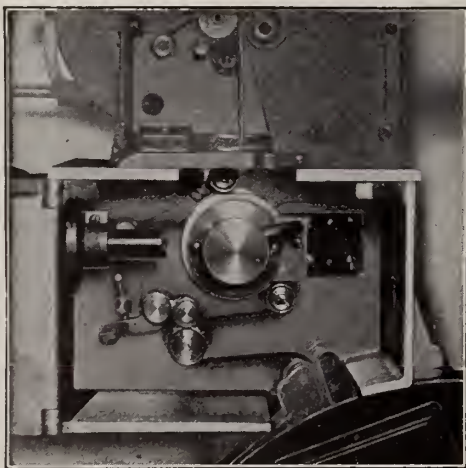
Water Purifiers and Coolers

National Carbonic Machinery Company, Wisconsin Rapids, Wis.
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Section Two of

THE MOTION PICTURE HERALD

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Quigley Publishing Company

Publisher of Motion Picture Herald, Motion Picture Daily, The Hollywood Herald, Better Theatres and Motion Picture Almanac

1790 Broadway
Phone: Circle 7-3100
New York City

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NATIONAL

Better Theatres

Published Every Fourth Week as Section 2 of Motion Picture Herald

1890 Broadway
Circle 7-3100
New York City

EDITOR-IN-CHIEF AND PUBLISHER

MARTIN QUIGLEY

EDITOR

GEORGE SCHUTZ

ADVERTISING MANAGER

CHARLES B. O'NEILL, 407 South Dearborn Street, Chicago

The Educational Screen, Inc.

(Including Moving Picture Age and Visual Education)

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Phone: Dearborn 2287
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BULLETIN de la Chambre Syndicale Francaise de la Cinematographie. (Official organ of the Film Board of Trade) 13 bis, rue des Mathurins, Paris. Monthly.

GERMANY

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FINLAND

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"FILMOVY OFICIELNI ORGAN Svazu Filmovcho Obchodu a Prumyslu," 31 Vodickova ul., Prague II. Monthly (official film journal of the Association of the Motion Picture Trade and Industry).

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"STUDIO," 6 Purkynova ul. Prague II. Monthly.

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TURKEY

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EVERYONE'S (and Australian Variety and Show World). Gayne Dexter, editor-in-chief. Arthur Whitford, managing director, 102 Sussex Street, Sydney.

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ALICOATE, JACK: Editor and publisher, The Film Daily, New York City; b. Seattle, Wash., December 24, 1889; e. was graduated from Georgetown Law school (LL. B. in 1912); is married and has three children. Marshall Neilan Alicoate, Mary Patricia and Virginia Colleen. Wrote scenarios for one-reel pictures; became associated with the Washington Post as automobile editor, later on becoming the first motion picture editor of the same paper. He received his newspaper training on the Minneapolis Tribune, from there going to the Washington Herald. It was after this that he joined up with the Post. He wrote a play called "Extra," which played at the Longacre theatre, New York, and was responsible for the book of "When You Smile," a musical tidbit that played the Central theatre. He is chairman of the Film Golf Tournament Committee, and chairman of the Film Daily Relief Fund. His hobbies are travel and bridge. He has made five trips to Europe and eighteen round trips to California.

AARONSON, CHARLES S.: Editorial staff, Motion Picture Herald, b. New York City; e. public and high schools, Mt. Vernon, N. Y., and New York City; Columbia University (School of Journalism); m. Varied advertising experience, and newspaper work, last with New York Times on special assignments. Editorial department, Exhibitors Herald-World 1930, then present position.

ASHBAUGH, DON: Dramatist editor, Glendale News-Press, Glendale, Cal.; b. San Bernardino, Cal., December 31, 1898; p. Charles and Zetta Ashbaugh; e. San Bernardino grammar and high schools, Oregon State and University of Southern California; m. Helen Eugene Steele. With the San Bernardino Sun, San Bernardino Index, Portland, Ore. News, Portland Journal, Los Angeles Record, Los Angeles Express; did press agent work four years in Los Angeles, with the Glendale News-Press for four years. Film reviewer four years for the Motion Picture News, also reviewer at present for MOTION PICTURE HERALD and MOTION PICTURE DAILY.

BADER, DAVID: Assistant to Carl Laemmle, Universal Pictures Corporation; b. New York City, March 4, 1901; p. Leopold and Pauline Bader; e. elementary, high school and university extension courses at Columbia University, New York and the University of Southern California, short period at London Evening College; not married. Twelve years with Universal, here and abroad—England, Germany, France, California, New York and various exchange centers. With Arrow, then with Paramount New York studios in 1920, two advertising agencies, several mercantile houses and business for himself in magazines, publicity, advertising and exploitation. Personal press representative for Baby Peggy and many special productions. "Hunch-back" was one, in England. Did one and one-half years of research work in connection with data for John Drinkwater's biography of Carl Laemmle.

BEATON, WELFORD: Editor and publisher of Film Spectator, Born in Orillia, Ontario, Can., and educated in the public schools. Married. All his life in the newspaper business—reporter, editor, traveling correspondent, publisher. President of Pacific Ports, Inc., Seattle, Wash., in which he sold his interest in 1920, moving to Southern California. In March, 1926, he established Film Spectator in Hollywood. He is a member of the following clubs: Masquers, Writers, Hollywood Athletic Club, and Brentwood Country Club.

BLACK, SAM: Editor-publisher, The Extra, Los Angeles, Cal.; b. New York City, December 2, 1903; p. Michael and Anna Black; e. college; not married. Entered the newspaper and publishing field upon leaving law school. After working in various Eastern publishing houses, he went West to enter the newspaper field, working on the Los Angeles Times, Los Angeles Examiner, and Los Angeles Record. Upon leaving the latter in 1928 he started The Extra, a motion picture trade paper covering the Hollywood studio field, and has been with it since.

BROWN, COLVIN: Vice president and general manager of Quigley Publishing Company. Newspaper man and writer; successively publicity and advertising manager, Mutual Film Corp.; associated with David P. Howells, foreign distributors; vice president, Thomas H. Ince Corporation; vice president, FIBO; executive vice president, Pathe Exchange, Inc.; vice president and general manager, Quigley Publishing Company.

CLIFFORD, EDWIN S.: b. Elgin, Ill., September 1, 1891; p. Attorney and Mrs. Eugene Clifford; a. public school and graduated from the Elgin high school in 1908, and read law at the John Marshall and Kent Law schools in Chicago; m. and has two children. Worked on editorial department of newspapers in Elgin, Aurora, Joliet and Waukegan, Ill., and on the "Chicago Tribune," "News," and "Herald and Examiner." Became managing editor of "Exhibitors Herald" January 1, 1919. Made secretary of the Quigley Publishing Company in 1923. Became general manager of "Exhibitors Herald-World" at the time of merger January 1, 1928. At time of merger of Herald and News became Chicago general manager of Quigley Publishing Co. and secretary of Chicagoan Publishing Co., a subsidiary. Resides at 926 North Kenilworth Parkway, Oak Park, Ill.

CLIFFORD, GEORGE: Business manager and secretary of Quigley Publishing Company; e. in public schools of Elgin, Ill. Early newspaper training with the City News Bureau of Chicago. Business training with the Chicago Telephone Company and Illinois Steel Company. Joined Exhibitors Herald as managing editor in 1917. Became assistant publicity director of Swift & Company in 1918. Rejoined Exhibitors Herald later (later Exhibitors Herald-World) in 1920 as business manager and assistant treasurer. Became secretary and business manager of Quigley publications, 1930.

CRON, JAS. A.: b. Cedar Rapids, Iowa, lamed as home of the Cherry Sisters. Entered newspaper busi-

ness, Louisville Herald, then Washington Herald. Left to go with Washington Post. Left Post for service in the Navy during the war. After war became advertising manager of Film Daily with Joseph E. Dannenberg. Now advertising manager of Motion Picture Daily.

CROUCH, WILLIAM F.: Editorial staff, Motion Picture Herald, Hollywood office; b. Boone, Iowa, January 16, 1904; h. 5 feet 10 1/2 inches; brown hair and blue eyes; w. 175 pounds; p. Loretta and Harry Crouch, non-professionals, Nevada, Iowa, Grinnell, Iowa, and University of Missouri; not married; by aviation and parachute jumping. Screen experience began as press representative for West Coast theatres in San Diego in 1928, also with Fanchon and Marco as press representative in 1928. Personal representative for Gary Cooper in 1929 and with RKO publicity department in 1930. Wrote column "Talk of the Towns," covering fifty Midwestern papers. Became West Coast manager of Motion Picture News and now on the editorial staff of Motion Picture Herald.

CUNNINGHAM, JAMES P.: b. Troy, N. Y.; h. 6 feet w. 205 pounds; brown hair and blue eyes; e. New York at St. Columba's, Commerce high, New York Evening high, New York Preparatory; entered motion picture industry 1919, business department Film Daily (then Wid's Daily), switching to editorial staff in 1921 and continuing until 1927; assistant editor to Joseph "Danny" Dannenberg on Film Daily Year Book, and in complete charge of Year Book editorial compilation in 1928 and 1929; participated in compilation of statistical data pertaining to the industry in 1928, 1929. To Motion Picture News in December, 1929, as news editor, continuing with Quigley Publications in same capacity on Motion Picture Herald when Herald and News consolidated in December, 1930.

DAWSON, EDMUND T.: h. New York City, November 14, 1901; e. Lake View high, Chicago, Northwestern U., Evanston, Ill. U. S. Air Mail Service for one year, then started in Music and Talent department of Quigley Publications as reviewer and advertising solicitor in Chicago, for one year and a half. Was then sent to New York as eastern representative. Music and Talent reviewer, advertising manager and columnist of "Up & Down the Alley" for that section in the Motion Picture Herald, since November, 1928.

DOBIE, DUNCAN A., JR.: Publisher, Motion Picture Magazine and Motion Picture Classic, New York City; b. New Orleans, La., February, 1895; p. Dr. and Mrs. Duncan A. Dobie; e. public schools, New York City, DeWitt Clinton high school, New York City, Columbia School of Mines and Engineering, New York City; m. Ruth Brewster, Brooklyn, N. Y.; has a son, Duncan, age 14, and a daughter, Ruth, 12. Entered the publishing business after several years as a civil engineer. In 1914 joined the advertising department of Motion Picture Magazine, was made advertising director in 1916, general manager in 1925, and became publisher in 1930. Member, Advertising Club of New York since 1914; member of Motion Picture Club of New York, member, Magazine Club. Is a Mason. Spends his "playtime" at hunting, deep sea fishing and wood-working.

ELISBURG, HERB: Publicity director, Essaness Theatres, Chicago, Ill.; b. Chicago, Ill., June 5, 1905; h. 6 feet; brown hair and dark brown eyes; w. 200 pounds; p. Elizabeth and Louis A. Elisburg; e. Hyde Park and Englewood high schools, Elgin Academy, and Northwestern university; m. Evelyn Elisburg; by football, baseball, horseback riding, swimming and motor boating. His publicity career started with the Scholastic Publication, published by the Chicago Daily Journal, then became editor for "Orchestra Review" and "Around the Town" (Chicago). Next he was an estimator for Shea-Smith Printers, advertising manager for Hensel Drug Company, in the publicity department of Balaban and Katz, then successively director of publicity and advertising for Lubin and Katz, director of publicity and advertising for Public Greater Talking Pictures theatres, division director of publicity for RKO in the Northwest, before taking the position with Essaness.

EMANUEL, JAY: Publisher of the Emanuel-Goodwin group of motion picture regionals, The Exhibitor of Philadelphia, The National Exhibitor of Washington, and the New York State Exhibitor; h. Philadelphia, Pa. Entered the exhibition field in December, 1911, after working on the Philadelphia Inquirer as a reporter. Became secretary and general manager of the first cooperative exhibitors' group in Philadelphia, exhibitors' Booking Offices. Later became assistant manager at World Film, Philadelphia. Owned and operated states rights office for two years, then opened the Realtor Exchange as manager for two years. Was Metro-Goldwyn-Mayer's sales manager in Philadelphia for eight years. Has always been operating theatres, and is now operating four in Philadelphia. He is treasurer of the Motion Picture Theatre Owners of America for this term. He purchased an interest in the Emanuel-Goodwin group in September, 1929.

EVANS, DELIGHT: Editor and critic, Screenland Magazine, New York City; b. Fort Wayne, Ind.; p. J. O. and Sydney Valentine Evans; e. left school at 15, "education was most informal; has taken courses in English literature and history, etc."; m. Herbert Crooker of Warner-First National. Has been with just two magazines, Photoplay and Screenland, with the latter eight years, first as feature writer and reviewer, then editor. Still doing reviews, and still a motion picture fan. In two years' editorship Screenland has more than tripled its circulation.

FAWCETT, CAPTAIN ROSCOE: Pen name, No. 21367. Editor and general manager, Screen Play Magazine and Hollywood Magazine; b. Killarney, Ireland, December 19, 1888; p. Dr. John and Maria Fawcett; e. college; married, has one son. Ex-captain Regular Army Air Service several years during the World war and after, "hence the captain." Sometimes takes his uniform off, he says. Address: Minneapolis, Minn.

FECKE, HERBERT V.: b. Melrose, Mass., July 21, 1900; h. 5 feet 7 inches; blue eyes; w. 175 pounds; b. Chicago and Chicago; entered motion picture industry 1917 with World Film Corp., 1918, independent film distributor in New England States, 1926, entered advertising business in Wall Street, 1927, New England and Canadian branch manager H. D. Selbert Co., financial publishers, 1928, re-entered motion picture field as exchange manager, 1928, entered motion picture trade paper field as Exhibitors' Mail Review, 1929, Theatres Management, 1930, Exhibitors' Herald-World, Eastern advertising representative. Now advertising representative Motion Picture Herald, Member Delta Sigma Fraternity, A. M. P. A. and Motion Picture Club.

FRENCH, WILLIAM FLEMING: Motion picture editor, Movie Romances, Blade and Ledger, Extra Money,

in Chicago; special correspondent, feature writer, editorial representative, editorial writer, fiction writer. Is editor of Mothers' Magazine. Is a theatrical writer, fiction and feature contributor to many national magazines, and a sales promotion writer. Is also special advertising copy writer, and advertising director; inspirational writer, and editor of the Boyce Publications for the past five years.

FRIEDMAN, E. M.: Editor and publisher, The Voice of the Screen, Hollywood, Cal.; b. London, England, May 11, 1900; p. Max H. and Rose K. Friedman; e. graduate of the University, Southern California, graduate of Los Angeles School of Optometry, three years of law at the Southwestern University; not married. Enlisted in the World war at the age of 17, was discharged in 1918 and "has been discharged from every other job since," he says. He decided to start his own magazine so his job would be permanent. Writes that he has been messenger boy, cab driver, reporter, advertising salesman, plumber's helper, short story writer, typist, salesmanager-promoter, professional athlete, boxer, football player, life-guard, real estate promoter, fight promoter, registered optometrist in California and District of Columbia, has degree of doctor of optometry, has been law clerk, law student, world traveler, and adds that "if he thinks of any more he will write."

GALE, ARTHUR L.: Photoplay editor, Movie Makers, New York; b. Baker, Ohio, May 14, 1904; p. Mr. and Mrs. Arthur L. Gale; e. grade school, high school, Dartmouth College, class of 1927; not married. Has held the same position since graduation from college, also continuity consultant of the Amateur Cinema League, publishers of Movie Makers.

GALLAGHER, RAY: b. Brooklyn, N. Y.; e. St. Leonard's academy, Brooklyn, N. Y. Entered the motion picture business in 1910 as a member of Vitagraph's publicity and advertising department at the Brooklyn studio. With Sam Spedon as manager, made up the entire personnel of the department. In addition to publicity, the interviewing of actors and actresses as prospective members of the stock company was part of the enlarged duties of the department. With Jack Banks, handled the publicity on the Vitagraph (now the Criterion) theatre. Later became private secretary to Commodore J. Stuart Blackston, director general, in charge of production. Left Vitagraph in 1916 to enter the distributing end of the business, as a member of S. R. Kent's staff at the General Film Company. In that year was appointed branch manager of that company at Albany, N. Y., where he remained until 1918 when he returned to New York to join the motion picture department of the New York Morning Telegraph. Here he remained for three years. In February 1921 joined Motion Picture News advertising department. Later appointed advertising manager. Now a member of the advertising staff of Motion Picture Herald. Member of The Friars, A. M. P. A. and The Motion Picture Club.

GALLO, RAYMOND: r. n. Anthony Raymond Gallo; b. Chicago, Ill., July 16, 1902; h. 5 feet 8 inches; dark brown hair and brown eyes; w. 140 pounds; p. Mary and Joseph Gallo, non-professionals; e. public schools of Chicago, Ill. (the Revere), in Boston and Cambridge, Mass., received his stage training at the Colonial College of Dramatic Arts, Boston, Mass., m. Madeline Arado, non-professional; by traveling, walking, reading and all indoor and outdoor sports. Six years stage experience as follows: in dramatic stock in New England for three years with Temple Players; played Hobbs in "Little Lord Fauntleroy"; Berkley Cecil in "Under Two Flags"; juvenile lead in "Hazel Kirk"; the convict in "The Bishop's Candlesticks"; the captain in "The Cape Mail"; the auctioneer in "The Octoroon"; "Mike Murphy" character lead in "Honeymoon Flats"; featured over Keith Circuit in "Back from the Grave," a comedy playlet by William C. DeMille; played the flag sergeant in "The American Ace," featuring Taylor Granville over Keith Circuit; author and producer of several comedy acts for vaudeville and for the Liberty theatres during World War. Four years screen experience as follows: publicity director for Commonwealth Film Exchange, Boston, Mass. "Place of Honeycombs" starring Emily Steinhilber, "Annabelle Lee," produced by J. Mitchell Chapell, and for "Nick Carter," a series of two reels featuring Tom Carrigan and Mae Gaston. Assistant director on "The One Woman," produced by Mastercraft, and of "The American Heiress," starring Dorothy Rand; production supervisor for "The Broad Road," featuring May Allison and Richard Travers; also production manager for Associated Authors Productions, Inc., of Florida; director of "A Romance of Vaudeville," produced in Chicago for the Knights of Columbus; director of "The Loyal Moose," produced in Florida for the I. O. O. M. Other associations have been Boston manager for the late Meyer Cohen Music Company; Boston assistant manager for Newspaper Feature Service, Inc.; business manager for Marjorie Rambeau, stage star; T. Grattan Donnelly, author of "Darkest Russia," publisher and editor of "The Stage," a monthly theatrical magazine published in Boston; publisher and editor of Chicago Vaudeville, a weekly amusement published in Chicago; and Chicago manager for Zit's Theatrical Weekly. Following two years as presentation editor for Exhibitors Herald-World, he was transferred to New York as Eastern advertising representative of Better Theatres. 1929—Co-producer and director of "Philadelphia," a play, produced at the Mansfield theatre, New York. Later in Chicago and produced in 1931—Producer and co-director of "Perfectly Scandalous," a comedy produced at the Hudson theatre, New York.

GARDNER, H. FREDERICK: Editorial director, Screen Book Magazine, New York City; b. Naples, Italy, January 9, 1902; p. Michael and Susan Gardner; e. Columbia University, journalism and comparative literature; m. Faye Iannone. Art director of the Metropolitan magazine, 1919-1922; associate editor of Hearst's International, 1922-23, also associated editor of Cosmopolitan, 1923-24, managing editor of Everybody's Magazine, 1924-25; art director, Psychology Magazine, 1926-27, editor, Screen Book, 1928.

GOODWIN, CHARLES H.: Fourteen years business manager of Emanuel-Goodwin Publications, b. Philadelphia, Pa. In his youth he booked and handled a chain of 20 Pennsylvania theatres. Was state secretary of the old Exhibitors League, Pennsylvania, and one of its organizers; secretary of the Pennsylvania body for five years, chairman of the board of managers, Motion Picture Theatre Owners of Eastern Pennsylvania, for ten years. In Chicago and twelve years in the motion picture field. He was manager of Exhibitors Film Exchange from 1919 to 1922, and at present is a member of the board of directors of Emanuel-Goodwin Publications.

GREENHALGH, PAUL: Advertising manager of Emanuel-Goodwin Publications; b. Philadelphia, Pa. Joined the Barrist-Goodwin Publications in 1922, when the Exhibitor was the sole regional, and worked in all departments. He was appointed advertising manager of the Exhibitor in 1928. With acquisition of the National Exhibitor and formation of the New York State Exhibitor he became advertising manager for the entire group of Emanuel-Goodwin Publications.

HAGE, ROBERT: Editorial staff, Motion Picture Daily; b. May 12, 1887; e. Chicago public and high schools; m. City editor of City News Bureau of Chicago 10 years; on staffs of New York Sun and New York American; sales organ and house organ editor for First National Pictures; exploitation writer for Universal; a news editor, Motion Picture News. Contributor to 60 magazines and author of scores of original stories for the screen.

HANCOCK, DON: On the editorial staff of The Film Daily, New York City; b. London, England, October 21, 1888; p. the late La Touche Hancock, poet and newspaper writer and author of the volume, "Desultory Verse"; e. in public schools of New York; m. Katherine Irvin of St. Paul, Minn., in 1913. Held several unimportant positions with various commercial firms and in 1908 went on the stage and spent nine years in the calling; in musical comedies he appeared with Elsie Janis in "The Fair Co-Ed," with Eva Tanguay in the "Follies of 1909," and followed Harry Hadden in the light comedy part of Mort Singer's "Heartbreaks." Then followed several years of stock company experience, with the Albee stock company at Providence, R. I., and with stock companies in Salem, Mass., and Long Beach, L. I.; then a trip to Australia as light comedian with an American musical comedy company, and upon return he entered vaudeville, playing in several sketch and light comedies, the most prominent being with Frank Sheridan in "Derelect," and with Joseph Jefferson in "Poor Old Jim."

Late in 1916 he left the stage and took a position on the editorial staff of the Los Angeles Examiner, where he later became day city editor. His newspaper work was broken into by his enlistment in the Canadian army (in 1918) and followed by his return to Los Angeles he became special correspondent for the Los Angeles Examiner at San Pedro, Cal. In 1918 he went to New York and joined his brother, Herbert Ernest Hancock, in H. & H. Productions (motion pictures) as business manager. After producing three pictures they signed with Fox Film Corporation to organize its newsreel, Fox News, in 1919. Spent four years with this corporation as news feature director, news editor and later director-in-chief of Fox News.

Leaving Fox he went with Macfadden Publications as director of illustrations in their magazines and was with them one year; then struck out as an independent and made a score of illustrated songs in motion pictures for prominent music publishers. On Sept. 14, 1925, he joined Van Beuren Corporation, editor of "Topics of the Day," also director of publicity for all Van Beuren production. Titled the Smitty Comedies and edited and titled a number of Walter Futter's Curiosities. On Nov. 15, 1930, he joined the editorial staff of Film Daily. Is a member of the Associated Motion Picture Advertisers. Lives at 350 West 55th street, New York City.

HART, CEDRIC E.: Founder of Sound Waves, also of Ondra Sonoras, Spanish language motion picture trade monthly; b. Spokane, Wash., January 29, 1901. He was radio engineer during 1915 and 1916 in New York and Salt Lake City; leading tenor in the Sonora Grand Opera Company (Mexico), 1917-1919; also with the American Grand Opera companies in 18 Italian roles; press representative and personal representative for eight years for grand opera stars of the Metropolitan, Chicago, and San Carlo operas, as well as musical and concert attractions at Hollywood Bowl, Los Angeles Philharmonic Auditorium; contributor for several years to Popular Mechanics and the American, Italian and Spanish papers and magazines; concert manager of KDYL (Salt Lake City), 1919; produced and sang leading tenor roles in world's first radio grand opera there, Sept. 5, 1919; Puccini's "La Bobeme." Associate editor of Mundial, Spanish daily, 1923-25, during the period to the present date for Sound Waves which was founded by him, and for South American, United States and foreign publications on subjects of personalities, music and engineering. Founded Ondra Sonoras in 1929. Wrote the story for "Los Tres Amores" for Chris Phillis Productions (comedy musicale-feature), 1931.

HERMAN, JUSTIN: Editor, Town Crier Philadelphia, Pa.; h. Philadelphia, Pa., April 29, 1907; e. school of industrial art, for two years, and a year and a half at the Academy of Fine Arts. Also went through grammar school and high school; not married. Didn't care for Latin at high school and Math was Greek to him, so he decided to become an artist. Studied art in Philadelphia for three and a half years. Sold his first drawing to the New Yorker in 1927, got a small cheque and decided there was no future in that line, so he decided to work for the Arts and Letters sports department at \$12 a week, and after three weeks decided there was no future in that line, either. Went back to drawing during his final week on the News, and took three or four masterpieces up to Dave Barrist on the Exhibitor. He looked at them and then asked him if he could write. He said yes, and became news editor of The Exhibitor, also The National Exhibitor. Spent the next two years attending arbitration meetings in Philadelphia and Washington. Then became editor of the Town Crier when that magazine was started in February, 1930. Still draws occasionally, with work appearing at intervals in the New Yorker and the Town Crier. Says: "At this writing it appears there is not much future in these lines, either, and he is seriously thinking of becoming a professional picture critic."

HEYNE, ERNEST V.: Motion Picture editor, Modern Screen Magazine, New York City; b. New York City, October 30, 1904; p. Frieda S. and the late Herbert A. Heyne; e. Trinity school, Horace Mann school, was graduated from Princeton University (1925), studied at the University of Berlin (1926-27); not married. Formerly editor of Famous Stories Magazine, later editor of Film Fun.

HILL, HOWARD: Business manager of Film Spectator. Born at Shoshone, Idaho, in 1890. Has been advertising manager for newspapers in Seattle and Los Angeles. Has been business manager of Film Spectator since 1927.

HOLQUIST, HARRY E.: Advertising representative of Better Theatres; b. 1900; married and one child. Joined Exhibitors Herald staff in December, 1921. He obtained his early newspaper training in the editorial and sporting departments of the Chicago Daily News. Prior to association with the Herald, he was for two years research and publicity assistant in the public rela-

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tions department of Swift & Company, Chicago. With the inauguration of the Better Theatres section of the Herald-World in May, 1923, he assumed the editorship of this part of the Herald service which has since grown to occupy such an important place in the industry. In January, 1928, was appointed Eastern manager of Better Theatres. In the course of his work with Better Theatres, he gained a wide acquaintanceship among theatre architects, manufacturers and supply dealers all over the country. Lives in Chicago.

HUBBARD, WALTER WHITELEY: Vice president and editor, Broadway and Hollywood Movies (monthly); b. Philadelphia, Pa., April 15, 1893; p. Walter and Sarah Hubbard; e. Central high school, Divinity college, and special work in other universities, including one in France; degrees, P. S. D. and D. D.; art education: Industrial Art School, Pennsylvania Museum and School of Applied Art, Graphic Sketch Club, and French School of Fashion Illustration; m. "The sweetest girl in the world"; has one son, Walter Stanley Hubbard. Is a direct descendant of the founders of Hubbard Publishing Company, 1868, at that time one of America's largest publishing houses, and is distantly related to Elbert Hubbard of East Aurora, N. C., former editor of *The American Art Student* and *Commercial Artist*. Cartoons magazine, *The Professional Bulletin*, Stage and Screen, and *The American Aviator*, Airplanes and Airports, monthly. Is a lecturer, author, illustrator. Was a former instructor at the College of Fine and Applied Arts, Beaune, Cote d'Or, France. Was with the motion picture organization, 55th Service company, S. C., during the World war, is past president, New York Exchange Club; officer in Minerva Lodge 792, F. & A. M.; member of a theatrical post of the American Legion and secretary of the National Exchange Club's Committee on Aviation. Served on newspapers in seven states of the Union, as artist, dramatic critic and general manager. Publisher of the first all-rotogravure monthly ever printed in America.

HUGHES, LAURENCE A.: Advertising representative of Quigley Publications, Hollywood; b. Melbourne, Victoria, Australia, August 1, 1891; h. 6 feet one inch; w. 180 pounds; black hair and hazel eyes; e. Fort Street high school, Barnard College, and Philip Lytton school all in Sydney, N. S. W.; not married; h. fishing, swimming, hunting, horses and books. Four years on the stage with Bland Holt and J. C. Williamson Productions in Sydney and Melbourne, stock in New York City. Entered the motion picture business in 1915 as a character and heavy actor with Universal. Became a writer and author of *The Truth About the Movies*, and other books on the industry. Three years with MGM in exploitation and publicity, in charge of previews and later social secretary; two years in theatrical and motion picture agency work; one year with Variety; one year directing Travelogues; three years in general exploitation for the opening of new theatres in which Hollywood stars participated; joined Quigley Publications, Hollywood office, in advertising department, 1931.

HYNES, CHARLES F.: Editorial staff Motion Picture Daily; b. December 2, 1900; e. Minneapolis public and high schools; m. Editor of Greater Amusements, 5 1/2 years; on editorial staff and managing editor, *The Film Daily*; managing editor, *Motion Picture News*; then present position.

JACOBINO, LOUIS: Publisher and co-founder of the *Hollywood Daily Screen World*; h. Washington, September 26, 1890; e. public schools and Lady of Our Lord's College. He has had 20 years of newspaper experience as reporter, editor and publisher. Served five terms as secretary-treasurer of the Washington State Press Association, and is one of the founders of the Washington Newspaper Institute, University of Washington; also the author of a war volume entitled "With the Colors." He has been with film publications for four years.

JENKINS, JOHN CURTIS: Field representative of *Motion Picture Herald*; b. Niles, Mich., February 28, 1888; h. 5 feet 10 inches; gray hair and dark eyes; w. 170 pounds; p. Mary and John Jenkins, non-professionals; e. Lake Village schools and Central Indiana Normal at Danville, Ind.; m. Anna Marion McGill, non-professional; h. fishing. Has been field representative for the Quigley weekly publication for four and a half years; also writes column of comment.

JOHNSTON, E. G.: b. Palatine, N. Y. In automobile industry before entering Motion Picture News organization. During six years with News worked in independent advertising field; special field investigation; all editorial routine and at time News was sold held post of assistant managing editor. Now working with Charles "Chick" Lewis in Manager's Round Table department of *Motion Picture Herald*. Previous newspaper experience with *Montgomery Journal*, Montgomery, Ala., on special assignments.

JOHNSTON, WILLIAM A.: Editor of *Hollywood Herald* and manager of Hollywood office of Quigley Publications; e. graduate of Union college, A. B., 1897; member of Phi Beta Kappa, Alpha Delta Phi, Sons of the American Revolution. First job in New York with Hampton Advertising Agency as copy writer, 1902; joined Butterick Publishing Company in 1906 and the following year went to London, England, as copy writer with S. H. Benson Company, Ltd. Various editorial and contributing affiliations with the *New York Herald*, *Hampton's Magazine*, *Harpers Weekly*, *The American Magazine*, *Muncy's Century* and other publications. In 1911-13 publicity work in connection with the National Citizens League in behalf of a reform in the banking laws. Founded the *Exhibitors Times* in 1916 and the same year merged this paper with the *Moving Picture News*, under the name of *Motion Picture News*. President of *Motion Pictures, Inc.*; president, Angus Company of Delaware; director, International Trade Papers, Inc.; Angus Company of New York and National Plumbers Trade Journal.

KANE, SHERWIN A.: Chicago editorial representative of Quigley Publications; h. Chicago, Ill., February 28, 1903; e. public schools, University of Notre Dame, Northwestern University. Reporter for City News Bureau of Chicago, *Chicago Daily News*, *Santa Monica (Cal.) Evening Outlook*, *Hollywood News*. Became Chicago editorial representative for *Motion Picture News* in February, 1930, and continued in same capacity for Quigley Publications.

KANN, MAURICE "REO": Editor, *Motion Picture Daily*; h. April 3, 1899; e. Brooklyn, N. Y. grammar and high schools, College of the City of New York; m. Broke into newspaper work on New York Journal of Commerce; joined *The Film Daily* in 1918, later becoming managing editor and then editor in 1926. Resigned from *Film Daily* to become editor of *Motion Picture News* in 1929; on amalgamation of *Motion*

Picture News with *Exhibitors Herald-World* assumed present post.

KENNEY, THOMAS C.: First association with industry as motion picture reviewer and has served in various editorial, publicity and advertising connections with *Exhibitors Trade Review*, *Pathe*, *Hal Roach*, *Motion Picture News*, *Quigley Publishing Company*. Now Eastern advertising representative, *Motion Picture Herald*, *Better Theatres*.

KLINGENSMITH, ROBERT FRANKLIN: Editor and manager, *Exhibitors' Forum*, Pittsburg, Pa.; b. Wilkensburg, Pa., March 12, 1903; p. Arthur and Lala Klingsmith; e. Wilkensburg high school, University of Pittsburgh; not married. Publicity director; editor of the *Wilkingsburg Progress*; edited other community newspapers; has done assignments and interviews for various publications; has been editor of *Exhibitors Forum*, regional trade publication, since May, 1929.

LEARY, FRANCIS W.: Motion picture editor, *Chelsea Evening Record*, Chelsea, Mass.; b. Newburyport, Mass., June 2, 1908; p. Daniel H. and Mary E. Leary; e. high and prep school; m. Katherine A. Melia; has a daughter, Patricia Ann. Did reportorial work with the *Haverhill Evening Gazette*, *Haverhill Sunday Record*, *Lawrence Telegram-Sun*, *Everett Evening Tribune*, *Lynn Telegram-News*, *Chelsea Evening Record* and *Boston Herald*.

LEWIS, CHARLES E.: b. Brooklyn, N. Y. Became affiliated with motion picture industry as studio boy for the old Lina Company in 1909. Later with Universal, then Kinophote Corporation as branch exchange manager, then Jungle Film Company. Entered theatre operation field in 1916 and has been at it ever since as theatre manager, independent theatre owner, chain theatre general manager and at present operates a string of suburban theatres around New York. Became affiliated with trade paper work in 1928 when he created and conducted for *Motion Picture News*, the *Managers' Round Table Club*, which department was later taken over in the consolidation of *Motion Picture News* and *Exhibitors Herald World*. He is now conducting this department for *Motion Picture Herald*.

MEEHAN, LEO: b. Illinois; e. public and private schools, Elgin, Ill., and Jesuit College of St. Mary's. Early career: newspaper and magazine writer; publicity worker for ten years. Screen career: wrote originals and continuity after breaking in as a reader; assistant director and director; directed "Wallflower," "Freckles," "The Devil's Trademark," "Little Mickey Grogan," "Judgment of the Hills," "The Harvester," "The Little Yellow House," "Keeper of the Bees"; assistant production manager of RCA Photophone, Gramercy Studio, New York, in 1929; now general manager, *Hollywood Herald*.

MILLER, HERBERT M.: Managing editor, Emanuel-Goodwin Publications, Inc., Philadelphia, Pa.; b. Norwalk, Conn., July 24, 1906; p. Abraham J. and Julia Miller; e. Norwalk high school, Syracuse University, Syracuse, N. Y., 1922-26; not married. Was graduated from Syracuse in 1926, then freelanced, contributed to leading newspapers, *Dance*, and other magazines; became a member of Miller, Newcomb, Miller, theatrical publicists, 1927-28; joined Barrist-Goodwin in 1928 as news editor of the New York State Exhibitor, became managing editor of the enterprise in 1929. Was elected director of Emanuel-Goodwin Publications in 1930, including the Exhibitor, Philadelphia, the National Exhibitor, Washington, and the New York State Exhibitor.

MOOSETTE, HARRY E.: Editor and co-founder of *Hollywood Screen World*; b. Bowling Green, Ohio; p. Charles and Laura Modisette, of San Bernardino, Cal.; e. Bowling Green high school, Davis Business College, Toledo; Bowling Green State Normal College, Ohio State University at Columbus, Ohio Wesleyan University at Delaware, Ohio. He served in the World war as a sergeant in infantry, Camp Sherman, Chillicothe, Ohio. Lodge affiliations are as follows: Masons, Knights of Pythias, 233 Club, Hollywood, and the American Legion. His newspaper experience has been with the *Wood County Democrat*, and the *Daily Sentinel-Tribune* of Bowling Green, Ohio; the *Riverside Morning Enterprise* of Riverside, Cal.; the *Santa Monica Evening Outlook* of Santa Monica, Cal., of which he was city editor and managing editor, then with the *Hollywood News* at Hollywood, Cal., as editor and managing editor. He is the editor and co-founder of the *Hollywood Daily Screen World*.

MORTENSEN, T. E.: Editor of *Greater Amusements*, Minneapolis, Minn.; b. 1888. Has followed journalism since graduation from the University of Minnesota. Was with the *Farzo*, *Aberdeen* and *Moosejaw papers*, *Minneapolis Journal* and *Minneapolis Tribune*. Entered the motion picture trade paper publishing field in 1915 as business manager of *Amusements*, now *Greater Amusements*.

MOSHER, JOHN CHAPIN: Pen name, J. C. M. Critic, *New Yorker Magazine*; b. 1882; e. Williams (A. B.). Has written for motion picture column in the *New Yorker* for the last two years.

NONAMAKER: Better management editor, *The Exhibitor* (Philadelphia), New York State Exhibitor, National Exhibitor Washington, D. C.; b. Philadelphia, August 22, 1901; e. journalism at University of Pennsylvania; married, has two children. Was a freelance writer; has been connected with Barrist-Goodwin and Emanuel-Goodwin Publications for eight years.

O'NEILL, CHARLES B.: Advertising manager of *Better Theatres*; h. Summerfield, O.; graduated from the Summerfield high school in 1898; then four years of preparatory and normal school, specializing in mathematics, accountancy, English and commercial law; spent the next five years as instructor in high and commercial schools. Served three years as assistant branch manager with the Apperson Automobile Company in Chicago. From 1910 to 1925 was treasurer and advertising manager of the automobile magazine, *Motor Age*. Since 1925 he has been a member of the Quigley Publications staff as advertising manager of *Better Theatres*.

ORNSTEIN, WILLIAM: b. January 3, 1904; e. public and high schools, New York City, and Columbia University. Joined Metro in 1920, working in various departments including publicity for seven years; then assistant editor of *Reel and Reviews*; later New York representative, Barrist-Goodwin Publications; then with *Film Daily*. Followed with freelance publicity, then joined editorial staff of *Motion Picture Daily*, 1931.

PINCUS, HERMAN: b. New York City, December 23, 1905; e. Yonkers high school, New York University; reporter and advertising for *Hollywood Filmograph*, *Film Daily*, *Motion Picture News* 1928-30. Now with *Motion Picture Daily*, reporter and advertising.

POPE, FRANK T.: b. Boston, Mass.; e. public schools; married and has one child. Broke into newspaper work on *Boston Herald*, 1898; *New York Evening Journal*, 1902; *Boston American*, 1904; *New York American*, 1907; editor of *New York Journal of Commerce*, 1912-22; managing editor, *Photoplay Magazine*, 1923-24; publicity department of *Famous Players*, 1924-26; director of publicity of *Pro-Dis-Co* and *Pathe*, 1926-28; news editor, *Wood Reporter*, 1930; now on editorial staff of *Hollywood Herald*.

QUIGLEY, MARTIN: President of Quigley Publications, Inc., publishers of *Motion Picture Herald*, *Motion Picture Daily*, *The Hollywood Herald*, *Better Theatres*, *Motion Picture Almanac*, *The Chicagoan*. Head office address, 1790 Broadway, New York.

QUIRK, JAMES ROBERT: Editor and publisher, *Photoplay Magazine*, New York City; b. Boston, Mass., September 4, 1884; p. Martin J. and Mary Quirk; e. Boston University Law School; m. May Allison Quirk; two children, Frances Denton Quirk and Jean North Quirk. Newspaper reporter and city editor, *Washington Times*; managing editor, *Popular Mechanics Magazine*; advertising agency business in Chicago, and since 1915 editor and publisher of *Photoplay Magazine*.

RAMSAYE, TERRY: editor of *Motion Picture Herald*; b. Tonganoxie, Kan., November 2, 1885; e. in Kansas and Massachusetts; first position with the engineering department of the Bell Telephone Company and the Western Electric Company; in 1905 joined the editorial staff of the *Kansas City Star* and *Times*, and was subsequently connected with various newspapers as feature writer and editor, including the *Leavenworth Times*, the *Omaha Bee*, the *St. Paul Pioneer Press*, the *St. Paul Dispatch*, the *Associated Press*, the *Chicago Evening American*, *Universal News Service* with the *Chicago Tribune*. The *Chicago Tribune's* adoption of the motion picture serial for circulation exploitation brought him into contact with the screen industry. He became the advertising and publicity director of the Mutual Film Corporation in 1915 and there founded the *Screen Telegram*, a newsletter of conspicuous success through the *World War*. Subsequently he joined Samuel L. Rothafel's staff at the Rialto and Rivoli theatres on Broadway. In 1919, he, in collaboration with Ray Hall, now editor of *Pathe News*, launched *Kinograms*. In 1920 Ramsay cut all official connections with Broadway, and in the remoteness of a Long Island farm, engaged in writing for various magazines, meanwhile carrying through to completion his two volume history of the motion picture, "A Million and One Nights," a labor of some five years. Also produced an array of adventure and scenic pictures for the Associated Screen News, Ltd., of Canada, and edited various feature productions, principally expeditionary and adventure releases, including "The Cruise of the *Spee-Jacks*" and "Grass" for Paramount, "Martin Johnson's African Hunt" for Metro, and the current roadshow, "Simba." With the advent of the Kennedy administration at Pathe, he was placed in charge of non-dramatic releases, including *Pathe News*, *Pathe Review*, the *Rockne football series*, *Johnny Farrell golf series*, and various adventure and topical productions. He came to the editorship of the *Herald* February 9, 1931.

ROVELSTAD, ERNEST A.: Managing editor of *Motion Picture Herald*; b. Elgin, Ill.; November 1, 1891; h. 6 feet 1 inch; blue eyes and dark brown hair; w. 170 pounds; p. Inga and Andrew Rovelstad; e. Elgin high school, St. Olaf college, Northfield, Minn., and Columbia University; married Alice Heiberg, and has two children. Taught in academy and high school two years before going to Columbia. Newspaper experience with *Brooklyn Eagle* and *Minneapolis Journal*. Served in A. E. F. in signal corps. Joined staff of *Exhibitors Herald*, now *Motion Picture Herald*, in April, 1925.

SARGENT, EPES WINTHROP: Pen name, Chicot (now and then). Author of scenarios, short stories, and books on film trade subjects, also formerly motion picture editor, *Zit's Theatrical Weekly*, New York City; b. Nassau, Bahamas, August 21, 1872; p. Epes and Jeanne E. Sargent; e. Mechanicville Academy, Mechanicville, N. Y., where did most complete course—"The faculty said I was too dumb"; m. Evelyn L. Lease Sargent; has one son, of the same name as his father. Usber, Bijou theatre, Washington, D. C., 1885; patent lawyer's office, 1895-6; drug business to 1891, all in Washington; *Musical Courier*, 1891-94; *Variety*, 1905; *Chicot's Weekly*, same year; press agent, *William Morris*, 1907-11; *Lubin Manufacturing Company*, 1906; *Film Index*, 1911, merged with *Moving Picture World*, 1911; *Zit's Weekly*, 1928. Has written many scenarios, more short stories, five novelettes; picture theatre advertising, "Technique of the Photoplay," three versions, and with John F. Barry, "Building Theatre Patronage." Resigned from *Zit's* in February, 1931. Now with *Variety*.

SCHMIDT, GEORGE L.: Manager advertising production Quigley Publications; b. Chicago, Ill., September 21, 1904; e. public and high schools, Chicago, Ill.; married; worked with *Candy Magazine*, 1920-26, as office manager. Joined Quigley Publishing Company in June, 1926.

SCHUTZ, GEORGE: Editor of *Better Theatres*; b. Shawano, Wis., September 12, 1898; p. George I. and Mary Theresa Schutz; e. Shawano public schools and University of Wisconsin ('22); m. Ruth Reid, March 7, 1923; one child. Did newspaper work in Elgin, Ill., Chicago and Jacksonville, Fla. Was with *Red Book Magazine* from July, 1923, to February, 1926. Joined the editorial staff of Quigley Publishing Company in April, 1927.

SHEA, DENNIS J.: Circulation manager of Quigley Publishing Company; b. New York City, October 9, 1891; e. public schools, St. Xavier's high school and Cooper Union, New York City, m. June 8, 1913, two children. Spent two years with Munn & Company, patent attorneys and publishers of "The Scientific American," in the blueprint and circulation departments. Spent 20 years with "Moving Picture World" as film reviewer, advertising solicitor and circulation manager respectively. Since January 1, 1928, with Quigley Publishing Company.

SHLYEN, BEN: President of Associated Publications, Inc., publisher and editor-in-chief of the ten trade papers, namely: *Film Trade Topics*, *Motion Picture Times*, *Movie Age*, *The Reel Journal*, *Motion Picture Digest*, *Michigan Film Review*, *Exhibitors Forum*, *The Ohio Showman*, *New England Film News*, *Weekly Film Review*. In 1915 he started working for Standard Film Corporation as poster clerk, later becoming advertising manager. In 1920 he started *The Reel Journal*, which was the keystone for the present group of ten regional publications started in 1927.

SHRECK, JAY M.: Editorial department, Motion Picture Herald; b. York, Neb., January 6, 1893; p. George W. and Laura Alice Shreck; e. grade and high schools at York, York college and Northwestern university; m. Isabel Brown, January 12, 1918. In the theatre since 1909—in the box office, backstage and in parts with the Grace Barrow-Howard Players. Newspaper experience includes telegraph editor and city desk on "Omaha Daily," general assignments on the old "Chicago Examiner" and the "Chicago Tribune" and desk editor with Associated Press. Served year and a half as trade paper publicity representative for Paramount under the supervision of Charles E. McCarthy. Joined the editorial staff of the old Exhibitors Herald in January, 1920. The only interruption in employment with the Quigley Publishing Company was the year and a half with Paramount, going there in 1925. Member of Phi Kappa Psi, college fraternity.

SMITH, FREDERICK JAMES: Managing editor, New Movie Magazine, New York City; b. Binghamton, N. Y.; p. Commander Frederick R. Smith, U. S. N., and Eunice A. Smith; m. Agnes Smith; has one son, Frederick Anthony. One of the first motion picture reviewers of The Dramatic Mirror and later motion picture editor of this publication. Editor of The Motion Picture Mail, weekly section of the old New York Evening Mail; eastern managing editor of Photoplay, managing editor for 6 1/2 years of the Brewster Publications, including Shadowland, The Motion Picture Magazine, Motion Picture Classic, Beauty, Movie Monthly; managing editor of Screenland; managing editor of Photoplay for three years; left Photoplay in October, 1929, to become managing editor of New Movie Magazine. This magazine now has the largest circulation in the world. It is one of four magazines constituting the Tower Group, sold only in the Woolworth Stores. For four years he was motion picture critic of Liberty Weekly, contributing a weekly screen page.

SOUTHWELL, GEORGE LESTER: Editor, New England Film News, Boston, Mass.; b. Newburyport, Mass., February 28, 1883; p. Hattie Oliver (Dixon) and George Washington Southwell; common school, two years high school, one year commercial; is a widower. Has been 26 years in the motion picture industry, starting

that many years ago with Howard Moving Picture Company at 496 Washington street, Boston. Afterwards with Klein Optical Company, Continental Building, Boston, as bookkeeper, shipper and booker. Later with Cosmopolitan Films, Inc., Winchester street, Boston, as office manager. Three years at Lawrence, Mass., as manager of the Rialto theatre and the last year manager of the Academy Music in Harvard, Mass., both houses under lease by Andrew Cobb, a cousin of Jesse L. Lasky; manager of the Waltham theatre, Waltham, Mass., for Samuel Haas, for about a year; travelled through the middle west and New England for about five years managing tabloid musical shows; did advance for Rex the Mental Wizard for one season; manager of Polly the Human Fly for two seasons; booked sets on Shubert units while that organization lasted; joined the staff of Metropolitan Booking Offices, Inc., at Boston, where he remained until he took over the management and editorship of the New England Film News for Ben Shlyen of Associated Publications, Inc., of Kansas City (Mo.) and is now in his third year with that organization.

STEEN, AL: Managing editor of Associated Publications, Inc., Kansas City. He was born in Chicago, Ill., July 9, 1903; and attended schools in Chicago, Berkeley, Cal., Kansas City and Milwaukee. Also attended the University of Missouri from 1922 to 1924 and the University of Oklahoma from 1924 to 1926 and received the A. B. degree; p. H. F. and Eugenia Steen. He is married and has one daughter, Jane Ellen.

STOKES, WARREN: Pen names, Spatz, Fay Doubt, Carl Warren. Motion picture editor, Film Trade Topics, 284 Turk street, San Francisco, Cal.; b. London, England, February 6, 1893; p. William and Katherine Stokes; e. Worcester Cathedral, specializing in journalism, literature and drama; m. Shirley King, former screen actress and toe dancer; has one daughter, Terry Mae, 9 years of age. Warren Stokes' parents died when he was one year old and he was reared by grandparents till 15 years of age. Wanderlust brought him to America at the age of eighteen. A stage career followed, embracing musical comedy, burlesque and dramatic stock. He wrote a number of vaudeville acts, joined Luhin Film Company of Philadelphia in the

scenario department, went to Hollywood as a reader in the story department of Palms Photoplay Corporation. Renewing his studies of journalism and dramatic technique, he became associated with Inside Facts, Pacific Coast theatrical paper conducting stage and screen reviews. He edited Gold Leaf Magazine, official organ of the California Writers Club; freelanced on exploitation and publicity; under various pen names wrote short stories, special articles pertaining to the theatre and a number of specials for the Psychology publication; was appointed editor and manager of Film Trade Topics by Ben Shlyen, president of Associated Publications, continuing in that capacity for the past three years. Has contributed humorous hits to Brevity, originated "Microphones," a series of comedy broadcasts on the motion picture industry, and "Filmrhythm," news in rhyme of interest to the motion picture trade and released exclusively through Associated Publications.

TROTTI, LAMAR: Motion picture editor, The Motion Picture Monthly, New York, published by Motion Picture Producers and Distributors of America, Inc.; b. Atlanta, Ga., October 18, 1900; p. John Patterson and Emma Trotti; e. University of Georgia, being graduated in the class of 1921; m. Louise Kennedy Hall. Went into newspaper work at Atlanta, upon graduation, and became reporter, special writer, city editor. Now is connected with the M. P. P. D. A.

WATERBURY, RUTH: Editor, Silver Screen, New York; b. Rensselaer, N. Y.; p. Cyrus and Ellen Tidd Waterbury; e. private and public schools, Albany, N. Y.; m. the late Harold Cary. Feature writer, New York World, New York Daily News, staff writer of Photoplay Magazine, assistant editor, Smart Set Magazine.

WILK, RALPH: West Coast representative of The Film Daily; b. Minneapolis, Minn., July 9, 1893; e. public schools of Minneapolis and Eveleth, Minn., high school. He entered newspaper work while a sophomore in high school, working on the Eveleth News and acting as correspondent for the Associated Press and Duluth and Two City newspapers. During the World war he served at Camp Dodge, Iowa, and upon his return in 1919 he joined The Film Daily; in March, 1925, he became West Coast representative of the publication.

MOTION PICTURE EDITORS

ADAMS, CARL B.: Dramatic and photoplay editor, Enquirer, Cincinnati, Ohio; b. July 15, 1898; e. Cincinnati public school, Woodward high school, University of Cincinnati (A. B. degree); not married. Won the Phi Beta Kappa key for scholarship. Worked as commercial secretary at the Chamber of Commerce. Wrote for numerous trade journals, especially motion picture magazines. Joined the Enquirer about eight years ago as film critic. Is author of two books, "Mark," a short romance; "Hidden Strings," "Diamond of Marifa," both volumes of poems. His verses have appeared in various magazines, several having won poetry prizes. He also has written several novels, none published as yet. Though he has reviewed pictures for eight years he did not visit Hollywood until last summer. Is fond of motion pictures and "does not see why a picture cannot be really entertaining without insulting one's intelligence." Is a member of the MacDowell Society, American Nature Association, American Literary Association. Also teaches English literature at Cincinnati Conservatory of Music.

AHLGREN, FRANK RICHARD: News editor, Memphis Commercial Appeal, Memphis, Tenn.; b. Superior, Wisconsin; p. Mr. and Mrs. O. J. Ahlgren; e. Lane Technical, Chicago; University of Wisconsin, Madison; State College, Superior, Wis.; Memphis University Law School.

ALBRECHT, DAN: Motion picture reviewer, Elkhart Truth, Elkhart, Ind.; b. Albion, Ind., November 5, 1905; p. Ed and Ada Albrecht; e. University of Wisconsin (A. B.); not married. With the Truth since graduation in 1928.

ARMITAGE, ALBERT: Motion picture editor, Knoxville Journal, Knoxville, Tenn.; b. Greeneville, Tenn., June 2, 1905.

BAHN, CHESTER B.: Editor and critic, Syracuse Herald; b. August 1, 1893; e. Liverpool, New York Weedsport and Syracuse schools; married, has three children. Entered newspaper field as a reporter on the Syracuse Journal in 1912. Subsequently became state editor, field correspondent with Syracuse National Guard troops on Mexican border, assistant city editor, makeup editor, federal and state reporter, and dramatic and motion picture editor of the Journal. While with the Guard he was associate editor of the Rio Grande Rattler, field newspaper of the Sixth Division, U. S. A. Transferred to the Telegram-American (Hearst) in 1922 as critic; later became columnist and chief editorial writer. Transferred to the Syracuse Herald as critic in 1925. At present is critic and morning city editor. Other newspaper posts: bureau manager, International News Service; managing editor, Rahm News Service.

BAKER, COLLEY S.: Pen name "C. S. R.," editor and columnist, Stroudsburg Record, Stroudsburg, Pa.; b. Washington County, Pa., January 16, 1890; p. Charles E. and Mary A. Baker; e. East Washington high school and Washington and Jefferson College (class of 1912); m. Marie E. Coyle of Indianapolis, Ind., has two children, Robert Charles, aged 14, and Colley S. Baker, Jr., aged 12. In addition to his editorial duties, he is writer of a column known as "Words Without Moves," a S. B. consisting of current criticism and reviews of motion pictures and small town life. Was formerly on the staff of the Philadelphia North American, Tri-State News Bureau of Pittsburgh, Uniontown, Pa., also on Herald and Genius and Washington (Pa.) Record while in college. Handled theatrical publicity and published theatre programs in Washington, Pa., in 1908-1909. At present is correspondent for New York, Philadelphia and Detroit publications.

BALDINGER, WILBER H.: Columnist, Rutler Eagle, Rutler, Pa.; b. Spokane, Wash., November 30, 1906; p. Dr. A. H. Ralldinger; e. Westminster College (A. B.) 1929; not married. Associate editor of the Westminster, 1927-28; assistant in the business administration department, Westminster, 1928-29; travel and study in Europe, North Africa, South America; member of Theta Upsilon Omega fraternity. Has had credited experience in amateur theatricals and Little Theatre movements;

conductor since 1930 of "The Talk of the Town" in the Eagle.

BARAL, ROBERT: Motion picture editor, Journal-Gazette, Fort Wayne, Ind.; b. Wayne, Ind., April 2, 1905; p. Mr. and Mrs. J. G. Baral; e. graduate of public schools and attended Indiana University for two years; not married. Four years with the Journal-Gazette doing film and stage assignments. Spent one summer in Hollywood covering studio news for the paper.

BARNETT, GRACE LEONE: Motion picture editor, Freeport Journal Standard, Freeport, Ill.; b. Rockford, Ill.; p. Mr. and Mrs. J. A. Barnett; not married. Film school and junior college instructor in English, latin and psychology; publicity writer for theatres; news staff writer.

BASKIN, ALICE HAINES: Pen name, Alice Calhoun Haines for published books, Star-News critic for newspaper work on the Pasadena Star-News, Pasadena, Cal.; b. New York City, N. Y.; p. Benjamin Reere and Mary Hodges Haines; e. at home, because of delicate health as child; m. James Noble Baskin, San Antonio, Texas. Began to write in her early teens. Contributed stories to St. Nicholas, Youth's Companion, etc. Wrote verse and magazine articles. Published books: "Pets," 1904; "Book of the Dog," 1904; "Japanese Child Life," 1905; "Boys and Girls," 1905; "According to Grandma," 1907; "Little Folk of Brittany," 1907; "Luck of the Dudley Grahams," 1907; "Cockadoodle Hill," 1909; "Partners for Fair," 1912; "Firecracker Jane" (novel), 1918; "Flower of the World," 1922 (novel). Dramatic critic of the Pasadena Star-News since 1921. Has written theatre and film articles for Film Spectator and other professional periodicals.

BATES, PAULINE COOPER: Motion picture editor, Arizona Republic, Phoenix, Ariz.; b. Garber, Okla., March 26, 1901; p. John and Elizabeth Cooper; e. graduate of Enid high school, U. P. S. Tonkawa, Okla., one year, and various newspaper offices; m. Gifford T. Bates; has a daughter and a son, Roba and Thomas John. Has been a bank clerk and teacher. Began her active newspaper career on the Blackwell Tribune, Blackwell, Okla. Time out and change of location for benefit of her health. Was employed on the Arizona Republic in July, 1927, and has been with that publication ever since as feature and Sunday editor.

BAUER, RUSSELL G.: Reviewer, Clarksburg Exponent, Clarksburg, W. Va.; b. Bellaire, Ohio, November 11, 1907; p. Mr. and Mrs. V. E. Bauer; e. high school graduate; not married. On the Exponent news staff five years, reporter three years, city desk two years, theatres three years.

BAUGH, JAY B.: Pen name, JBB. Motion picture critic, Dodge City Daily Globe, Dodge City, Kan.; b. Deerfield, Kan., August 15, 1903; p. Thomas E. and Annie B. Baugh; e. college one year, following high school, and ten years of newspaper experience; m. Viola A. Hirsch; has two sons, Gordon and Marion. Career: "Only the usual hectic times incident to ten years as a reporter and city editor on various 'country' newspapers throughout Kansas." Son of a railroad, and a product of southwest Kansas.

BEAN, MARGARET: Motion picture editor Spokesman-Review, Spokane, Washington. Was graduated from Smith College in 1913, member of the Smith College canteen unit and served overseas during the War, returned to Spokane and became a member of the editorial staff of the Spokesman-Review. At present is motion picture editor and feature writer.

BELL, MIRIAM REYNOLDS: Motion picture editor, Indianapolis News, Indianapolis, Ind.; b. Knightstown, Ind., July 9, 1912; p. R. L. and Edith Bell; e. was graduated from Knightstown high school, attended Butler University, Indianapolis, Ind., did not complete college course. First newspaper experience began in August, 1930, as motion picture editor and art critic of the

News. Does music and book criticisms and occasional general assignment.

BENNETT, WALDO H.: Motion picture editor, Bangor Daily News, Bangor, Me.; b. Newport, Me., April 6, 1889; p. George W. and Mary J. Bennett; e. public schools of Newport, Newport high school, 1897; U. of M. class of 1901; U. of M. college of law, 1903; divorced; has a son, Willard E. Bennett. Superintendent of schools, Newport, 1902, collector of taxes, Newport, 1904-5-6-7, councilman, Bangor, 1930-31. Has worked on the News since September, 1913.

BEYER, CHARLES: Drama editor, the San Diego Sun, San Diego, Cal.; b. South Bend, Ind., September 19, 1908; p. Mr. and Mrs. Robert A. Beyer; e. graduate of San Diego senior high school; not married. Began newspaper work October 21, 1929. Drama editor since July, 1930.

BLAWIS, JOHN S.: Editor and critic, Union Star, Schenectady, N. Y.; b. Whitesboro, N. Y., September 29, 1912; e. high school. Has worked since graduation as copy boy, reporter and desk man for this paper and the Knickerbocker (Albany) Press.

BOYKIN, CLARENCE E.: Motion picture editor, Times-Dispatch, Richmond, Va.; b. Richmond, Va., November 18, 1897; p. Mr. and Mrs. C. T. Boykin; e. public schools, John Marshall high school, Richmond, and Houston, Texas, high school, business course, Northwestern University, Evanston, short art course, University of Virginia, summer school; not married. Began newspaper work in March, 1915, reporter and cartoonist, Richmond Evening Journal. Took up theatre reviewing, 1917. With the Journal to 1919, then to the Richmond Evening Dispatch; Richmond News Leader, 1921, back to Evening Dispatch until 1924; Petersburg (Va.) Progress-Index for seven months; then the Richmond Times-Dispatch from November, 1924, to the present time. Has filed about every news position except on the copy desk.

BRAYTON, RICHARD KNOX: Motion picture editor, LaCrosse Tribune, LaCrosse, Wis.; b. La Crescent, Minn., June 16, 1903; p. Mr. and Mrs. A. M. Brayton; e. graduate of the University of Wisconsin, class of 1927 with B. A. degree; married. At the age of 27 is managing editor of the LaCrosse Tribune, only paper in a town of 40,000.

BROSSOW, OLIVE: Theatre editor, Kenosha Evening News, Kenosha, Wis.; b. Texas, September 17, 1905; p. John Charles and Lillian Brossow; e. Northland College (A. B. 1929); Wisconsin University (A. M. 1930); not married. Co-winner of the American Mercury college essay contest, October, 1929. Has sold a few short stories. Edited the student paper in her senior year in college. Has held the present position since October 1, 1930.

BROWN, ROGER S.: City editor, Daily Argus-Leader, Sioux Falls, S. D.; e. grade, high school and college; three children, "not too old." Organized department about eleven years ago. Still undecided about talking pictures. Has done press agent work for circus, carnival, repertory shows and vaudeville. Never wrote a fan letter. Movie people never heard of or from him, he says. Present city editor of Argus-Leader. Motion picture page each Sunday.

BROWNE, WALTER L.: City editor, Moon-Journal, Battle Creek, Mich.; b. Minneapolis, Minn., July 31, 1885; p. Glen W. and Nina Sturtevant Browne; e. high school, University of Oregon; m. Ethel Dowling; has two sons and a daughter, Walter Glen, Robert Dowling and Shirley Loretta. Who's Who in America, 1928-29-30-31.

BROWNING, GEORGE: Motion picture editor, Baltimore Post, Baltimore, Md.; b. Baltimore, Md., March 26, 1900; p. Cornelia and George Browning; e. Baltimore City college, Western Maryland college; not married. Was lent by the Baltimore Post to the New York Telegram (also a Scripps-Howard paper) as film critic, and last fall was loaned to another Scripps-

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Howard paper, the Pittsburgh Press. Also writes a radio column for the Post.

BUDWIN, RAY: Writing names, Ray Budwin, Budd Wynum. Dramatic and music editor, Spokane Daily Chronicle; Spokane, Wash.; b. Salt Lake City, Utah, February 18, 1899; p. Mr. and Mrs. T. Budwin; in public schools in Spokane, University of Southern California, Ohio State University and the last three years at Columbia University; m. Marie Taylor, Ziegfeld "Follies" and New York show girl. Served with the U. S. Navy during the World war. Has been to sea twice since, covering most of the world as seaman, messboy and waiter. Six years on the editorial staff of the Spokane Chronicle. In 1929 his first book, "The Return of Eurlochus," was accepted and published by Stratford Company, Boston, Mass. He played two years in Theatre Guild productions in New York City and had three years stock and stage experience in Spokane.

CAPLEY, ALBERT R.: Dramatic editor, Press-Scimitar, Memphis, Tenn. He was born and educated in Memphis, and also attended the Greig School in Chicago. Worked a brief period in the advertising department of the Chicago American. Started in the editorial department of the News-Scimitar in 1922 as police reporter. Has handled everything in the editorial department from sports to theatres. Has taken part in skits of the Memphis Newspapermen's Club since its organization eight years ago. He is married and his hobby is good books.

CARDOLL, HARRISON: Dramatic editor, Los Angeles Evening Herald, Los Angeles, Cal.; b. Waco, Texas, June 23, 1901; p. B. H. and Hallie Harrison Carroll; e. high school and graduate of Columbia College; m. Corinne Smith, has one son, Harrison, Jr., age 4. Started as a cub, Los Angeles Times, in the summer of 1922. Became Hollywood reporter and later occupied the same beat on the Los Angeles Examiner. Became drama editor, Evening Herald, in October, 1927, and in addition is writing a motion picture column for Premier Syndicate.

CARSON, JEAN V.: Motion picture critic, Casper Tribune-Herald, Casper, Wyo.; b. Medford, Ill., March 12, 1909; p. Carl C. and Rena Birkenmayer Carson; e. accredited high school and he also took a business course at Gem City Business College, Quincy, Ill.; m. Muriel R. Geisler.

CATHERS, HUBERT EMDRY: Pen name, Hugh Catthers. Theatre editor, Boise Capital News, Boise, Idaho; b. Vienna, S. D., August 23, 1908; p. Mrs. Olza C. Catthers; e. high school graduate; not married. Has been in charge of the motion picture section of the paper for which he now works for the past three years.

CHASE, FRANKLYN H.: Dramatic editor, Journal, Syracuse, N. Y.; b. Syracuse, N. Y., September 15, 1864; p. VanBuren and Elizabeth Condon Chase; e. schools of Syracuse and special University courses in English literature; has a son, Donald F. Chase of the Detroit Times and a daughter, Mrs. Frank D. Henry, New York. Went into the editorial room of the Journal, Syracuse, October 1, 1879. Covered theatres from the beginning of his career. Was managing editor for 10 years, down to 1918. Became associate editor, but never gave up the theatres. Became traveling correspondent in 1919. Spent three years traveling from trouble in 35 countries, and searching out the Evening Sun, the Star, and now the News. Was with A. H. Woods as a press agent for a brief period. Is author of several one-act plays and revue skits.

CHERRINGTON, HAROLO E.: Dramatic editor, Columbus Dispatch, Columbus, Ohio; b. Ewington, Ohio, June 19, 1888; p. Mr. and Mrs. C. W. Cherrington; e. Wellston high school and Ohio University, Athens; m. Harriet Eastman Cherrington. Has been a member of the Dispatch editorial staff since 1911.

CLARK, NORMAN: Dramatic editor, News, Baltimore, Md.; b. Baltimore, Md. His entire newspaper career has been in Baltimore on the Sun, the Evening Sun, the Star, and now the News. Was with A. H. Woods as a press agent for a brief period. Is author of several one-act plays and revue skits.

CLEMENS, LOUIS L.: Formerly picture editor, Tacoma Ledger, Tacoma, Wash.; died in January, 1931; b. December 23, 1871; North Manchester, Ind.; p. Benj. F. and Emma Benson; high school education; m. Josephine Wynn, Springfield, Tenn., in 1910; by amateur photography and music. On the professional stage 26 years as manager, director, and player. Author of a drama, "The Days of Old," and other lesser plays. Member of S. A. W. V. and B. P. O. E.

CLINTON, HARRIET PETTIBONE: Drama, music and film editor, Milwaukee Leader, Milwaukee, Wis.; b. Burlington, Iowa, December 29, 1896; p. J. H. Pettibone; e. University of Colorado, Wisconsin and Columbia University; m. Fred D. Clinton.

COHEN, HAROLO W.: Motion picture editor and critic, Pittsburgh Post-Gazette; b. Pittsburgh, Pa., October 23, 1905; p. Len and Barney Cohen; e. Penn State College (A. B. 1926); not married. In newspaper work since finishing college—reporter, copy-reader, feature writer and finally the motion picture desk; also has had some motion picture trade paper experience and has written a few magazine articles. Says he "can never be a success because he never sold newspapers."

COHEN, JULIUS: Motion picture critic, The Journal of Commerce, New York; b. London, England, September, 1898; p. Barnett and Ethel Cohen; e. "limited to American schools and the Saturday Evening Post"; m. Ethel Dalton, motion picture actress. To be a dramatic editor is and was his only ambition. He also is now dramatic critic and editor of this paper. Says he likes beer and wines or what have you, and has no idea of what heaven or the perfect talking picture is like and says he will die wondering.

COLLINS, OLAN: Drama editor, Portland Telegram, Portland, Ore.; b. Dallas, Ore., April 10, 1887; p. James L. and Mary Collins; e. Dallas college (A. B. and A. M.); University of Oregon (A. B. and A. M.); m. Frances S. Stowe, has one child. Reporter and columnist, Portland and regional columns, Portland Telegram; publicist manager, Universal Exchange of the Northwest; publicity, Universal City, Cal. As a columnist he returned to the Portland Telegram, then became city editor and next dramatic and literary editor, Portland Telegram. Song writing, plays and pageants, American Legion, Portland Rose Festival and various other organizations. Magazine writing. Founded the Portland Interscholastic Drama League. Three times winner of the Guy Bates Post cup for dramatic writing.

CONDON, WAIDE MDDRE: Sunday editor, music, drama, film, art, Salt Lake Tribune, Salt Lake City, Utah; b. Gallon, Ohio, October 19, 1893; p. Mr. and Mrs. F. J. Condon; e. high school and college of music (violin); m. Geniel Johnson, daughter of late Congressman Jacob Johnson of Utah; has one daughter, Patricia. Started with the Tribune, Marion, Ohio, as a reporter. Was reporter, city and telegraph editor and managing editor of various Ohio dailies until 1916. Then went to Washington as assistant clerk, committee on pensions of the house, and also represented a string of small Ohio dailies. Went to Copenhagen in 1918 as attache of the American Legation. Back to Washington in 1919 and on the Washington Post copy desk. Re-entered diplomatic service early in 1920 and was sent to Athens, Greece, as chief clerk of the legation. Resigned from service in June, 1921, and went to Paris on the European edition of the Chicago Tribune. Returned to the States in November, 1921, and for several months served as confidential secretary and publicity head for the special Greek diplomatic mission to America. Then went to Marion as managing editor of the Tribune until it was sold and merged with the Star. President Harding's "old paper." Went to New York in 1923 and assumed the managing editorship of the Wall Street News. Was also dramatic editor and left in September, 1927, because of the illness of his daughter. Went to California for a year and worked a few weeks in the Paramount publicity department. Went to Salt Lake in June, 1928, as Sunday and feature editor of the Tribune. Has charge of all features, magazine, etc., as well as drama (legitimate and film), music, art, literature, finance layouts, juvenile and an eight-page juvenile tabloid section. Has written quite extensively, particularly on financial and economic subjects, politics (international) and the economic side of pictures.

CONNERY, DAVID PUGSELY: Motion picture editor, Border Cities Star, Windsor, Ontario; b. 1895, Winchester, Ontario; e. Winnipeg public and high schools; m. Sybil Williams in 1916, has one son, born in London, Ontario; e. Saskatoon (Saskatchewan) Phoenix, 1921-24; city editor, Saskatoon Star, 1924-27; with Border Cities Star, Windsor, Ontario, since.

COOGAN, MARGARET: Dramatic editor, Daily Argus, Mount Vernon, N. Y.; b. Hartford, Conn.; e. Hartford public high school, 1917; Hamilton Heights, 1918; Smith college (A. B. 1922); Columbia University (A. M., 1923) for graduate work in psychology, English and play producing; not married. Was for a year head of the English department, registrar and dramatic coach at a girls' private school near New York City, since then has been on the staff of the Daily Argus as dramatic editor.

CORNWELL, EDWIN CHARLES: Motion picture editor, the Wheeling Register, Wheeling, W. Va.; b. Bradford, W. Va., January 31, 1901; p. Mr. and Mrs. Frank S. Cornwell; e. Wheeling high school, West Virginia University; m. Alma L. Mayer. Newspaperman for 15 years, beginning as a youth as press helper, then becoming mailing room clerk, proofreader, reporter, telegraph editor and motion picture critic. Now also is supervisor of the art department.

COUCHE, MYRTLE FORBES: Drama critic, Portland News (evening), Portland, Ore.; b. Montour, Iowa; p. Wallace and Martha Jane Forbes; m. Charles F. H. Couche. Eight years private secretary to C. S. Jensen of Jensen and von Herber, motion picture theatre circuit operators. Five years drama critic of the Portland News.

DANIEL, FRANK: Theatre editor, Atlanta Journal, Atlanta, Ga.; b. Thomaston, Ga., September 7, 1900; p. Mr. and Mrs. W. G. Daniel; e. University of Georgia (A. B.). Columbia University, Pulitzer School of Journalism; not married.

De BERNARDI, JR., A.: Drama editor, Denver Post, Denver, Col.; b. December 6, 1891; Warrensburg, Mo.; e. Western Military Academy, Alton, Ill., attended University of Kansas Law School.

DELEHANTY, THORNTON: Motion picture editor, New York Evening Post, New York; b. New York City, December 9, 1893; e. private schools and Columbia University; not married.

DOULENS, HUMPHREY: Motion picture editor, South Norwalk Sentinel, South Norwalk, Conn.; b. South Norwalk, Conn., November 6, 1907; p. Edw. and Caroline Doulens; e. Norwalk high school, Columbia University, extension division not married. Press agent for Henriette Wakfield, leading contralto of the Metropolitan Opera Company, Greek Evans, star of light opera and musical comedy. Correspondent for Variety. Also a concert manager, having represented Mario Chamlee, Ruth Miller and other opera singers.

DOYLE, GERALD: Dramatic editor, Queens Evening News, Jamaica, N. Y.; b. Boston, Mass., February 22, 1907; p. Dr. and Mrs. Daniel P. Doyle; e. New York University. Advertising and reportorial experience.

DUNLAP, A. R.: Managing editor and dramatic critic, Evening Independent, St. Petersburg, Fla.; b. Danville, Ky.; e. Center College, Danville, Ky., '95, and graduated from law school in '97; m. and has two children. Practiced law for a time in Danville and then went to Mobile, Alabama, where he did dramatics and general local work for the Mobile Register. Was on the Courier-Journal of Louisville, Ky., four years, and did some dramatic work there. Moved to Frankfort, Ky., in 1908, and wrote theatre for four years. Has been in St. Petersburg and with the Evening Independent for 19 years, doing theatres and a lot of other things.

ELLISON, WILLIAM W.: Amusement and city editor, Monroe News and Morning World, Monroe, La.; b. Atlanta, Ga., May 5, 1901; p. Mr. and Mrs. Charles Ellison; e. high school; m. Miss Goldie Kleig, of Phenix City, Ala.; has three children. For the last ten years a newspaperman in Georgia, South Carolina, Florida, Alabama and Louisiana. Went to Monroe, June 19, 1929, as telegraph editor of the now defunct Morning Post, became editor of the Morning World upon its establishment there October 29, 1929, and retained that position when the World and Evening News-Star merged in the latter part of October, 1930. Amusements had received little or no attention in Monroe until he arrived there in the middle of 1929. He started an entire page Sundays in the Morning World when it was established and it has been retained since as one of the leading weekly features. An outstanding phase of the page is a column, "Cinema Criticism," in which the best paragraphs are devoted to the latest in the moving picture world followed by a day by day listing of pictures at the local theatres.

along with short, concise gossip about the feature films. The page has drawn favorable comment from no less a personage than Will Hays and celebrities of the audible screen, including Lillian Roth, Louise Fazenda, Clara Bow, Zelma O'Neal, Irene Rich, James Gleason and a number of others. No attempt is ever made to conserve space insofar as pictures are concerned.

FAIRFIELD, EDWARD G.: Editor and motion picture editor, Telegraph Herald and Times-Journal, Dubuque, Iowa; b. LaCrosse, Wis., May 15, 1890; p. Mr. and Mrs. George Fairfield; e. high school and college in Dubuque and Maude Allen Dubuque, Iowa; has seven children, Allen E. Lois, Thomas A., Joan, Edward G., Anna May and Bruce D. Was a reporter from 1910 to 1914 in Dubuque and Des Moines, Iowa; city editor, Dubuque, 1914 to 1917; Chamber of Commerce secretary, 1917-18-19-20; also served as secretary of various Liberty Loan and Victory Loan drives; editor, Dubuque Times-Journal, 1920-27; editor, Dubuque Telegraph-Herald and Times-Journal (consolidated) since April 1, 1927.

FLYNN, HAZEL EVELYN: Pen name, Hob Reel. Motion picture critic and editor, Chicago Evening American, Chicago, Ill.; b. Chicago, Ill., March 31, 1899; p. John Edward and Christine Bruce Flynn; e. graduate Eugene Field Grammar School and Lake View high school, Chicago, Ill., two years University of Illinois, Champaign, Ill.; not married. Granddaughter of an Indiana newspaper man. Started as extra at Essanay Film Manufacturing Company and eventually was placed in the scenario department. Left to become secretary to James R. Quirk, publisher of Photoplay Magazine. Other work: Publicity department, Taylor Houses Film Company; editor, educational reel, "Victorial Life"; title writer under Terry Lamsey and Ray L. Hall for Kingograms, Selznick and Gaumont News; cafe editor, Evening American, and finally motion picture columnist. Co-author with Arthur G. Sheekman of skit, "The Private Life of a Roxy Usher." in the New York hit, "Three's a Crowd." Clubs: member of Alpha Chi Omega fraternity, Illinois Woman's Athletic Association.

FREEMAN, CHARLES A. S.: Motion picture editor, Olean Herald, Olean, N. Y.; b. New York City, N. Y., May 5, 1890; p. Samuel J. and Martha G. Freeman; e. New York City public schools, high school, Wesleyan Academy, Centenary Collegiate Institute, Wesleyan University; m. Ima Dell Herdman; has three children. Newspaper writer and editor for 20 years.

FRINK, CAROL: Motion picture critic, Chicago Herald and Examiner, Chicago; b. Chicago, Ill., February 1, 1900; p. Dr. Joy L. Frink; e. Nicholas Senn high school, Chicago, and University of Michigan; divorced from Charles G. MacArthur. Newspaper reporter and feature writing in Chicago, Boston and New York—Herald and Examiner, Chicago, Boston, American, and New York American—for the past ten years. Critic on the Chicago Examiner for the last four years.

GERHARD, GEORGE: Motion picture editor and reviewer, Evening World, New York; b. Providence, R. I., January 3, 1888; e. "kindergarten, primary, high school and hard knocks"; m. Inez Sebastian. "Still plugging."

GIUS, JULIUS, JR.: Drama and music editor, Tacoma Daily News, Tacoma, Wash.; b. Fairbanks, Alaska, December 31, 1908; p. Mary and Julius Gius; e. Tacoma public schools and College of Puget Sound, Tacoma; not married. Entered the newspaper business at 16 as a high school correspondent, at 17 was taken into the office as general assignment reporter, then for two years as night wire editor, then to present position.

GOW, JAMES ELLIS: Pen name, James Gow. Motion picture editor of the former New York World, New York City; b. Greenfield, Iowa, August 23, 1907; p. James Ellis and Faith James Gow; e. University of Iowa, University of Colorado (A. B., 1928); not married. Born in Iowa, "escaped at earliest opportunity," and doing high school and college was motion picture and church organist and a stagestruck actor on the side. Deciding it would be more congenial to stare in a newspaper office than as a motion picture organist, he deserted music and went to New York. Secretary to city editor, The World, 1928; motion picture assistant, 1929; was appointed motion picture critic in January, 1931, before the purchase by the Scripps-Howard syndicate.

GREEN, J. H.: Pen name, Hi Green. Dramatic editor, Assew Tribune, Tacoma, Wash.; b. Centerville, Ind., June 6, 1879; p. Dan A. and Irene Green; e. Kansas State Normal, Kansas State college; m. Vida Brockett. With the Capper publications at Topeka; then the Mexican Herald, Mexico City; owner and editor of the Gazette and La Gaceta, Guanajuato, Mexico; editor, the News, Nevada City, Cal.; has been in Tacoma the last 15 years.

GREENE, W. S., JR.: Pen name, Wallace Greene. Sunday editor, Nashville Banner, Nashville, Tenn.; b. Nashville, Tenn., July 26, 1907; p. Mr. and Mrs. W. S. Greene; e. city schools, Hume-Four high school, now attending Vanderbilt University; not married. Three years on the Banner; cub, leg-man, general reporting, desk man, reviewa, criticisms, Sunday desk.

HAARE, WILBERT: Pen name, Bunny Haare. Motion picture editor, York Dispatch, York, Pa.; b. York, Pa., January 13, 1912; p. Mr. and Mrs. George Haare; e. Madison grade school, York high school; not married. Has been making a special study of the everyday problems and vocations of the many motion picture actors and actresses.

HANSDN, MERLIN N.: Motion picture editor, Mobile Register and Mobile News-Item, Mobile, Ala.; b. Murphysboro, Ill., October 14, 1903; p. Howard R. and Jessie N. Hansdn; e. high school and college, attending Tulane University; not married. The papers have no regular motion picture critical or review column, but he reviews special pictures and others when requested. He writes "The Play," reviews of the Little theatre and professional productions. Several of his one-act plays were produced in New Orleans and one in Mobile.

HARRIS, RADIE: Motion picture editor, Central Press, New York City, 235 East 45th street, New York City; b. New York City, October 21, 1906; p. Mr. and Mrs. S. D. Harris; e. Calhoun school, New York City; Columbia University; not married. Motion picture editor, the New York Morning Telegraph, Hollywood Columnist, New York Evening Sun, also a free lance magazine writer. Now is motion picture staff writer for Central Press, monthly contributors to Silver Screen Magazine and seven editors over station 110R, New York City, every Thursday night, 7:30 p. m. Holds a press record for interviewing stage and screen

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The table laid out on the right depicts the number of advertisement pages carried by the FIVE ENGLISH trade papers during the year ended Dec. 31st, 1930.

NUMBER OF ADVERTISEMENT PAGES	
<i>The</i> CINEMA	3750
N^o 1	3015
2	1840
3	1389
4	1191

Advertisement and subscription rates on application to:—

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celebrities on the radio. The list includes Joan Crawford, Douglas Fairbanks, Jr., Nancy Carroll, Oberles (Buddy) Rogers, Frederic March, Claudette Colbert, Philip Holmes, Grace Moore, Mary Duncan, Jean Harlow, Lois Moran, Fifi Dorey, Bert Lytell, Laura La Plante, Stanley Smith, Catherine Dale Owen, Lillian Roth, Sue Carol, Nick Stuart, Marian Nixon, Helen Twelvetrees, Sally O'Neil, Eddie Buzzell, Mary Doran, Lucille Gleason, June Collyer, Ruth Roland, Estelle Taylor, Irene Delroy, Sylvia Sidney, James Hall, Lina Basquette, Marie Saxon, Carmel Myers and Stewart Erwin.

HARTER, RICHARD ROBERTS: Pen name, Dick Harter. Amusement editor, Canton Repository, Canton, Ohio; b. Canton, Ohio, May 31, 1887; p. Isaac and Emma R. Harter; e. Kenyon college (Pb.B., 1912), also attended the Tome school, Port Deposit, Md., Trinity Hall, Washington, Pa., and Chateau De Lancy, Geneva, Switzerland. Served as assistant to Dennis R. Smith, amusement editor of the Canton Daily News. The latter paper was purchased by the Repository July 3, 1930. Smith is now a member of the Repository staff, and many of the pictures exhibited in Canton are covered by his excellent reviews.

HASKELL, WILLIAM H.: Drama ("if any") and motion picture editor, Knickerbocker Press and Albany Evening News, Albany, N. Y.; b. Albany, N. Y., June 6, 1890; e. Albany public and high school, "later in meeting some exhibitors' reactions to reviews"; not married.

HAUFLER, CHARLES: Motion picture editor, Newark Evening News, Newark, N. J.

HAYNES, WILLIAM J. A., JR.: Pen name, Will Haynes. Motion picture critic and editor, Star, Portsmouth, Va.; b. Clover, Va., March 5, 1899; p. Rev. W. A. Haynes, D. D.; e. grade school in Portsmouth, Va.; high school in Richmond, Va.; Randolph-Macon College, Ashland, Va.; not married. News reporter on the Richmond (Va.) Journal, advance agent for Radcliffe Chabotauqua, news reporter for the Lynchburg (Va.) News; news reporter for the Lynchburg (Va.) Advance, for brief periods at various times. Has served as press agent for vaudeville and motion picture theatres. On the editorial staff of the Portsmouth (Va.) Star since February, 1923.

HEARON, FANNING MILES: Managing editor, Spartanburg Herald, Spartanburg, S. C.; b. Bristol, Va., August 16, 1905; p. Charles O. and Belle McLaughlin; e. Washington and Lee University (A.B.); not married. Though his father owned two papers, he started as a newsboy during grammar school and has been in the newspaper business since, working to managing editor, assistant editor, columnist, feature writer and literary and dramatic critic.

HEFFERNAN, HAROLD: Motion picture editor, Detroit News; b. 1895, Grand Rapids, Mich.; married, has two children. Newspaper work as sports editor, Grand Rapids Herald, Grand Rapids News. Later became reporter, assistant city editor and motion picture editor, Detroit News, with First National Pictures' publicity department, Detroit and New York, for three years. Headed his own advertising bureau in Detroit one year, then returned to Detroit News to take over motion pictures.

HENDERSON, JEAN: Photoplay editor and critic, Florida Times-Union, Jacksonville, Fla.; b. Peoria, Ill., July 15, 1904; p. Mr. and Mrs. F. H. Simmons; e. high school, college, European travel; divorced; has one daughter, Fifi Henderson. Trained for concert singer, started newspaper work at 16, then went into business and returned to the newspaper in 1929.

HERMANN, IOA: Motion picture critic and dramatic editor, Courier-Post, Camden, N. J.; b. Camden, N. J., March 2, 1907; p. Ernestina and Simon Hermann; e. high school and New York, for two years; not married. "Just hoping to get the right kind of breaks and make good in a big way," she says. Was always interested in newspaper work, particularly dramatics, and through sheer perseverance and determination won her present position.

HEWITT, PURSER: Managing editor, Daily Clarion-Ledger, Jackson, Miss.; b. Columbus, Miss., May 21, 1905; p. Rev. W. A. and Olive Haley Hewitt; e. public schools, Dallas, Texas, central high of Jackson, Miss., Mississippi College, Clinton; University of Chicago and Northwestern University, Evanston; m. Julia Toy Johnson, Hattiesburg, Miss.; has one daughter, born November 29, 1929. Principal and athletic director of the Hazlehurst (Miss.) high school, 1925-26, sports and city reporting for the Clarion-Ledger, 1926-29. Managing editor, Clarion-Ledger, 1929 to the present.

HICKMAN, WALTER O.: Motion picture critic, Indianapolis Times, Indianapolis, Ind.; b. Waynesville, Ill., March 29, 1890; p. Warren N. Hickman, Ella Thompson Hickman; e. private instruction, grade school and high school at Clinton, Ill. Higher education at Illinois College, Jacksonville, Ill., and DePauw University at Greencastle, Ind.; not married. In 1912 went to the Terre Haute Post then to the Scripps-McCrea paper in Evansville, Ind., and back to Terre Haute. In 1919 became dramatic editor, motion picture critic and feature writer on the Indianapolis Sun, Indianapolis, which later was purchased by Scripps-Howard. Received same positions but added music and books. For the last two years has been lecturing over the state and also giving a half hour theatrical review weekly over WKBF.

HILLMAN, GOROON MALHERBE: Assistant dramatic editor, Daily Record, Boston, Mass.; b. Evanston, Ill., August 31, 1900; p. Mr. and Mrs. F. H. Hillman; e. Noble and Greenough school, Boston; not married. Began as motion picture critic of the Boston Transcript, also connected at times with the Christian Science Monitor, Sunday Review (N. Y.), and American Parade Magazine. Worked in pictures with Griffith and Rex Ingram, also for Metro-Goldwyn-Mayer. Title on one film magazine, contributor to others. Has written short stories and verse for the Saturday Evening Post, Woman's Home Companion, American Magazine, Ladies Home Journal, McCall's, and others here and abroad.

HOMAN, W. ERLE: Motion picture editor, Reading Times, Reading, Pa.; b. Reading, Pa., September 17, 1896; p. Henry and Elizabeth Homan; e. common school and high school; m. Clara E. Blatt; has a son, W. Erle, Jr. Began editorial department work at age of 14, and became successively reporter, assistant city editor, city editor, telegraph editor and news editor of the Reading Times; also worked in Philadelphia and other Pennsylvania cities. Served in the A. E. F. 1917-19 and now is a captain, Military Intelligence, Reserve Corps.

HOLMES, EDWARD M.: Dramatic and motion picture editor, Ledger-Dispatch, Norfolk, Va.; b. Norfolk, Va.; p. Mr. and Mrs. E. J. Holmes; e. high school the good old days and picked up the remainder of it on various desks for thirty years; married; has one son, E. M. Holmes, medical student at Georgetown University. He started in the composing room, went to the city room as office boy early in 1896 and after varied routines he went on the city desk about twenty-five years ago and has been doing dramatics and news desks since that time. He covered the first explosion with talking pictures in Norfolk and the first motion picture shown in Norfolk. Began his career as critic by reviewing a circus during his cub days and then tackled everything except opera. He tackled the first of the talkies and "has suffered with them since the first effort to make them intelligible." Has specialized in vaudeville for many years but prefers musical reviews, "which were abundant before the first intellectual drought struck the hinterland." He has no hopes that the road will ever come back but still believes that a good agent can sell a bad show and can prove that this has been done and that clever exploitation has put over many poor motion pictures, silent and otherwise. He is beginning to believe that critics are being tolerated by the public, "which always laughs at the serious efforts of reviewers to enlighten a certain percentage of dumb customers who give no thought to the story or any other necessary actor in the success of a picture."

HOSKINS, F. LORELL: Pen name, Bell. Dramatic critic, telegraph editor and columnist, Sharon Herald, Sharon, Pa.; b. Edinboro, Pa., no. 1, 1905; m. Francis and Margaret B. Hoskins; e. Conneaut high school, McGuffey Academy, Syracuse University, Westminster College; not married. Summer residence is maintained at Hotel Conneaut, Conneaut Lake Park, Pa., serving as director of publicity for owners of the resort and hotels. Wrote "Cora's Acre," "Friendly Portals," "The Conneauts," "Sand and Driftwood," and "Bell's Ramblings," all published by Glopster and Company.

HOUSTON, LONA MARCEIL: Pen name, Marceil Houston. Motion picture editor, Ashland Times Gazette, Ashland, Ohio; b. Olivesburg, Ohio, September 10, 1911; p. Mr. and Mrs. James V. Houston; e. graduate of Ashland high school, became a reporter of the Ashland Times-Gazette staff since September, 1929. Only training in journalism was during attendance at high school. Served as editor and assistant editor of high school news.

HUGHEY, NINA: Motion picture editor, Cedar Valley Daily Times, Vinton, Iowa; b. Vinton, Iowa, March 28, 1910; p. George and Jennie Hughey; e. high school; not married.

HUGHSTON, JOSEPHINE: Motion picture editor, San Jose Mercury Herald, San Jose, Cal.; b. New Haven, Conn.; p. Alice McLucy and George Thompson Pratt; m. Cornelius Bushnell Hughston; has two children.

HUNT, HAROLD: Dramatic editor, Journal, Portland, Ore.; b. February 11, 1887, in Ottawa, Ill.; p. James E. and Myrtle Chapman Hunt; m. Florence Marquis, June 18, 1912, and has two daughters and one son, Sarah Margaret, 17, Nancy, 13, and Phillip 10; by theatre, legitimate and screen, solitaire and some golf. Was brought to Portland in 1890. Did newspaper correspondence while at the University of Oregon, where he was graduated in 1909. Became a reporter for the Journal in June, 1911, and northwest editor in February, 1919. Was made dramatic editor August 1, 1928.

JACOBS, EDWARD H.: Motion picture editor and critic, Cleveland News, Cleveland, Ohio; b. London, Ohio; p. Mr. and Mrs. George E. Jacobs; e. parochial schools, Columbus, Ohio, and Watterson Catholic College; m. Mary Elizabeth Lictner; has one daughter, Genevieve Elizabeth, 18. Innate love of the theatre followed his first contact with "Uncle Tom's Cabin" at the age of 9. Prominent in amateur theatricals and intimate theatre contact in role of correspondent for 18 years of the New York Dramatic News for Columbus and Cleveland. Most active business that of advertising manager for various commercial institutions. Accepted the position as motion picture editor of the Cleveland News, June 18, 1926.

JARREAU, HUNTER: Motion picture editor, Alexandria Daily Town Talk, Alexandria, La.; b. Alexandria, La., October 17, 1880; e. public schools and newspaper work; m. Blanche Adams.

JONES, RALPH T.: Motion picture editor, Atlanta Constitution, Atlanta, Ga.; b. Liverpool, England, July 19, 1885; p. Mr. and Mrs. Robert Jones; e. English public school at Bickerton (this corresponds to prep or military school in the United States); m. Bessie May Lipscomb; has four children. Newspaper man since 1905. Was with many papers and in many cities prior to 1913, when he married and settled down, but is "still trying to settle up." Joined the Constitution staff in 1912. Left a couple of times and returned. Now realizes that, "while the Constitution wouldn't miss him, he can't get along without the Constitution's weekly (careful with that thar spelling) stipend."

KEILMANN, E. O.: Pen name, "Ki." Amusements editor, Topeka Daily Capitol, Topeka, Kan.; b. Montreal, Canada, March 13, 1886; p. Mr. and Mrs. Jacob Keilmann; e. University of Kansas, journalism; m. Blanche Nates; has one daughter, Lucy Jane. Fourteen years with Capper publications. Served three years in the regular army, being discharged in 1915; served with the National Guard on the Mexican border in 1916 and as United States correspondent; served with the A. E. F. as first lieutenant, C. A. C. Has worked on the following newspapers: Topeka State Journal, Topeka Daily Capitol, Lawrence Daily Journal World, Manhattan Nationalist, Hutchinson Gazette, Kansas City Post, Kansas City Star. Was manager for two years of the Grand Theatre at Topeka and exploiter for Goldwyn pictures. For the past four years, in addition to his amusement editorship he has been conducting The Junior Capital, Sunday children's page and daily broadcast (known as "Uncle Dave") for the members of the Junior Capital Club via Station WLBW. Author of short stories for several magazines, Colliers and Blue Book and of children's stories, syndicated and in book form.

KELLER, JOE: Dramatic editor, Dayton Evening Herald, Dayton, Ohio; b. Dayton, Ohio, April 9, 1907; m. Barbara E. Bachtel; e. University of Dayton, University of Dayton, Dayton, Ohio (A. B. and B. S.); not married. Dramatic editor for the past five years.

KENNARD, JAMES R.: Motion picture editor, Deseret News, Salt Lake City, Utah; b. Utah; e. public schools, Brigham Young College and University of Utah; married, has four children; by normal community activities. Was raised on a dry farm and ranch. Traveled from the Atlantic seaboard to Pacific coast, and northwest. Has been a newspaper man nineteen years; on local staff, copy desk, feature writer and dramatic critic.

KERN, (MRS.) ROBERT L.: Advertising manager, News-Democrat, Belleville, Ill.; b. Belleville, Ill., February 28, 1903; p. Henry and Louise Schrodi, nee Tabbus; e. grade and high schools; m. Robert L. Kern, son of Fred J. Kern, former congressman and president of the state board of administration. Has been connected with the newspaper for ten years.

KETNER, LESTER: b. St. Louis, Mo., September 26, 1903; e. St. Louis and San Antonio grammar schools; by boxing, reading, writing and movies. Author of weekly film and dramatic column now appearing in The Record, tabloid newspaper, of which he is motion picture editor and feature staff writer. Has also interviewed several of the leading stage and screen stars, both in San Antonio and in Hollywood.

KIRKLEY, OONALO: Pen name, D. K. Dramatic critic and motion picture critic, Sun and Sunday Sun, Baltimore, Md.; b. Baltimore, Md., May 2, 1901; p. William C. and Susan Hillman; e. Johns Hopkins University, Johns Hopkins high school, Johns Hopkins University; m. Gertrude Beard Kirkley.

KNAPP, HARRY L.: Pen name, The Call Boy. Dramatic and motion picture editor, Philadelphia Inquirer, Philadelphia, Pa.; b. Bloomsburg, Pa., May 22, 1863; p. James R. and Caroline Knapp; e. limited to public schools until 11 years of age, then had to go out into the world; m. Alice R. Sperry. Years ago was a telegraph operator, then took to the stage, his last engagement having been in 1890 as stage director of American Comic Opera Company. That year he became associated with the Inquirer and has been with it ever since. Originated "The Call Boy's Chat" in 1893. Chairman, Pennsylvania State Board of Motion Picture Censors, from 1919 until the present time.

KNIGHT, ERIC M.: Motion picture editor, Public Ledger, Philadelphia, Pa.; b. Menston, Yorks, England, April 10, 1897; p. Frederick H. and Hilda M. Knight; e. Bewerley School, England; Cambridge (Mass.) Latin; Boston Museum of Fine Arts; National Academy of Design (N. Y.); Beaux Arts Institute. In the World War he served with the Princess Pats. He has worked on newspapers in New York, Connecticut and Philadelphia, and has written a number of short stories for Liberty and other publications.

KRUG, KARL BERNARD: Dramatic and motion picture critic, Pittsburgh Press, Pittsburgh, Pa.; b. Sistersville, W. Va., May 20, 1897; p. Charles A. and Matilda Krug; e. Sistersville high school, Randolph-Macon Academy, Fort Royal, Va.; m. Katharyn Verwuth Krug; has two children, Karl Bernard, Jr., and Frederick Charles. Dramatic and motion picture critic of the Pittsburgh Press since 1924; writes a daily and Sunday column, "The Show Spots"; was former police reporter, the Wheeling News; began newspaper work as city editor, Sistersville Daily Oil Review, and has been in that work since 1918.

KURTZ, JEROME: Dramatic editor, Newark Ledger, Newark, N. J.; b. Newark, N. J., February 12, 1905; p. Mr. and Mrs. A. Kurtz; e. grammar and high schools; not married.

LA BELLE, CLAUDE A.: Drama editor, San Francisco News, San Francisco, Cal.; b. Concord, N. H., April 26, 1893; p. Louis and Mary LaBelle; e. Colby College, Waterville, Maine. School of Law, Boston University; m. Margaret Clark Nye. Has done newspaper work in New Hampshire, Maine, Boston, Washington, Chicago and San Francisco. Did press agent and motion picture trade paper work in New York, and was in the advertising business in Manila, Philippines. Was a lieutenant in the Signal Corps during the World War. Author of numerous volumes of juvenile fiction for A. L. Burt & Company, New York. Is a member of Delta Upsilon Fraternity and Mystic Shrine.

LAIRO, LANOON: Dramatic and motion picture editor, Kansas City Star, Kansas City, Mo.; b. Kansas City, Mo., March 10, 1895; p. Mr. and Mrs. John P. Laird; e. grade school, Westport high school, Kansas City, University of Kansas, Lawrence, Kan.; not married. Entered newspaper work, Kansas City Star, 1914, assistant sporting editor, assistant telegraph editor, assistant city editor, Star, 1914-1917. Entered newspaper editor, Star, the first year in the A. E. F. in the World War. Returned to the Star, 1919-1921; assistant dramatic editor, 1920-21; dramatic editor, 1922 to date. Has been motion picture editor of the Star since John C. Moffitt, former editor, went to Hollywood to join the scenario department of Universal Pictures Corporation. Has written feature articles and fiction for The American Magazine and other magazines.

LAWTON, OOROTHY M.: Motion picture editor, Racine Journal-News, Racine, Wis.; b. Racine, Wis., November 30, 1900; p. Mr. and Mrs. H. C. Lawton; e. public and high schools at Racine. Class of 1924 at University of Wisconsin; extension work at Columbia, Marquette and University of Wisconsin; member of Theta Sigma Phi; not married. Her official capacity on the Journal-News is society editor but she also handles theatres (including free space and criticisms, etc.) and for variety takes general assignments, covers most conventions, does the church page, etc. In the Racine theatres they have had some of the outstanding stage and screen personages and it has been Miss Lawton's privilege to interview many of them. Feature stories for nearby newspapers have been included in her work occasionally.

LEEDY, CHARLES A.: Dramatic editor and columnist, Youngstown Telegram. He has been dramatic editor for this paper for over twenty years, and also handles the moving picture department. He has written 100,000 jokes in twenty years, and has made millions laugh. His "Jibes and Jabs" has become an institution in Youngstown, and is quoted both in America and abroad. He has written for America's leading humorous weeklies, including Life, and Judge. His jokes have been flashed on the screen before the eyes of millions in "Topics of the Day." Leedy recently was given recognition in "Mirrors of the Year," when he was picked by Robert Emmet Sherwood, editor of Life, as one of the nation's outstanding newspaper humorists. Before he started making people laugh by his printed jokes, Leedy made them laugh on the stage. For eleven years he tramped with minstrel com-

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panies and repository organizations. During the twenty years in which he has conducted "Jibes and Jabs" he has written an average of 5,000 jokes a year. Retaining his connection with show business in a practical way, Leedy is a part time entertainer of the Lyceum type, lecturing humorously on a variety of topics, chiefly "funny business," a member of the Lyceum and Chautauque Association, Society of American Magicians and International Brotherhood of Magicians and American Press Humorists.

LEITER, CLAYTON A.: Pen name, Cal. Motion picture editor, Journal, Hamilton, Ohio; b. Hamilton, Ohio, April 23, 1872; p. F. Z. and Louise Leiter; e. Hamilton high school; m. Emma Ziliox Leiter. Has been in newspaper work since 1891, and newspaper and publicity work, especially theatrical, since 1901.

LUCAS, CLARENCE L.: Manager, theatrical department, Moline Dispatch, Moline, Ill.; b. Rock Island, Ill., July 1, 1897; p. Daniel E. and Anna M. Lucas; e. public and high schools; m. Ruth H. Dorwart of Jacksonville, Ill. Has spent his entire career on the Dispatch. Started "at the bottom" about 16 years ago, when just a boy going to school, working up from one job to another. When theatres were operated independently he helped the theatre owners write their advertising copy and also edited the theatre section. At one time it carried over four pages of theatre copy, about 90 per cent. advert. matter. He also holds the title of local advertising manager.

LUCAS, WADE H.: City and amusements editor, Raleigh Times, Raleigh, N. C.; h. Benson, N. C., August 25, 1901; p. Mr. and Mrs. Haywood Lucas; e. high school and journalism at North Carolina State College; not married. State Capital reporter for the Times for four years. Now city editor and motion picture editor of the Times. Long interested in motion pictures and the stage. Conducts column, "Close-ups and Fade-outs," in the Times. It's devoted to motion pictures and motion picture celebrities.

MCLARAN, WILLIAM R., JR.: Pen name, "W. M. C." Dramatic editor, The Herald, Grand Rapids, Mich.; b. Frankfort, Ind. March 14, 1895; p. Mr. and Mrs. W. R. McCarlan, Sr.; e. Ohio State University; m. Lois Merriman. Had varied newspaper experience on the Lima, Ohio, News, Columbus Citizen, Cincinnati Enquirer, St. Louis Post-Dispatch and Grand Rapids (Mich.) Herald. Authority on radio and nature photography.

MCLINTOCK, ROBERT L.: Sunday magazine editor, Wichita Beacon, Wichita, Kan.; b. Anon City, Col., May 30, 1908; p. Mr. and Mrs. F. J. McClinton; e. Canon City (Col.) high school, University of Colorado (A.R. 1930); not married. With the Beacon editorial department since early fall. Fell heir to the position of motion picture editor when he began to put out the magazine section of the paper.

MCCULLY, JACK T.: Dramatic critic, Times-Picayune, New Orleans, La.; b. Louisville, Ky., February 22, 1900; p. J. M. and Augusta McCully; e. grammar school, high school, St. Mary's Seminary School of Experience, still attending the latter; m. Oma A. Dudley, an actress for 15 years; has two children. Began newspaper work in 1918 on the Houston Press. Became dramatic critic a year later. Worked on all St. Louis papers during three years. Has trouped ahead of circuses and carnivals, and promoted publicity for indoor trade shows and fairs. Became dramatic critic on the old Houston Post in 1923, resigned to become press agent with Luna Park, Houston. Served on copy desks throughout the country, the Times-Tribune in 1930 and has been dramatic critic for the past year, succeeding John D. Klorer.

MACKIE, ARTHUR D.: Pen name, Ad Dean, Dramatic editor, Jersey Journal, Jersey City, N. J.; b. Nanticoke, Pa., November 22, 1896; p. Ida and David Mackie; e. high school, Lafayette College; m. Grace Forney; one child, David, 3 years old. Always has been engaged in newspaper work. Served on the Wilkes-Barre (Pa.) Record; Easton (Pa.) Express, Durham (N. C.) Sun; Greensboro (N. C.) Daily News; Portsmouth (Va.) Star.

MACKLIN, E. JACOB: Associate editor, News-Sun, Waukegan, Ill.; b. Waukegan, Ill., 1903; p. Mr. and Mrs. E. J. Macklin; e. Lake Forest College (A.R.) one year of graduate work at Northwestern University, Evanston.

MARSH, W. WARD: Motion picture critic, Cleveland Plain Dealer, Cleveland, Ohio; b. Edinboro, Pa., 1893; p. Mr. and Mrs. E. W. Marsh; e. high school, Edinboro State Normal, Erie Business College and Adelbert College of Western Reserve University; m. Mabel Boyes Marsh; has a son, Roger E. Marsh, 3. Fifteen years with the Plain Dealer.

MARTIN, EDWIN M.: Motion picture editor, Hollywood News, Hollywood, Cal.; b. Meridian, Miss., October 14, 1901; p. Mr. and Mrs. E. M. Martin, Antom, Ala.; e. Columbia University, 1919-20; University of Alabama, 1921-22; Alabama Presbyterian College (prep school); m. Maxine Feather, the artist; has one daughter, Barbara St. Clair Martin, aged 5. Sold a play while attending the University of Alabama. Went west with it as actor in a small company of Greenleaf Village Players. The play failed and he went back to newspaper work, which he had begun in New York while attending Columbia. Of his newspaper work includes: three years with Scripps-Howard newspapers in Albuquerque, N. M.; city editor of the Gallup Independent and later the Gallup Herald, Gallup, N. M.; also worked on the Illustrated Daily News, Los Angeles, and was assistant city editor of the Santa Monica Outlook, Santa Monica, Cal. Wrote a daily column of train interviews with film celebrities, called "Star Gazette," and later "The Trick Walk," which led to a return to Hollywood in 1927 to follow drama and film writing. Has been drama editor of the Hollywood News for three years. Also conducts a syndicated column "Cinemania" in 16 Copley newspapers (of which the Hollywood News is one) is a member of Blackfrlars Club and Alpha Tau Omega Fraternity at the University of Alabama.

MARTIN, WILLIAM E. J.: Dramatic editor, Buffalo Courier-Express, Buffalo, N. Y.; b. Pottsville, Pa., October 6, 1891; p. Mr. and Mrs. Grant B. Martin; e. high school; m. Edna L. Bowers-Grover; has a daughter and son, Peggy and Charles. Has been in the newspaper business, since his high school days in the old home town, Rochester, N. Y., and Newark, N. J., and several smaller cities in Pennsylvania. Dramatic critic for ten years; films and drama for the past three years. Also columnist (theatres) for two years. He says he has been called malicious, a bad boy, tough egg, an infimitus, has called plenty of a b. tops, and what of it? He says that "if exposes ap-

pear needed of anything or anyhow or anybody, they'll be made."

MARZONI, PATTERSEN: Dramatic editor, Birmingham News and Age Herald, Birmingham, Ala.; no pen name in the News but he's Will Merton in the Age-Herald; b. Pensacola, Fla., April 6, 1886; p. B. F. and Nell W. Marzoni; e. private elementary schools, Pensacola Classical School, University of Florida, United States Naval Academy; m. Louise Glass; has two sons, Patterson, Jr., and Tom; e. clerk, student electric engineer, ranching, mucking in a copper mine, broker's office, sawmill and lumber export office all served as apprenticeship to the sporting editor's job with the Pensacola News. Went to Birmingham News in 1913 and established the first motion picture page in the South, if not pretty near everywhere else, in the spring of 1914. Took time out for the World war, two years and four months in the Navy from ensign to lieutenant, and back to the News in 1919. Sold his first short story in 1921 and "has been selling with sickening irregularity since." One story adapted to films was "Big Hearted Jim" in Liberty, which became "Brotherly Love," with Dane and Arthur, on the screen. "Still writing when no paltry excuse can be found to avoid working."

MAUCK, (MRS.) GENEVIEVE POWLSON: Motion picture editor, Council Bluffs Nonpareil, Council Bluffs, Iowa; b. Perry, Iowa, March 17, 1906; p. Mrs. G. S. Powlson; e. high school, Taber College; m. Harry Mauck, Jr. Three years' experience on the Nonpareil staff. "Career more in the future than past."

MAX, ETHEL: Theatre editor, Capital Times, Madison, Wis.; b. Sheboygan, Wis.; p. Mr. and Mrs. Mayer Max; e. University of Wisconsin (B.A. 1928). Journalism course; not married. Officially still a straight reporter and feature writer with the talkers and occasional road attractions as diversions. Began as a reporter with the Capital Times in 1926; worked as cub reporter on the Sheboygan Press.

MEUER, LUCY: Motion picture editor, Catholic Daily Tribune, Dubuque, Iowa; b. Dubuque, Iowa, July 21, 1906; p. Mr. and Mrs. M. J. Meuer; e. high school and some college; not married. She frequently reviews local motion pictures under a pen name, though by no means regularly. The bulk of film reviews which appear on feature page are supplied by the International Federation of Catholic Alumnae. This feature appears weekly, on the Home Circle page.

MILLER, MISS LLEWELLYN: Dramatic critic, Los Angeles Record, Los Angeles, Cal.; b. Louisville, Ky., December 17, 1899; p. Mr. and Mrs. P. L. Miller; e. high school and art school and "had a fatal habit of reading, seeing and staging plays from her fifteenth year on"; divorced; has a son. "Her career started when she was 5 years old when a well meaning but misguided aunt took her to a vaudeville theatre," she says. "On the bill was a band of trained seals. That began her interest in actors and the theatre, an interest that has been growing in violence and intensity throughout the years. Ever since then she was sold down the river to the box office, she has been going to all available shows with a fanatic fervor. Being a dramatic critic is just another example of the "punishment fitting the crime."

MILLER, ROSS C.: Managing editor, Bakersfield Californian, Bakersfield, Cal.; b. Webster City, Iowa, June 29, 1886; p. Frank C. and Carrie J. Miller; e. high school, travel, newspaper work, stage; m. Thelma Bernard Miller, historian-writer. Newspaper and magazine writing, also fiction. Dramatic editor, sporting editor, city editor, managing editor of papers from the Middle West to Salt Lake City and California. Sporting and dramatic editor, Salt Lake Telegram, 1916-17. Real estate editor, Los Angeles Examiner, 1915-16. Number of years in dramatic stock and repertory on road.

MILLS, HARRY B.: Dramatic editor, Seattle Star-Seattle, Wash.; b. Sallina, Kan. August 4, 1891; p. John and Amanda Mills; e. University of California; divorced; has one son, Harley Mills. General news and trade press editor, assistant dramatic editor, San Francisco Chronicle, Shanghai Times, before newspaper work with Morosco Stock, Los Angeles. The Californian, musical comedy stock and G. M. Anderson reviews, publicity agent of the T. & D. circuit, San Francisco, and Jensen and von Herberg, Seattle.

MEAD, JOHN, JR.: Pen name, Jay James. Columnist and editor, Erie Times, Erie, Pa.; b. Pennsylvania, June 11, 1896; e. Georgetown University; married; has three children. Experience on Washington and New York newspapers.

NELSON, C. HJALMAR: Pen name, Hal. Theatre editor, Rockford Morning Star, Rockford, Ill.; b. Peshawar, Mich., April 28, 1905; p. Mr. and Mrs. Ed Nelson; e. Escanaba high school, University of Wisconsin; not married. Has been working on newspapers for the past eight years, getting a university education in between times. Edited for two years a quarterly publication of modern criticisms called "The Will of the Wisp." Went to Rockford, Ill., from Madison, Wis., and after serving as theatre critic on the Rockford Republic he became theatre editor of the Rockford Morning Star. Also has done some freelance fiction and poetry.

NORMAN, IRENE: Pen name, Dawn O'Dea. Motion picture editor, Milwaukee Sentinel, Milwaukee, Wis.; b. Aver, Mass.; e. University of Wisconsin (Journalism, A.R.1; m. Alvin Steinkopf

O'HEARN, TIMOTHY F.: Motion picture editor, Lawrence Eagle-Tribune, Lawrence, Mass.; b. Lawrence, Mass., September 9, 1892; p. Timothy F. and Margaret (McCarthy) O'Hearn; e. graduate of Lawrence high school; not married. Has been on the news and editorial staffs of the Lawrence Eagle-Tribune since being graduated from Lawrence high school in 1909.

PALMER, HAYOEN, R.: Dramatic editor, State Journal, Lansing, Mich.; b. Mentor Falls, N. Y., August 17, 1894; p. Albert S. and Julia H. Palmer; e. high school and college, specializing in journalism; not married. Twenty years in newspaper work in various cities of South Dakota, Minnesota, Iowa and Michigan.

PARHAM, MRS. JAMES AVERY: Pen name, Mary Brooks Parham. Motion picture editor, Observer-Charlotte, N. C.; b. in North Carolina; p. Robert W. and Catharine Ann Brooks; e. North Carolina colleges, dramatic department of the Roston School of Expression and Stage; m. James Avery Parham, managing editor of the Charlotte Observer. Before her marriage was a concert singer; since her marriage she has been a motion picture critic and writer. Is affiliated with local and state women's clubs. Member of the Better

Films National Council of the National Board of Review.

PARKS, ALBERT E.: Motion picture editor, Daily Star, Long Island City, N. Y.; b. Long Island City, April 4, 1897; p. Joseph and Ella Parks; e. public school and high school, short term at Columbia University (medicine); m. Evelyn F. Smith; has two daughters. Started out to be a physician, was interrupted by the World war, went overseas with Base Hospital 37 and entered newspaper work with the Daily Star on discharge from the Army in 1919.

PARSONS, LOUELLA: Executive editor of Hearst Motion Pictures, Hearst Publications, Los Angeles, Cal.; b. Freeport, Ill., August 6, 1890; e. Dixon high school, Dixon College; m. Dr. Harry Watson Martin; has one daughter, Harriet Parsons. Is in charge of the motion picture pages of Hearst newspapers and is employed by Universal Service Syndicate, which covers 20,000,000 readers. Is in her eighth year of service for William Randolph Hearst. Was formerly with the Morning Telegraph.

PATTEN, FRANCIS C.: Formerly motion picture editor, American-News, Aberdeen, S. D.; h. Fargo, N. D., October 26, 1906; p. Mr. and Mrs. G. C. Patten; e. three years college in South Dakota; not married. His entire career has been in journalism, with some amateur acting. He is now with the Associated Press at Sioux Falls, S. D.

PERRINS, GLEN: Editorial staff, Standard-Examiner, Ogden, Utah; b. April 9, 1902, Evanston, Wyoming. Went to Ogden in 1908 where he attended grade schools and Ogden High school. Entered the University of Utah, 1920, majoring in English. Attended university four years. His newspaper career began in 1924 with the Deseret News, Salt Lake City, where he conducted a theatrical preview column called in town were included in the columns, which carried an eight-column spread of photographs of various motion picture and theatre attractions. Represented Variety in Salt Lake 1925-1929 and now in Ogden is an occasional contributor to Variety on theatrical happenings in that city. Has been with the Standard-Examiner three years connected with the editorial staff, in review work and general editing and copy reading work.

PETTUS, MERRIDETH B.: Motion picture editor, Daily Ledger, Tacoma, Wash.; b. Baraboo, Wis., August 15, 1904; p. Edward L. and Mattie Pettus; e. public school, University of Wisconsin; m. Chester D. Potter, S. Peterson. Has worked on newspapers in Crookston, Minn., Grand Forks, N. D., Minneapolis, Minn., and Seattle, Wash. Was at one time on the staff of the Show Goer and the Tatler, Seattle (now out of existence). Contributor to the Seattle Town Crier. Contributor to West Coast magazines under the name of Burrus Perry and Woodville Thornley. Was press agent for Public in Seattle for ten days "and fired."

POTTER, JEANNE O.: Motion picture and dramatic editor, Leone Beach Sun, Lone Beach, Cal.; b. Canton, Ohio; p. George W. Oldid; e. B. S. school, Columbia correspondence course; m. Chester D. Potter, Pittsburgh, Pa.; has three children, all boys. Newspaper feature and straight news writer for the Canton Daily News, Pittsburgh Post-Gazette and Dispatch, Philadelphia Ledger, Boston Post, Columbus (Ga.) Enquirer-Sun. Has written much verse for various magazines and newspapers, among them Life, Judge, Bowling Green, Herald-Tribune, New York Times, New York Evening Post, Munsey's Asia. Has been a feature writer, columnist, and church and school editor.

POTTER, MERLE: Drama editor, Minneapolis Journal, Minneapolis, Minn.; b. Corwith, Iowa; m. Truman Addison and Lotta Schreiner Potter; e. high school, Mason City, Iowa, Shattuck Military Academy, Fairbault, Minn., and University of Minnesota; m. Lucy How, has two sons, Truman Addison and Daines How. Was managing editor of Minnesota Daily, University of Minnesota, and owned a country weekly at Waukon, Iowa. Member of Phi Kappa Psi and Sigma Delta Chi.

PRICE, TED: Motion picture editor, Inside Facts, Santa Monica, Cal.; b. Gallion, Ohio, July 10, 1891; p. Walker Joseph and Ambra Netta Price; e. common school, and the theatre since 1903. Comedian in burlesque and vaudeville, scenic artist, projectionist, writer of vaudeville and burlesque material, salesman, soldier, schill and bar-tender in carnival, pressman and candy butcher on the steamer Eastland, Theatre owner and manager, tramp, portrait painter. Wrote a humorously technical story entitled "Why Change Executives?" Accepted by "Inside Facts" and he was hired to review pictures. "Doing personal confidential analysis of entertainment and box office values in continuity for directors and executives and still wondering what it's all about."

QUINN, J. KERKER: "Ask Me Another" column, Peoria Evening Star, Peoria, Ill.; b. Peoria, Ill.; p. John A. and Ida Kerker; e. Peoria Central high school and Bradley college; not married. Founded the motion picture column, "Ask Me Another" including news, and questions and answers. Two years experience as conductor of this column.

RACHMAN, J.: Motion picture editor, Omaha Bee-News, Omaha, Neb.

RANDOL, ROBERT LUTHER: Dramatic editor, Star-Telegram, Fort Worth, Texas; b. Ardmore, Okla., July 24, 1891; p. R. W. and Lottie Wilkes Randolph; e. Yale, 1917; graduated from the American Academy of Dramatic Arts, New York, in 1921; m. Eva Carmen. Has a short professional stage experience, and belongs to Actor's Equity Association. Has been on newspapers most of the time since graduation, with the exception of a year spent in France as a first lieutenant in the 11th Field Artillery. U. S. A. Also worked on the following newspapers: New York Evening Post, New Haven Journal-Courier, New Haven Register, Mount Vernon, New York Argus, the Springfield, Mass., Union, The Hartford Times, and the Kansas City Post.

RAYMER, LAURENCE A.: Motion picture editor and reporter, Beloit Daily News, Beloit, Wis.; b. Beloit, Wis., April 16, 1909; p. Ruth and Ray Rayment; e. Beloit high school, Beloit College; not married. National honor student; had a short period of military training at Fort Sheridan; has done short stories and poetry. Is a member of Tau Kappa Epsilon fraternity.

RAPER, TOD: Motion picture editor, Columbus Dispatch, Columbus, Ohio; b. Columbus, Ohio, June 7, 1906; p. Frank S. and Georgia Stow Raper; e. Ohio State University, Columbus and East high school; not married. Has been a member of the Dispatch editorial staff since 1920.

RICHARDS, VERNON KILBURN: Dramatic editor,

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Toledo Blade, Toledo, Ohio; b. Sandusky, Ohio, August 23, 1897; p. Charles W. and Celia Richards; e. Ohio State University, 1921; m. Anita Elise Kelly.

RIDER, LECTA DENHAM: Motion picture editor, Chronicle, Houston, Texas; three years a feature writer on Houston newspapers, and several years back of that on Eastern newspapers. Occasionally writer of light fiction. Has a reporter husband. "Red-headed, Southern born, and reared in the East."

RING, ROBERT C.: Photoplay editor, Newark Sunday Call, Newark, N. J.; b. New York City, N. Y., April 12, 1905; p. David C. and Josephine Ring; e. South Tenth street Grammar school, Barringer high school, both at Newark, N. J., and Livingston high school; not married. Has been an employe of the Newark Sunday Call since September, 1920, and has been motion picture editor for nearly six years. Prior to that he served a two year apprenticeship in the department under Rowland B. Stalter. In addition to editing film pages, he conducts a column called "Mainly About Movies," and consisting of outspoken picture reviews and comment on other film angles. The Sunday Call publishes only on Sunday and has a circulation of 95,000. He receives an average of 150 letters a year, most of them disagreeing with his opinions on pictures. His assistant is Mrs. Clady Wyngard. He originated the idea of permitting a non-professional theatre-goer to contribute each week her impressions on current films. The writer was selected from a group of letter writers, the choice being based on her keen interest in motion pictures and ability to express herself better than most. She knows no managers and they do not know her even by sight. Her views are printed unchanged. There have been three such contributors since the stunt was started. A change is made as soon as the writer gets the professional theatre-goer slant.

ROENBACH, CLARK: Motion picture editor, Chicago Daily News, Chicago, Ill.; b. Cedar Falls, Iowa, June 26, 1894; p. Mr. and Mrs. C. H. Rodenbach; e. Dartmouth college, class of 1917.

ROGERS, ARCHER GLENN: Motion picture editor, Geneva Daily Times, Geneva, N. Y.; b. Geneva, N. Y., June 23, 1906; p. Mrs. C. J. Rogers; e. Geneva high school, 1926, and advertising at Rochester (N. Y.) Business Institute, 1928; not married. After being graduated from high school in 1926 he accepted a position on the Times; left the Times in 1927 to take an advertising course in the Rochester Business Institute (N. Y.). While in Rochester he worked on sports with the Times-Union; returned to the Times after his graduation in 1928 and is still there. Correspondent for New York State Exhibitor of Philadelphia, film trade magazine; working on sports, radio and motion pictures at present.

ROSEBROOK, CLARA E.: Motion picture editor, Portland Evening Express, Portland, Maine; b. Portland, Maine; e. Mount Holyoke College, 1922; not married. Was a school teacher, 1922-23, and newspaper reference librarian, 1924-30.

SAUNDERS, ALLEN: Dramatic editor, Toledo News-Bee, Toledo, Ohio; b. Lebanon, Ind., March 24, 1890; p. Fred C. and Nancy Ellen Saunders; e. A. B. and A. M., Wabash college, work in University of Chicago and University of Potiers, France; m. Lois Leota Long; children, John Phillip, born September 9, 1924, and David Allen, born February 1, 1921. Seven years instructor in romance languages at Wabash college; some experience on professional stage; has published numerous magazine short stories; joined the News-Bee staff in 1927. "Was promoted, or demoted, as you will, after doing rewrite and features."

SAVAGE, JOHN S.: Motion picture and dramatic critic, Omaha News and Morning Bee; b. June 25, 1905, Denver, Col.; e. Omaha public grade and high schools and the University of Nebraska, where he was affiliated with the Sigma Alpha Epsilon fraternity; p. Gilbert and Eunice Savage; m. Marie M. Schofield, May 24, 1930. Editor of the Omaha Tech, high annual, associate editor on the Daily Nebraskan, police reporter and general assignment reporter on the Omaha World Herald, and motion picture and dramatic critic on the Omaha News and Omaha Morning Bee. Was Lincoln, Nebraska, correspondent for the Omaha Bee-News, covering athletic and general news at the University of Nebraska. Also worked on the Nebraska State Journal in a sports capacity. Has written several articles for newspaper and magazine publication.

SCOTT, MRS. BESS WHITEHEAD: Theatre editor, Houston Post-Dispatch, Houston, Texas; b. Brownwood, Texas; p. William T. Jewell and Sarah Caroline Barnes Whitehead; e. Baylor college for women (A. B.), Baylor University (A. B.); m. widow of H. C. Scott; has two children, Lila Bess Scott, 10, and H. Clark Scott, 8. Started her career at the age of 6 with a short story incorporating original verse, based on the good little girl who persuaded her chum to go to Sunday school. Great hit when recited at children's day services of Baptist Church. Has written verse, stories, articles on various and sundry subjects ever since. Started her newspaper career in Houston in 1915 on the old Houston Post, three years in theatre publicity in Dallas, married a Marine during the war (1919), "put the pen away for the broom and mop," and never resented it. "Best poem I found since I got into herself writes poetry (heaven help her!) Best scoop; Brunet boy of 8 who when asked what his talent was, answered: "I'm a pretty good second baseman, but I believe I play football better!" Returned to newspaper work in 1927.

SHELLMAN, JAMES MERIWETHER: Motion picture editor, Baltimore Sunday Sun; uses pen name "Little Jacques Shellman." In column of chatter in National Exhibitor, regional trade paper serving the District of Columbia, Virginia, West Virginia and Maryland; b. October 28, 1888, Brooklyn, N. Y.; p. Josephine Keith and Harry J. Shellman; m. Mary Faysoux Winslow of Baltimore, and has a daughter and a son; h. swimming, tennis and collecting books. Father a newspaper editor, writer and humorist, and his mother a concert singer and pianist. Attended the public schools of Brooklyn, N. Y., until the age of 12, then finished his schooling at the high school at Westminster, Maryland. He then attended an art course at the Western Maryland College for two years. After leaving school he worked at various occupations, such as junior draftsman in the architect's office of the B. & O. R. R., then in the treasurer's office and later in the paymaster's office of that company. Began writing at an early age, and his work includes articles, stories, scenic descriptions, plays, syndicated audville skits and verses. Has written for trade journals of various industries, and for newspapers. Joined the staff of the Baltimore Sun in May, 1918, as a reporter. In December, 1918, he became motion picture editor of

that paper. Besides his regular newspaper work in the past years he has handled publicity and advertising for theatres and a roof garden, and has written three novels and half of a fourth. At present he is motion picture editor of the Baltimore Sunday Sun and correspondent for five film journals, and advertising writer and designer for two theatres.

SHERMAN, AL.: Motion picture editor, New York Morning Telegraph, New York City; b. New York City, April 25, 1903; p. Herman and Bertha Sherman; e. West side public schools, Newark, N. J., Barringer high school, Central high, South Side high (all in Newark), then Columbia University for a year, and College of the City of New York for another year; during this time a press agent and motion picture enthusiast; m. Sadie Rosalind Eisner of Montclair, N. J. Around motion pictures theatres and the Fort Lee studios morning, noon and night, and makes a hobby and study of the motion picture from all angles. Publicity director of the Rialto theatre in Newark at its opening and until purchased by the Shuberts; publicity director, Little Carnegie Playhouse; worked for the Newark Morning Ledger, Newark Star-Examiner, and the staff of Zit's for three years. Later conducted his own publicity office until association with the Morning Telegraph. Also was on the staff of the Central Press Association.

SIKORA, CHARLES J.: Motion picture editor, New Britain Record, New Britain, Conn.; b. New Britain, Conn., October, 1907; p. Mr. and Mrs. Andrew Sikora; e. Connecticut schools; not married. Has covered all beats in the city at one time or another and continues as an all-around reporter.

SIMONS, ROGER L.: Motion picture editor, St. Paul Dispatch-Pioneer Press, St. Paul, Minn.; b. Red Lake Falls, Minn., November 13, 1902; p. Mr. and Mrs. L. C. Simons; e. Preparatory school, St. Paul Academy College, University of Minnesota, specializing in banking and finance; not married. Six years in the Twin Cities National Bank of St. Paul under his father, its president and founder. Two years on the editorial staff of the St. Paul Dispatch as dramatic critic, reporter, editorial and feature story writer. Hobbies include naval architecture, astronomy and science, film craft work in his private studio and planning his country estate. Pet phobia: People who approach him and say, "I haven't read your review of such and such a picture—how did you like it?"

SMITH, OENNIS R.: Motion picture editor, Canton Repository, Canton, Ohio; b. Marietta, Ohio, November 6, 1888; p. Mr. and Mrs. W. T. Smith; e. Marietta public and high schools; m. Marien L. Smith. Has reviewed motion pictures possibly longer than any other newspaperman. In their infancy did occasional work in the Marietta Daily from 1906 to 1910. For 20 years did reviewing regularly with the Canton News until July 3, 1930, and has been with the Canton Repository since that time.

SMITH, FRANK: Motion picture editor, Detroit Daily, Detroit, Mich.; b. Philadelphia, Pa.; e. high school; m. Helen Harris.

SMITH, GERALD A.: Motion picture editor, St. Paul Daily News, St. Paul, Minn.; b. Park Falls, Wis., August 18, 1906; p. S. A. Smith; e. high school, college reading and free lance study, combined with six years of newspaper work; m. Meryl Gray, Washburn, Wis.; has a daughter, Frances, 3 years old.

SMITH, VERNON L.: Editor, Palm Beach Times, Palm Beach, Fla.; b. Livingston County, Mo., April 18, 1888; p. George and Elizabeth Smith; e. district school and self; m. Helene Louise van Hloy. "Cornfield and newspaper."

SOANES, WOOD: Dramatic critic, Oakland Tribune, Oakland, Cal.; b. San Francisco, Cal., November 1, 1895; p. Charles and Mary Soanes; e. private schools and college; m. Gertrude E. Bragg; has two children. Has been reporter, press agent, theatre manager, theatre reporter, drama and picture critic.

SOERHOLM, WALLACE O.: Motion picture editor, Buffalo Evening News, Buffalo, N. Y.; b. Lockport, N. Y., April 21, 1906; p. Gustave Fric-hoff Soderholm and Florence Hedmond Soderholm; m. was graduated from Lockport high school in 1924 "by the grace of God and not having anything particular to do took a 'p' course, decided to become an amanuensis" and went to William Business college, and then to evening school for courses in French, psychology and journalism; married. Began writing to motion picture stars at the age of 12 and "occasionally received answers (not to mention some 100 pictures gratis)." By hook or crook, he saw all the best movies." Began writing for the hometown Union Sun and the Journal, and in 1927 went to Buffalo to join the news staff where the late city editor, William F. O'Connell, gave him a stage-screen column, "Along the Rialto," which has flourished since February, 1928. Has interviewed 100 or so stage and screen stars.

SOMERS, LEE: Dramatic editor, Washington Herald, Washington, D. C.; b. St. Johnsbury, Vt.; p. Willis C. and Caroline R. Somers; e. Harvard (A. B.), 47 workshops, American and American University, M. C. S., Ph. D.; m. Pauline M. Lloyd.

STEELE, HELEN EUGENE: Pen name, Talkie Tess. Drama editor, Burbank and Earle Rock News-Press, Glendale, Cal.; b. Cedar Rapids, Iowa, July 31, 1899; p. Mr. and Mrs. W. E. Steele; e. Coe college, Cedar Rapids, Iowa, University of Southern California, Los Angeles; m. Don Ashbaugh. Four years with the Burbank-Eagle Rock News-Press, four years a preview critic for the former Motion Picture News.

STEVENSON, MABEL GOULDY: Pen name, Mabel K. Stevenson, motion picture and theatre editor, North Jersey Courier, Orange, N. J.; b. Gatesville, Texas, May 18, 1906; p. Mrs. J. H. Moore (remarried) and Edwin J. Gouldy; e. North side high school and Texas Christian University, both at Fort Worth, Texas; m. Irene Stevenson, editor of the Courier. Started newspaper work with a big school column on the Fort Worth Press (Scripps-Howard). Upon graduation from high school went with the old Fort Worth Record (Hearst) doing general assignments. Next to the Fort Worth Star-Telegram in 1925 when it purchased the Record, and continued with that paper until May, 1929, handling the amusement pages, aviation and news assignments. With the Courier since November 1, 1930.

STINNETT, JACK: Theatre critic, Daily Oklahoman, Oklahoma City, Okla.; b. Sherman, Texas, June 28, 1905; p. John J. and Ida F. Stinnett; e. Oklahoma and California Universities; has a daughter, Jacquelyn, born in February, 1929. Has served in his present capacity a year. Will always prefer critical work to any other type on newspaper, he says.

SULLIVAN, JOHN JAMESON, JR.: Dramatic editor, Providence News-Tribune, Providence, R. I.; b. Pawtucket, R. I., January 14, 1898; p. John J. Sullivan;

e. Brown University; not married. Dailies east and west, publicity in Hollywood and New York, correspondent for film trade and fan magazines.

TAIT, HELEN M.: Motion picture editor, Syracuse Post-Standard, Syracuse, N. Y.; b. Gouverneur, N. Y., July 16, 1906; p. Charles and Mary R. Tait; e. Gouverneur high school, Mount Holyoke college (sophomore year), St. Lawrence University, summer school in Boston University, not married. Started as a stenographer in the St. Lawrence County court house during her junior year in college. Joined the staff of the Watertown Daily Times, Watertown, N. Y., after graduation in 1927. In August, 1928, got a position as a stenographer in the Geologic Survey, Department of Interior, Washington, D. C. Worked three days and felt the urge for newspaper work again. Obtained a position with the Syracuse Post-Standard as secretary to the managing editor in 1928. Became dramatic critic in 1930.

TELL, P. W.: Pen name, Chris Graham. Motion picture editor and critic, Home News, New York City, N. Y.; b. New York City, March 14, 1904; p. Samuel and Clara Tell; m. Rae Tell, has two children, Addison M. Tell, who eats his spinach, and Laurette Tell, "who doesn't." Gained his present post through hard work, good conduct, "and the fact that all others sent to cover films used to fall asleep." Co-author of a play, "Pressing Business," produced this season at the Republic theatre, New York, and on the road. Author of other plays, none of them produced as yet, however. "First job was office boy in the old Vitagraph Company," and that is believed by film historians to have hastened the downfall of that organization. Very eccentric, because he doesn't drink. Sleeps on his left side, because he carries his money in his left-hand pocket. Never endorsed tooth paste, cigars or face powder, because no one ever asked him to. Thinks the movies have a wonderful future, which is why Laurette Tell, who doesn't, would want to impair that future. Knows everybody in the movie business, but nobody in the movie business knows him. His two youngsters also are clever. They take after their mother.

THOMPSON, DANIEL H.: Motion picture critic, Times, Louisville, Ky.; b. April 5, 1905, Lynville, Ind.; e. Indiana public schools and entered University of Louisville in February, 1924, being graduated with A. B. degree in June, 1927. Obtained a position on the Times as police reporter and remained there for one year. Then was added to the editorial staff as motion picture editor. Later was made radio editor also.

THOMPSON, JOHN H.: Author and editor, managing editor, Torrington Register, Torrington, Conn.; b. Brooklyn, N. Y., June 6, 1890; p. John H. and Mary E. Thompson; e. commercial high school, Brooklyn, N. Y.; m. Christina L. Danvers, has two children, John H. Thompson, Jr., and Priscilla D. Thompson. Has been on the staff of the Register since 1909. Author of numerous short stories and poems in The Argois, Detective, Felt Weekly, Scotland Yard, and other magazines. Several stories have been dramatized as screen shorts.

TOPPING, FREDERICK J.: Motion picture editor, Evansville Courier and Journal, Evansville, Ind.; b. Lafayette, Ind., October 18, 1904; p. Alanson and Ina Bartlett Topping; e. high school and two years at Purdue University; m. Elizabeth Sharp Topping. "Reformed sports editor. Two years sports writer on Lafayette Journal and Courier; one year sports writer and editor of the same paper; one year reporter, Seymour (Ind.) Tribune; one year reporter, Evansville Courier, which position he now holds. Edits Sunday motion picture and amusements page in addition.

TREHOR, HAYNES: News editor, dramatic reviews, Flushing North Shore Daily Journal, Flushing, N. Y.; b. Mobile, Ala., 1904; e. University of Alabama, Columbia University; m. Mildred Trehor, artist; two children, Tony and Barrie King. Author of short stories, children's plays, director of the children's Little Theatre Association; paleontology. Has had professional stage experience.

TRUEBRIDGE, JOHN K.: Dramatic editor, Morning Oregonian, Portland, Ore.; b. Tacoma, Wash., March 21, 1899; p. John and Jane Truebridge; e. University of Washington—"three years of everything but journalism"; m. Frances Ann Fenwick; has two children, a boy and a girl. Stage career includes villain in high school class play and galloping hussar in "The Fortune Teller" at college. Ten years of newspaper work and "still believes in Santa Claus."

VALPEY, HAROLO OAY: Managing editor and motion picture editor, Daily Evening Item, Lynn, Mass.; b. Lynn, Mass., August 22, 1887; p. Fred B. Valpey; e. high school and travel in Europe; m. Florence M. Towne; has a daughter, Eleanor L. Valpey. Started with the Lynn Item as office boy in about 1897; became reporter, city editor, managing editor, correspondent of the Associated Press, contributor to some syndicates, then editorial writer, dramatic editor, motion picture critic. He has traveled extensively in the United States, Central America, West Indies and Europe, writing special stories.

VOLTZ, WILLIAM H.: Pen name, W. H. V. Dramatist, editor, Gazette-Democrat, Philadelphia, Pa.; b. Cleveland, Ohio, December 21, 1858; p. William H. and Minnie Voltz; e. Cleveland public schools and law department of the University of Michigan; m. Anna A. Wellmur, Fremont, Ohio; has one daughter and two sons, Mismie, Wellmur and Claussen. Was sports editor of the Cleveland Leader from 1880 to 1885, then with the Bradstreet Press until 1893 and dramatic editor of the Gazette-Democrat ever since. Is a member of the House of Pennsylvania Representatives and father of the Open Sunday Bill.

WALKER, PAUL: Pen name, L. U. K. Motion picture editor, Harrisburg Telegraph, Harrisburg, Pa.; b. Bolivar, Pa., November 12, 1898; p. Mr. and Mrs. C. W. Walker; e. Dickinson college, Carlisle college (A. B., 1921); m. Margaret Hammond; one daughter, Patricia. From 1921 to 1931 has done general newspaper work with the Baltimore News and the Harrisburg Telegraph.

WALLISER, MARY LOUISE: Motion picture editor and music critic, Evening News, San Antonio, Texas; b. St. Louis, Mo., January 7, 1910; p. Mr. and Mrs. A. W. Walliser; e. Our Lady of the Lake college of San Antonio, Texas (A. B. degree, 1931); also studied at the University of California in Los Angeles, Cal.; not married. Has interviewed leading screen and stage celebrities. Author and producer of "Are Deans People?" a one act playlet of college life. Author of "Under the Lilacs," a published book of poetry. Author of numerous short stories.

WARREN, GEORGE C.: Drama editor, The Chronicle, San Francisco, Cal.; h. Louisville, Ky.; e. schools of Louisville; is a widower. First in general business,

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including banking, then in general newspaper work in Kansas City, Mo., Chicago, Omaha, San Francisco, also theatre management in Chicago.

WASHBURN, MEL.: Dramatic critic and columnist, New Orleans Item, Morning Tribune, Item-Tribune, New Orleans, La.; b. Edinburgh, Scotland, May 30, 1883; p. John and Ida Washburn; e. high school; four years at Culver Military Academy; m. Wilma Veronica O'Donnell. Spent two years on a cattle ranch in Wyoming and 22 years on newspapers. He was reared on a farm in Indiana, and cubbed on the Logansport (Ind.) Journal, then went to the Kokomo Dispatch, Chicago American, Kansas City Post, Memphis Press and Memphis News-Scimitar, St. Louis Times, Cincinnati Enquirer and to New Orleans in March, 1925. Has worked in New Orleans as assistant city editor, city editor of the Item-News, editor of the Item, dramatic critic and amusement editor of the Item-Tribune, city editor of the Morning Tribune. He is at present dramatic critic of the Item and manager and conductor of a "Spotlight" column in the Tribune.

WATERBURY, RUTH: Service editor of Smart Set magazine. Eight years ago joined the Sunday staff of the New York World, thence to the Daily News and while there her work appeared in such magazines as Liberty, Cosmopolitan and The Bookman. She was offered a position on Photoplay and stayed there three years writing interviews and features as well as turning out a series called "The Real Truth About Breaking into the Movies." Two years ago she joined the Smart Set as service editor.

WATERS, WILLIAM J.: Motion picture editor, Ithaca Journal-News, Ithaca, N. Y.; b. Poughkeepsie, N. Y., June 18, 1905; p. William F. and Mary E. Waters; e. St. Mary's school, Poughkeepsie, Poughkeepsie high school, Cornell University (A. B., 1927); not married. Poughkeepsie Eagle-News and Poughkeepsie high school, Cornell University (A. B., 1927); Ithaca Journal-News since January, 1926. At present

is sports and telegraph editor, as well as photoplay editor. Also associate editor, Cornell Alumni News, Ithaca.

WENNING, MRS. HOWARD: Pen name, Irene Hipp, motion picture editor, Mansfield News, Mansfield, Ohio; b. Mansfield, Ohio, April 3, 1906; p. W. H. Hipp; e. high school; m. H. P. Wenning. Started writing on the Mansfield Journal seven years ago. Is a member of the Ohio Newspaper Woman's association, which annually awards state prizes for various stories. Has been successful in winning prizes for the last three successive years in feature stories, dramatic and despatch criticism and news stories.

WHEELER, OLAN: Journal, Sioux City, Iowa. Handles material on motion pictures for the Sunday theatre page.

WHIPPLE, DOROTHY F.: Motion picture and dramatic editor, Portland Evening News, Portland, Maine; b. 24 years ago in Portland. Her newspaper career began immediately after finishing school two years ago, at the same time that the Evening News came into existence. Began by being errand girl and stenographer, evolving into a feature writer, home page editor, then motion picture and dramatic editor, which position she now holds together with that of literary page editor. By no means a prodigy (23 year old women editors are considered somewhat a rarity), but owes her success to common sense and to Maine salt air.

WHITMARSH, FRANCIS EDWARD: Pen name, Dinny Whitmarsh. Editor and motion picture writer, Burlington Daily News, Burlington, Iowa; b. Dorchester, Mass., May 11, 1900; p. Frank A. and Rose G. Whitmarsh; e. high school graduate; not married. Newspaper reporter, writer and editor for 13 years. His hobby is sports. Most of his dramatic education came from reading. Makes annual trips to New York for operas and new shows. Is also a book reviewer.

WILLIAMS, EVAN, JR.: Dramatic editor, Akron Times-Press, Akron, Ohio; b. New York City, March 3,

1899; p. H. Evan Williams; e. Culver Military Academy, University of Michigan, Columbia University; m. Fredda Slater; has a son, Evan Williams 3d, 6 years old.

WOOD, L. E.: Motion picture editor, Waterloo Evening Courier, Waterloo, Iowa; b. Marion, Iowa, June 9, 1877; e. high school; wife and children dead. Worked on papers in Buffalo, Rochester, Chicago, Kansas City, New Orleans, Fort Worth, San Antonio, City of Mexico, Denver, Des Moines, Cedar Rapids and other points east, west, north and south—all runs, and for 20 years doing theatres.

WYLLIE, FRANCIS E.: Dramatic editor, Herald-Post, Louisville, Ky.; b. Bloomfield, Ind., April 25, 1895; p. Rev. and Mrs. W. H. Wyllie; e. graduate of Northwestern high school, Bloomington, Ind., and studied one year at DePauw University, Indiana University (A. B., 1923), and studied one year at Universite de Grenoble, Grenoble, France; m. Elizabeth Ellen Johnson; one son, David Alan Wyllie, one year old.

YEAMAN, ELIZABETH: Drama editor, Hollywood Daily Citizen, Hollywood, Cal.; b. Trinidad, Col., 1905; p. Mr. and Mrs. Robert T. Yeaman; e. Columbia University (Pulitzer School of Journalism, LL. B.); not married. Features for the Sunday World, New York, and a number of articles syndicated with North American Newspaper Alliance. Also city editor of the Fur Trade Review Weekly, New York, for eight months previous to moving to California. Was graduated from the society desk of the Hollywood Citizen after six months and became drama editor in March, 1930.

ZELLNER, AUGUST: Amusement editor, Tulsa Tribune, Tulsa, Okla.; b. Neosho, Mo., January 28, 1904; p. Louis A. and Nellie M. Zellner; e. two years at the University of Tulsa, one year at Oklahoma A. and M.; not married. Is intensely interested in motion picture production and is pushing Tulsa as the "best show town in the southwest and the amusement mecca of a million people."

MUSIC AND TALENT

AARONSON, IRVING: Master of ceremonies and music conductor; b. New York City, February 7, 1895; h. 5 feet 5½ inches; brown eyes and brown hair; w. 142 pounds; p. Fannie and Jacob Aaronson; e. De Witt Clinton high school; m. Christine Marston, professional. Entertainer and 7 years vaudeville appearance with orchestra. Conducting vaudeville, accompanist to various stars, Nora Bayes, Adele Ritchie, Bessie Clayton. Appeared in shows with Elsie Janis and Irene Bordoni. Made a few shorts for MGM.

ABEL, EARL: Organist; b. Chicago, Ill., May 26, 1899; blue eyes; p. Ada B. Inden and John T. Abel, non-professionals; e. Lane Technical high school and University of Chicago, S. A. T. C.; m. Lillian Lewis, non-professional; hy. golf and motoring. Solo organist at California theatre, Los Angeles; Tirol, San Francisco; Majestic, Tulsa, Okla.; Auditorium, Berwyn, Ill.; Belmont, Chicago; Congress, Chicago; Texas, San Antonio, Texas; Paramount, Brooklyn; Paramount, Los Angeles; Texas, San Antonio, Texas.

AOAMS, DOROTHEE: r. n. Dorothee Adsit; b. Appleton, Wisconsin, November 22, 1908; h. 5 feet 4 inches; blond hair and brown eyes; w. 138 pounds; p. Laura Lehman and Dr. A. E. Adsit, non-professionals; e. Appleton high school and Lawrence University of Appleton, Wisconsin; hy. singing, drawing and riding. Stage experience with Wright Dancers, Keith, dramatic stock, Rendezvous with Clayton, Jackson and Durante, also Radio Station WABC with Paul Ash and Publix Paramount, of New York City. Screen experience at Universal and Christie in Hollywood and Radio Pictures, New York.

AORIAN, LOUIS: Music conductor; r. n. Leonidas Methenitis; b. Athens, Greece, May 23, 1901; h. 5 feet 7 inches; black hair and brown eyes; w. 138 pounds; e. Kathrene and Anton Methenitis, non-professionals; p. West Division high school, Milwaukee, Wis.; hy. all kinds of sports. Musical director for Balaban & Katz for several years and was assistant concert master to Nathaniel Finston at the opening of the Tirol theatre. One year later at the opening of the Chicago theatre he held the same position. At the opening of the Uptown theatre four years later he was first associate conductor to Finston. Later became musical director of his own orchestra, alternating at all Balaban & Katz de luxe theatres.

AGNEW, CHARLIE: Master of ceremonies, r. n. Charles L. Agne; b. Newark, New Jersey, June 22, 1901; h. 5 feet 8 inches; light brown hair and eyes; w. 147 pounds; p. Augusta and Charles, professionals; e. South Side high school, and private musical tutors; m. Gertrude Bann, professional; hy. golf. Has played in vaudeville for years. Played with Vincent Lopez in his orchestra and can play five instruments. Came to Chicago with Dell Lampe and orchestra to play at the Trianon ballroom and remained there five years during which time alternated with Lampe at the Trianon and Aragon. Left with Lampe to appear at the Capitol and Aragon theatres in the presentation field. When Lampe became sick Agnew acted as master of ceremonies and remained in that position until he became associated with Publix. Acting master of ceremonies at the Paramount theatre in Des Moines, Iowa.

ARMSTRONG, BERNIE: Solo organist, r. n. Bernard Armstrong; b. Weston, West Virginia, July 28, 1907; 5 feet 4 inches; black hair and brown eyes; w. 130 pounds; p. Mollie and Willie Armstrong, non-professionals; e. Weston high school, W. Virginia Wesleyan; hy. radio building and chemistry. Stage experience of eight years, produced local stage shows and amateur theatricals. No screen experience. Solo organist at the Stanley theatre in Pittsburgh.

ASH, PAUL: Master of ceremonies; r. n. Paul Robert Aschenbrenner; b. Saxony, Germany, February 11, 1881; h. 5 feet 11 inches; auburn hair and blue eyes; w. 170 pounds; p. Emily and Robert Aschenbrenner, mother non-professional, father musician; e. public school; m. Ida Gold, ex-professional; hy. cards (hearts preferred), golf, other outdoor sports. Started as piano player for Johnny Connors in Springfield, Ill., 1909. From 1909 to 1915 orchestra pit piano player at Grand Opera House in St. Louis, Mo., and musical director in Rock and Fulton's "Candy Shop" musical show, then played piano in many cafes in Francisco's Barbary Coast. Latter part of 1915 organized his first orchestra, "Paul Ash and His Rag-O-Maniac" and played at Odeon cafe, San Francisco. Paul Whiteman was first violinist

and Ash piano player. In 1916 got first job as musical director in pit of Sid Grauman's Strand theatre, San Francisco. Then leader of Arcadia ballroom, San Francisco. Served in World War with U. S. Marines. Returned and toured country as musical director in Fanchou & Marco's "Let's Go." Then organized first band show policy at Granada, Oakland, Cal., with nine men including Chester Hasset saxophone, and Wilbur Hall, trombone (both later with Whiteman). Jos. Seimel, drums (later at Paramount theatre, New York). Frank Messers, first trumpet, and Ash at piano. All went to T. & D. theatre, Oakland, and after six weeks were engaged by Jack Partington for Imperial theatre, San Francisco. House too small and stage band moved after two weeks to Granada, San Francisco, where it stayed four years. Then McVickers, Chicago, for one year. Opened Balaban & Katz Oriental, Chicago, and there two years. Next to Paramount, New York, for five months, took to Astoria, Ore., and then Brooklyn Paramount November 24, 1928. Screen experience, news-reels and one short feature. Musical conductor at New York Paramount six months. Now on tour.

AUSTIN, RALPH: Comedian, r. n. same; b. Dayton, Ohio, November 18, 1876; h. 5 feet 6 inches; brown hair and eyes; w. 150 pounds; p. Sue and Thomas Austin, non-professionals; m. Helen McDermott, professional; hy. golf. In 1903 when he was sixteen years of age he appeared in Morrison's "Faust." Then in Austin's "Juggling Act," then as "Railey and Austin," in musical comedy, "Smith and Austin," in vaudeville, "Morton and Austin," in musical comedy, and vaudeville and "Seed and Austin," with Publix units.

BAIRO, RAYMOND: r. n. Raymond Stuart Baird; b. Salt Lake City, Utah, December 30, 1912; h. 5 feet 5½ inches; dark brown hair and brown eyes; w. 123 pounds; p. Margaret Jane Baird and John Carlson, non-professionals; e. private tutor; not married. Has held the title of "Little Sousa" (copyrighted by permission of John Phillips Sousa) since he was five years of age when he conducted the concert band at Saltair, Beach in Salt Lake City, Utah. In an overture, by score. Work has been as guest conductor in presentation theatres, and is at present under contract as musical director for the Aztec theatre, San Antonio, Texas. He has composed several march compositions, one, which he has named "The Boy Scouts of America," is the official march of the Boy Scouts of America. Offering is master of ceremonies and musical director, and is also known as America's youngest saxophone virtuoso, master of ceremonies and musical director, being not yet eighteen years of age.

BARBER, JIMMIE: r. n. James Henry Barber; b. Greenville, N. C., February 27, 1913; h. 5 feet 9 inches; brown hair and eyes; w. 148 pounds; p. Missouri Eller Corbett and the late Marshall Brown Barber, non-professionals; e. Greenville high school; hy. athletics and music. Four years' stage experience and has appeared with the Capitol Quartette, the Four Dictators, in Publix units and in musical comedy.

BAYES, AL: r. n. Floyd A. Workman; b. Akron, Ohio; h. 6 feet 1 inch; brown hair and blue eyes; w. 170 pounds; not married; hy. golf and hearts. Stage experience in comics and with "The Spider," specialties, also with four Publix Units and for Keith vaudeville for six years, in comedy; name of act, Bayes and Speck.

BAYES AND SPECK (name of act): See BAYES, AL; SPECK, HARVEY CARL.

BEMIS, CHARLOTTE: Dancer, b. Chicago, Ill., June 23, 1911; h. 5 feet 2 inches; blond hair and gray eyes; w. 92 pounds; p. Helene Secord and Ernest Albert Bemis, non-professionals; e. by private tutor; not married; hy. swimming, driving and golf. Stage experience from Jan. 1926 to Oct. 1929 in picture houses, Publix, Fox and Loew, and from Oct. 1928 to Sept. 1929 in Radio-Keith-Orpheum theatres with Benny Davis and his Broadway Stars. Featured in a Publix Unit.

BERNIE, HARRY: Dancer, b. Jersey City, N. J., September 26, 1908; h. 5 feet 5½ inches, black hair and brown eyes; w. 130 pounds; e. Dickinson high school. Three years stage experience with Keith-Albee and 2 years with Publix. Also appeared in "Over the Top" for Publix. Is now working with his two brothers, Mannie and Teddie Bernie, in a novelty tap dancing act entitled "Three Bernie Brothers."

BERGEN, EOGAR: b. Chicago, Illinois, February 16, 1903; h. 5 feet 8 inches; blond hair and blue eyes; w. 135 pounds; p. Mrs. Nellie Bergen, non-professional; e. Lake View high school, Northwestern University, Chicago and Evanston, Illinois, respectively; not married; hy. motion picture photography and flying. Stage experience with Fanchou & Marco and Marks Brothers. Screen experience Vitaphone short, comedy writing at Tee-Art. Presentation offering ventriloquist, pantomime comedy and writer of sketches.

BERRY, RAMON: Organist; r. n. Charles Raymond Berry; b. Sioux Falls, S. D., January 9, 1906; h. 5 feet 7 inches; brown hair and eyes; w. 125 pounds; p. Jessie A. and Charles L. Berry, non-professionals; e. Sioux Falls high school, Beggs piano study at 5 under Claude Goniere in Sioux Falls; first recital at 10; began pipe organ study at 13; organist, First Presbyterian church, Sioux Falls, 1919-24; also organist at Sioux Falls theatres; concert organ study in St. Paul, Minn., under Prof. G. H. Fairclough, summers of 1922 and 1923; organist, Merriam Park Presbyterian church, St. Paul, 1923; Princess theatre, St. Paul, 1923; theatre organ study in Chicago under Claude B. Ball, 1925; solo organist, Irving theatre, Chicago, 1925-26; opened Fargo theatre, Fargo, N. D., for A. & M. 15, 1926, as solo organist; solo organist at Alamo theatre, Chicago, 1926-28; president, Chicago Society of Theatre Organists, 1929; guest organist for Lynch circuit, Chicago, and has appeared in concert in Sioux Falls, Fargo, St. Paul and Chicago; also instructor at Ball Theatre Organ School, Chicago.

BETTS, DICK: b. Batavia, N. Y., 1905; h. 6 feet; black hair and blue eyes; w. 160 pounds; e. Batavia high school; hy. motor boats, organ, pool, ping-pong. Organist in the following theatres for the past 10 years: Century, Buffalo, N. Y.; Strand, Niagara Falls, N. Y.; Granada, Buffalo, N. Y.; Riverside, Buffalo, N. Y.; Loew's, Rochester, N. Y.; State, State, Schenectady, N. Y.; Warner Brothers Roger Sherman, New Haven, Conn.; Publix, Stamford, Conn.

BIDDLE, JR., EARLE VERNON: Dancer, h. Nashville, Tenn., June 27, 1904; h. 5 feet 1 inch; black hair and hazel eyes; w. 171 pounds; p. Viola and Earle Vernon Biddle, non-professionals; m. John Marshall high school, Richmond, Virginia, and Washington and Lee University; hy. all athletics and aerobic dancing. Stage experience as Caperton and Biddle adagio dancers with Stanley presentations, with Ned Wayburn's "Gambols" 1928-1929, then with Publix, Loew and Fox circuits.

BILLINGS, ROBERT: Organist; b. Macon, Mo., April 5, 1900; h. 5 feet 7 inches; black hair and brown eyes; w. 140 pounds; e. West Division high school, Milwaukee, Wis.; m. non-professional; hy. golf, all other sports. Was recording organist for Q. R. S. Music Roll company for one year, and six years with U. S. Music Roll company. Recorded handplayed rolls, classical to fox trots, put in novelties and expression. Entire family musicians. Father an inventor of improvement on musical instruments. Also studied voice extensively.

BLACK, BEN: Master of ceremonies; b. England, 1890; h. 5 feet 8 inches; black hair and blue eyes; w. 178 pounds; p. Leah and Simon Black, non-professionals; not married. Stage career started in 1900 in musical comedy, vaudeville, and master of ceremonies at San Francisco theatre, the master of ceremonies for Publix, opened hand policy in the east at Paramount, New York, and then with Loew's as master of ceremonies at Loew's, Jersey City. Now with Paramount-Publix Corp. He has also written many song hits, best of which is "Moonlight and Roses." No screen experience.

BLAIR, CECILIE: Dancer; h. Chicago, Ill., April 28, 1912; h. 5 feet 1 inch; dark brown hair and hazel-brown eyes; w. 109 pounds; p. Sara and Irving Blair, non-professionals; e. Marshall high school, Chicago; hy. swimming, likes to play novelty instruments and singing. Stage experience started in 1924 with Phillip Herschoff in "Stepping High," "Stepping Co-Eds.," "Dance O'Mania," with Keith-Orpheum Circuit, then with Harold Leonard in "Hsrod Leonard and Company" in vaudeville, with Sophie Tucker at the Oriental theatre, Chicago, and with Publix and Balaban and Katz circuits in Units for five years. Still featured in Publix and Loew's.

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BLANCHE, ROSE: Adagio dancer, team name "Blanche and Elliott"; b. Menfro, Missouri, July 17, 1910; h. 5 feet 3 inches; brown hair and eyes; w. 100 pounds; p. Ellen and Gus Blanc, non-professionals; e. Menfro, Missouri; m. Webster F. Elliott, professional; hy. sewing and designing. Stage experience started as the adagio team of "Blanche and Elliott" in Ned Wrayburn's productions for two seasons, namely 1927 and 1928. Has been working all the metropolitan theatres and cafes for the past three seasons in New York City, also Public and Loew Units.

BLUM, AL AND GUSSIE: b. New York City; p. Iose and Joseph Blum; e. Lux high school, San Francisco, Cal.; v. golf, sewing and bridge. Stage experience with Sid Grauman's Egyptian theatre, Hollywood, Cal., and last five years with Public. Screen experience with Hoot Gibson in the following productions: "The Phantom Butler" and with Conrad Nagel in "A Fool's Paradise."

BRACKS, THE FIVE: Acrobats, r. n. William Sahwainlein, Gus Spiebigler, Paul Weberzisky, Fritz Rabenschneider, George Thiele. Owners of the act, William Brack and Spiebigler. Stage experience of twenty years as acrobats in Europe and United States.

BRITE, JOE: Organist; r. n. Joseph L. Brite; b. Canton, Missouri, July 9, 1903; h. 6 feet; light brown hair and blue eyes; w. 145 pounds; p. Jennie and Sterling Brite, non-professionals; e. Laramie, Wyoming, high school, University of Wyoming; m. Cordelia Metcalf, non-professional; hy. motoring, golfing and swimming. No stage or screen experience. Presentation offering organist. Five years experience as pianist in theatre orchestras in middle west. Played several months in various Chicago theatres. Appeared with Milton Charles in special organ recital. Balaaban and Katz Tivoli, Chicago, during summer of 1925. Opened organs at Greeley, Colo., Boulder, Colo., and Alamosa, Colo. Organist at Elks theatre, Rapid City, during 1927, and 1928 during President Coolidge's vacation in Black Hills. Present organist at Homestead Opera House, Lead, S. D., which is operated by Homestead Mining company, operators of world's largest gold mine at Lead.

BONDER, LOU: Organist; r. n. Louis Bonder; b. New York City, December 4, 1887; h. 5 feet 9 inches; brown eyes and black hair; w. 148 pounds; p. Pearl and Jack Bonder; e. Boys high school, Brooklyn, N. Y., University of Wisconsin; m. Helen, non-professional; hy. music. Organist at Sheffield Theatre, Brooklyn, N. Y., 1914; Stone theatre, Brooklyn, N. Y., 10 years; Ambassador, Brooklyn, N. Y., one year; Congress theatre, Brooklyn, one year; is now at Park Plaza theatre, New York, where he has been featured organist for five years.

BROWN ALBERT F.: Organist; b. New York City, 1895; h. 5 feet 8 inches; brown hair and eyes; w. 140 pounds; hy. golf. Creator at organ scrim presentations and writer of the scripts for scrim playlets. Organist for ten years and soloist for seven years. Concert organist for Mooseheart from 1922-1924. Opened Granada theatre for Marks Brothers in Chicago, 1926 and opened Marbro theatre for them in 1927.

BROWN, BARTLETT K.: Dancer; b. St. Joseph, Mo., April 5, 1905; h. 5 feet 6 1/2 inches; blond hair and blue eyes; w. 125 pounds; p. Ivy Lee and Newton Wheeler Brown, non-professionals; e. Manual Arts high school, Los Angeles, Cal.; hy. golf, art, swimming and dancing. Jan. 1926 to Oct. 1928, picture houses, Public, Fox and Loew, and from Oct. 1928 to Sept. 1929 in vaudeville with Benny Davis and his Broadway Stars.

CANNEFAX, CHARLES: Singer; b. Springfield, Mo., April 18, 1901; h. 6 feet 2 inches; brown hair and blue-gray eyes; w. 135 pounds; brother of the late Robert L. Cannefax, three cushion billiard champion of the world, non-professional; e. Damaraeh School of Music, New York City and has had stage training; not married; hy. golf, handball, baseball and all other forms of athletics and music. Stage experience singing juvenile lead and light comedy straight in stock, burlesque, "Artists and Models" and with Radio-Keith-Orpheum from 1926-29 and recently with the Public circuit. Title of act, "Deagon and Cannefax."

CANNON, STAN: Organist; b. Alexandria, Minn., March 18, 1906; h. 5 feet 7 inches; gray eyes and brown hair; w. 140 pounds; p. Olive Van Loon and Hugh B. Cannon; e. Ballard high school, Seattle, and University of Washington; hy. piano, swimming. Experience with Jensen & Von Herberg Seattle, Universal Theatrical Enterprises, Seattle, Public, Fox and RKO, since 1924.

CAPERON and BIDDLE: name of act. See Caperton, Harriette Alexander; Biddle, Jr., Earle Vernon.

CAPERON, HARRIETTE ALEXANDER: Dancer; b. Richmond, Va., Dec. 21, 1909; h. 5 feet 4 inches; p. Helena Lepoy and Clifford Randolph Caperton, non-professionals; e. St. Catherine's School; hy. golf, reading, horseback riding and dancing. Stage experience as Caperton and Biddle, adagio dancers, with Stanley presentations, Ned Wrayburn's "Gambols" 1928-1929, also with Public, Loew and Fox circuits.

CAPPS, KENDALL: b. St. Louis, Missouri, October 3, 1903; h. 5 feet 7 inches; black hair and blue eyes; w. 144 pounds; p. Pearl and Edward W. Capps, professionals; e. Central high school, St. Louis; m. Genevieve Daugherty, non-professional; hy. collecting and reading road books, writing plays and stories, dancing and music. Stage experience started in 1911 when he traveled in vaudeville with his mother, father, brothers and sisters in an act known as "The Capps Family" of ten. In 1921 he left the family and organized his own hand act in vaudeville, and in 1922 organized an act known as "Capps & Savay" and played Orpheum and Loew Circuits. 1923-1924 he was featured dancer and musician with Joyce Baeb's entertainers on Keith and Orpheum circuits. Winter of 1925 he joined the Greenwich Village Follies which ran on Broadway, New York during the season of 1925 and 1926, then went on the road with Greenwich Village Follies season 1926 and 1927. Was featured in two Public presentation units for 20 weeks each, then joined Shuberts' "Headlin' South", productions starring "Mintie" and "Heath" as featured dancer, then replaced juvenile lead after two weeks. 1928-1929 played juvenile part in Shuberts production "Boom Boom" in New York and on the road. Winter of 1929 he was featured in Loew's presentation unit 1930 featured in Public presentation unit for 20 weeks.

CARBONARA, GERALD: b. New York, N. Y., Dec. 8, 1886; h. 5 feet 5 inches; brown hair and eyes; w. 142 pounds; e. Royal Conservatory of Music, Naples, Italy. Stage experience as musical conductor. Now with Paramount Public Corporation.

CAUSTON, CLARENCE: St. John, N. B., Canada, March 23, 1900; h. 5 feet 8 1/2 inches; brown hair and eyes; w. 150 pounds; p. Ettie and Robert Oscar Causton, non-professionals; e. St. John High, and New England Conservatory, Boston, and Canada Academy of Music, Toronto; m. Laura Dyson, non-professional; hy. putting a show over and psychology. Presentation and stage experience as musical director of vaudeville and pictures.

CHAMBERLIN and HIMES: (name of act): See Chamberlin, Peggy; Himes, Ross A.

CHAMBERLIN, PEGGY: b. San Francisco, Cal., November 3, 1905; h. 5 feet 3 inches; curly brown hair and blue eyes; w. 110 pounds; p. Jenny Nelson and William Chamberlin, professionals; e. Classical high school, Stage experience appearing as comedienne in Tail's Cafe, San Francisco, 1922; Marquard's Cafe, San Francisco, 1923-1924; and West Coast theatres 1924-1927. Also appeared in picture houses in Chicago and New York and about six months later joined Ziegfeld's Follies as featured comedy dancer from 1927-1928; thence to Europe and appeared in London's Kit Kat Club and in Paris Cafe des Ambassadeurs. With Itadio-Keith-Orpheum vaudeville, the title of the act being Chamberlin & Himes.

CHANG, ANNA: Singer; b. in San Francisco; w. 100 pounds; p. Margaret and Fred S. Chang, non-professionals; e. San Francisco high school; hy. reading, movies, singing and dancing. Stage experience in presentation with Fanchon and Marco. Then with Paul Ash in her home town. Now in her fourth consecutive year with Public. Screen experience in one Paramount Vitaphone short.

CIMLER, WILLIAM: Organist; b. Seacucus, N. J., May 29, 1908; h. 5 feet 10 inches; hazel eyes and brown hair; w. 155 pounds; p. Mary and Jacolin Cimler; e. Dickinson, Jersey City, N. J., musical training at Velazco Organ Studios, N. Y.; hy. playing piano. Organist at Strand, Jersey City; Monticello, Jersey City; Cameo, Jersey City; Summit, Union City.

CLARK, MERLE E.: Organist; b. South Haven, Mich., April 15, 1897; h. 5 feet 6 1/2 inches; black hair and blue eyes; w. 135 pounds; p. Grace W. and Wm. E. Clark, non-professionals; e. Schoolcraft, Michigan, Malek Conservatory of Music, Grand Rapids, Michigan; m. Marion K. Rott, non-professional; hy. all sports. Stage experience from 1918 to 1920 trouped with different small time musical acts, playing piano and singing and in 1919 had his own band—Merle Clark's Wolverines. Jobbed for Husk O'Hare and others. Presentation offering organist. Five years with John H. Kunsky, Detroit, Michigan, assistant at State and Michigan. Doubled stage piano at State under Herb Straube, Fred Stritt, Iuss Morgan. Solo organist at Grand Riviera, Detroit. Also master of ceremonies there. Treated at Toledo Paramount (Public), solo organist since May 15, 1929.

COHEN, SAMMY: Screen player; b. Minneapolis, Minn., December 8, 1902; h. 5 feet 8 inches; brown eyes; w. 145 pounds; p. Anna and M. Cohen; e. Loew's High school; hy. all athletics. He had seven years stage experience and three years on screen. In (1929) "Homesick," "Plastered in Paris," Fox. Featured in Public and R.K.O.

CONLIN, RAY: Ventriloquist; r. n. Wm. B. O'Connor; b. Chicago, Ill., Dec. 5, 1891; h. 5 feet 8 1/2 inches; brown hair and eyes; w. 150 pounds; p. Mary Bowler and William O'Connor, non-professional; e. McKinley high school, Chicago; m. Corinne Thylor, professional. Stage experience of 1 years with Orpheum and Keith and one year with Shubert.

COOK, RUSSELL: Master of ceremonies; r. n. Russell R. Cook; b. Cascade, Mich., Aug. 18, 1906; h. 5 feet 6 inches; brown hair and blue eyes; w. 150 pounds; p. Alice Jane and Ray Gilbert, non-professionals; e. Smith high school, Grand Rapids, Mich., and University of Michigan; not married; hy. golf, horseback riding, and all outdoor sports, smoking pipes and studying, music and compositions. Presentation work, one year at the Alamo Cafe, seven months at the Davis Hotel, forty-two weeks at Stratford theatre, and now alternating between Capitol and Aralon indefinitely. Billed as "Cookie and His Ginger Snaps." Plays Instruments.

COWAN, LYNN: Master of ceremonies; b. Iowa Falls, Iowa, June 8, 1894; h. 5 feet 6 1/2 inches; brown hair and eyes; w. 140 pounds; p. Margaret May and John David Cowan, non-professionals; e. Iowa Falls public high school, Iowa State University, and University of Wisconsin; m. Estelle Davis, professional; hy. golf, collector of rare birds, song writing. Stage experience on the B. F. Keith and Orpheum circuits in the act of Bally and Cowan, also one season with Blossom Seely. Made two complete tours of the world appearing in practically every English speaking country where they presented their act. The following three years in motion pictures he wrote and produced Will Morrissy's Bevue and Monkey Business for Olsen and Johnson on the Pacific Coast and then went under contract to Fanchon and Marco as master of ceremonies in their motion picture hold. Was Fox featured in the following theatres: Egyptian theatre, Hollywood, Calif., 39 weeks, Boulevard theatre, Los Angeles, 49 weeks, Raymond theatre, Pasadena, Calif., 18 weeks, T & D theatre, Oakland, Calif., 18 weeks, Warfield theatre, San Francisco, Calif., 16 weeks, Fox, St. Louis, 14 weeks. After vaudeville tour around the world was played under contract at the Vm Fox and Loew theatres where he made 25 Vm Bibber Comedies playing opposite Earle Foxe—played the reporter in "Fighting Hearts" with George O'Brien, in "Compromise" with Irene Rich and Clive Brook, "Irene" with Colleen Moore, and made 12 Vitaphones for Warner Brothers, short subjects with his orchestra for James Cruze. Known by the following titles: "Dr. Jazz, Prince of Pep," "Hollywood Joy Boy," and also known as the singing master of ceremonies offering songs at the piano playing own accompaniment and songs with the band. Is the composer of the following song titles: "Kisses," "Secrets," "Dixie Highway," "Cross Boats," "I Can't See the Good in Good-Bye," "Dream House," "Billie," "When You Are Mine," "Love Will Smile on You," "Blue Hours," "I'm With You," "Way of Love," "The New Step," "Then I'll Know Why" and "Where the Daffodils Grow." Also wrote the score and special songs for James Cruze production "The Great Gatsby," and score for Harold Lloyd's "Welcome

Dancer" and United Artists' "Alibi," in Vitaphone No. 2245, No. 2258, "The Community Singer," No. 2347, No. 2680.

COWDREY, BILL: Organist; r. n. William J. Cowdrey; b. Cleveland, Ohio, March 18, 1896; h. 5 feet 10 inches; brown hair and blue eyes; w. 130 pounds; p. Mary Jackson and John Cowdrey, non-professionals; e. Central high school, Cleveland, Ohio; m. Anna K. Weislogel of Chillicothe, Ohio, non-professional; hy. philately, train and locomotive pictures. Was organist at Sherman theatre, Chillicothe, from July, 1923 to June, 1928; Smoot theatre, Parkersburg, West Va., June, 1928, to January, 1929. Student at Emil Velazco's Theatre Organ School in New York City.

COWHAM, BERNIE: Organist; b. Oshkosh, Wisconsin; h. 5 feet 10 inches; blond hair and gray eyes; w. 160 pounds; e. in Oshkosh, Wisconsin. Stage experience started when he trouped with Winniger Brothers Rep show at the age of fifteen, then several seasons of stock and vaudeville. He demonstrated for the Barton Organ Company for seven years, then located in Milwaukee and opened five theatres there for the Saxe Amusement Enterprises. He went to Flushing, New York, in 1928 and opened the Keith-Albee Theatre.

CRAFTS, CHARLIE: Master of ceremonies; b. Roxbury, Mass., October 6, 1899; h. 5 feet 9 inches; dark hair and blue eyes; w. 159 pounds; p. Sarah and Robert Crafts, non-professionals; e. Roxbury high school, Harvard college and has had stage training; not married; hy. golf, motoring, foosball and lights. Stage experience during 1923-26 in vaudeville with an act Crafts and Haley as the juvenile lead; in Century Roof, New York City "Bound the Town" company, Cameo recording artists and from 1927-28 as master of ceremonies in Philadelphia, known as Charlie Crafts Blue Heaven, Walton Hotel, at Cafe Madrid. For the past two seasons he has been master of ceremonies for National and been alternating between the Aralon and Capitol theatres of Chicago.

CRAWFORD, JESSE: h. Woodland, Cal., 1895; e. public schools, Portland, Ore.; m. Helen Anderson, professional. One year in orchestra, then musical career as trumpet player in orchestra band, then became pianist in "rep" shows, began as theatre organist in Spokane, Wash., about 16 years ago; and since then has appeared in Public theatres in Seattle, Los Angeles, San Francisco, Chicago, and Paramount theatre, New York City.

CUSTER, CATHERINE CECILE: Organist; b. Frances, Washington, Dec. 24, 1911; h. 5 feet; brown hair and blue eyes; w. 95 pounds; p. Elinor Georgia and Othmar Custer, non-professionals; e. Sacred Heart Convent; not married; hy. golf, football and baseball and music including symphony concerts. She has been playing as an organist since the age of 13 years. Actual organ work consists of five years and concert work three years. She was featured at the Portland Pantages for two years and for six months at the Radio-Keith-Orpheum, also at Fox's Hollywood theatre.

DE MARS, ANITA M.: Organist; b. Chicago, Ill., October 16, 1897; h. 5 feet 6 1/2 inches; brown hair and hazel eyes; w. 156 pounds; p. Tres Strauch and Charlie Mars, non-professionals; e. High school and the Columbia School of Music; not married; hy. tennis, motoring, books and animals. Member of Mu Phi Epsilon Honorary Musical Sorority, Roman Club, Faculty Bush Conservatory, Van Dusen Organ Club and the N. A. O. Experience as follows: from 1925-26 secretary of the Chicago Society of Theatre Organists; 1927-28 president of same and in 1929 secretary. The last four years has been head organist of the Capitol theatre.

DE WEES, PAUL: Dancer; r. u. Paul De Wees, Jr.; b. Pocomoke City, Md., April 19, 1910; h. 5 feet 3 1/2 inches; blond hair and blue eyes; w. 116 pounds; p. Charlie and Paul De Wees, non-professionals; e. Overbrook high school, Philadelphia, Pa.; not married; hy. golf, riding, tennis and music. Started stage career in act on Keith-Orpheum Circuit with P. De Wees Band, with Gus Edwards in 1925, vaudeville in 1926 and 1927 with Public Unit in act entitled "Non-Stop to Mars," and in 1928 "Jazz Grab-Baz," and in "Night in Spain" and "Night in Venice" in 1929, also with Public Unit-Radio Romance in 1929.

DE WYN, RICHARD: r. n. Edwin D. Bush; b. Greenfield, O., December 23, 1898; h. 5 feet 10 inches; light brown hair and blue eyes; w. 158 pounds; p. May C. and W. D. Bush, non-professionals; e. Woodward high school, Cincinnati, O., and the Ohio State university; m. professional; hy. anything pertaining to outdoors. Five years stage experience with Keith, Radio-Keith-Orpheum and Public Circuits a standard act for years. Seven experience in the technical end until he was blinded by snow while on location in Truckee, Nev. Was cameraman at that time taking feature pictures with Selig Polyscope Company, and also for Lasky, Universal and other small companies. Cameraman at the time William Taylor was murdered in Hollywood. A resident of California for the past eighteen years.

DANIELS, HAROLD: Organist; r. n. Harold Francis Daniels; b. Henry, Ill., March 9, 1902; h. 5 feet 9 1/2 inches; hair and eyes brown; w. 156 pounds; p. Mary C. and George H. Daniels, non-professionals; e. Henry Township high school and University of Illinois; m. E. Lillian Curask, non-professional, June 5, 1929; hy. Baby Dorothy, 14 months old, golf and community organ solos. Featured organist in motion picture theatres for several years.

DAVIDSON, CECIL: r. n. Cecil Irvin Davidson; h. Chicago, Ill., October 27, 1904; h. 5 feet 7 1/2 inches; black hair and brown eyes; w. 145 pounds; p. Rose and Maurice Davidson, non-professionals; e. Harrison high school, Chicago, Ill.; hy. raising chow dogs. Stage experience as conductor of orchestra since the age of 15. Was considered the youngest leader in America. Started leading orchestra for Ascher Brothers in Chicago at the West Englewood theatre and after a successful engagement of one year left there to go to Shaefer Brothers' Crystal theatre with an orchestra of 16 men. At that time hand was considered one of the finest in Chicago and after four consecutive years of success left there to open the Belpark theatre for Balaaban and Katz. Was then sent to the North Center theatre where he was master of ceremonies for the stage shows and conducting pit orchestra. With United Theatres Corporation as master of ceremonies at their Symphony theatre.

DAVISON, WALTER J.: b. Philadelphia, Pa.; h. 5 feet 6 inches; brown hair and gray eyes; w. 156 pounds; e. Michigan Military Academy Pennsylvania college. Director and conductor of Walnut Street

theatre, Philadelphia; director of Keith 81st and Palace of New York; director, Balaban and Katz Uptown theatre.

DAVIS, CHARLIE: Master of ceremonies at Indiana theatre, Indianapolis, Ind. Was graduated from Notre Dame University in 1921. First theatre work at Ohio theatre where he produced his own miniature stage revues and acted as master of ceremonies. Went to Indiana theatre in June, 1927, where he has been master of ceremonies for the last three and one-half years, excepting five weeks engagement at the Paramount theatre in New York. Then back to Indianapolis for 2 months. M. C. at Brooklyn Paramount for 6 months and featured M. C. with my own hand at New York Paramount.

DAWSON, LILLIAN: "Crooning" singer; b. Wimping, Man., November 21, 1910; h. 5 feet 2 1/2 inches; blond hair and gray-blue eyes; w. 106 pounds; e. Shreveport high school, Shreveport, La.; by. reading and sewing. Started career in local theatre and after first appearance received contract for 40 weeks bookings, then played vaudeville for one year as single act, following this with a Puhlix presentation unit for the entire circuit; was then featured with the Pitz Brothers Revue in vaudeville; then the Eline All-Girl show also in vaudeville; completed an RKO vaudeville tour in her own single act and also Loew's vaudeville; then starting a Puhlix presentation unit for tour of entire circuit.

DEAGON and CANNEFAX (name of act): See Deagon, Gracie; Cannefax, Charles.

DEAGON, GRACIE: b. Lockport, N. Y., January 6, 1900; h. 5 feet 1 inch; dark brown hair and blue eyes; w. 115 pounds; p. Kathryn and Edwin H. Deagon, professionals; e. Whitteberg college, Springfield, O., and was brought up on the stage; m. professional; by. golf, swimming and music, costuming and designing. Has appeared in musical comedy and with Keith-Orpheum circuit for the last eleven years. Title of act, "Deagon and Cannefax."

DIETRICH, ROY: Master of ceremonies; r. n. Roy Dietrich; b. on farm near Sandwich, Ill., August 22, 1901; h. 5 feet 11 inches; brown hair and hazel eyes; w. 174 pounds; p. Phoebe and Lewis Dietrich, non-professionals; e. Sandwich high school; m. Jennie Griff, professional; by. horseback riding and trips through the big woods. Became choir master at Baptist church at Hammond. Sang Nanki Po in Catholic church production of "Mikado," rehearsed by Prof. Charles Sindlinger, Chicago voice teacher, and staged by George Herbert. Joined Olympic Opera Company and sang tenor roles of about 20 light operas for two seasons. Then went into vaudeville and teamed with a comedian doing the straight man. First partner was Fred Warren, blackface comedian, and then Herbert Ashley. Nine years ago came to Chicago and sang for Balaban & Katz for three and one-half years, appearing in rotation, starting at Chicago theatre, the Tivoli and the Riviera. Also played the Kunsky theatre in Detroit for long runs and F. R. theatres in St. Paul, and Minneapolis and the Capitol, Cooney Brothers' National Playhouses, for 50 weeks. Opened at Avalon in Chicago January 2, 1928, as master of ceremonies and conductor.

DEVINE, JOHNNY: r. n. John B. Devine; h. New York City, October 28, 1897; h. 5 feet 4 inches; light hair and blue eyes; w. 125 pounds; e. Xavier high school, New York City, and Fordham university, New York; m. Lucyle Fisher, non-professional; by. cigars and music. Played piano in vaudeville and also for dance work about 11 years ago, before studying organ. Has played theatre organs in New York, St. Paul, Minneapolis and for six years was located in Chicago. Now in New York City.

DICTATORS, THE FOUR (name of act): See Barber, Jimmie; Latour, Hinsdale; Magell, William (Bill); Scott, Leonard.

DDY, SAM: b. New York City, February 15, 1885; h. 5 feet 8 inches; black hair and brown eyes; w. 179 pounds; p. Jacob and Sarah Dody, non-professionals; e. public school and New York University; m. Evelyn Hughes; by. prize fights, baseball and golf. Stage career with Keith vaudeville, burlesque, musical comedy. Ted Lewis Frolic, and George Seldies called him and partner the "Kings of Vanity Fair," also in "Coo Koo Comedy." Title of act "Lewis and Dody."

DDN (of Ron and Don): Organist; r. n. Donovan F. Moore; h. Yakima, Wash., January 22, 1907; h. 6 feet; blue eyes and brown hair; w. 170 pounds; p. Ames Donovan and Fred T. Moore, non-professionals; e. Marquette high school, University of Washington; by. horses, amateur motion pictures, automobiles. Opened Seattle theatre for Paramount, March 1, 1928. Paramount in Portland, February 6, 1930. Paramount theatre, San Francisco, May 10, 1930. Opened for Fox, Washington, D. C., July 18, 1930; Brooklyn, August 18, 1930; Washington, October 6, 1930. Opened in Philadelphia, March 20, 1930.

DOUGHERTY, EGAN M.: Organist; b. San Antonio, Tex., November 15, 1898; h. 5 feet 10 inches; brown hair and eyes; w. 155 pounds; p. non-professionals; e. Main Avenue high school and S. A. College of Music. Stage experience of seven years, solo and concert organist. Featured at Loew's Valencia, Jamaica, N. Y., Loew's Paradise, Bronx, N. Y. C., and now at Loew's new Triboro, Astoria, Long Island.

DOFFIN, MATT (of Matt Duffin and Jessie Draper); Dancer; h. Juarez, Mexico, February 18, 1905; h. 5 feet 11 1/2 inches; light hair and blue eyes; w. 168 pounds; p. Amelia Carling and James G. Duffin, non-professionals; e. East H. Salt Lake City, Utah, and University of Utah; by. books on art and the theatre. Stage experience consists of the following: two years in Wilkes Stock Company, Salt Lake City, Utah, one year director and stage manager for Christensen Ballet, stage manager and director for one and a half years at high school and two and a half years dancing for Fanchon and Marco, also one year with Puhlix. In John Murray Anderson's Almanac in New York City. Screen experience in part of song and dance man in "Twelve Miles Out," and assistant director of dancing in "Trail of '88." Now featured as "Duffin & Draper" in the Follies Berzere, Paris.

DUNCAN, FRANCIS K.: b. Chicago, Ill., May 10, 1907; h. 5 feet 0 inches; black hair and brown eyes; w. 125 pounds; p. Mary and William Duncan, non-professionals; by. baseball, football, golf and aviation. Stage experience for five years as a special act in picture houses. Offering piano act, harmony singing and comedy. Title of act, "Tracy and Duncan."

DUNN, JIMMIE W.: Presentation acts; h. Chicago March 27, 1896; h. 5 feet 10 1/2 inches; black hair and blue eyes; w. 175 pounds; p. Eva A. Thurman and

James H. Dunn, professionals; e. St. Malachy's; Bryant and Stratton; stage training in dramatics, musical comedy, burlesque, vaudeville, circus, presentations; m. Dorothy Murray, non-professional; by. auto and all athletics. Has had 25 years' stage experience. Started in dramatic stock in child parts and specialties between acts every summer; school in winter until 15; then featured youngest leading man in repertoire; vaudeville as single monologist; and partner of Florence Lorraine, Emil Hoch, Richard Duffy, Evelyn Nesbit Thaw; productions, played Eddie Cantor's part with Burt Williams, "Broadway Brevities"; played Jack Norworth's part six months in "Odds and Ends"; starred in William Friedlander's "Naughty Princess" company; played Norman Hackett's double in "Double Deuces" with Otto Kruger. Singing, dancing and talking comedian "deluxe" in Puhlix and Balaban & Katz "wonder theatre of the world." Has been master of ceremonies in some of the foremost theatres with hand and without, including Newman theatre, Kansas City, Grand Central at St. Louis, Grand Riviera at Detroit, Orpheum at Des Moines.

EDWARDS, EDDIE: Presentation act; r. n. Eddie Edrich; b. Brooklyn, N. Y., March 17, 1902; h. 5 feet 10 1/2 inches; brown hair and eyes; w. 160 pounds; p. Rachel and Hyman Edrich, non-professionals; e. Eastern District high school; by. fishing, baseball, dogs. Eleven years' experience in vaudeville and Puhlix unit musical shows. Name of act is Ross & Edwards.

ELINE, GRACE: Presentation act; h. Milwaukee, Wis., August 12, 1903; h. 5 feet 1 inch; blond, blue eyes; w. 116 pounds; p. Grace (Madam Eline, designer for Cecil B. DeMille) and Charles L. Eline; e. private tutors; by. horseback riding, golf, short story writing, painting, aviation. 1908, with Frances Ring in "The Masterpiece"; 1909, with Andrew Mack in "Prince of B"; 1910, with Nora Bayes and Jack Norworth in "The Jolly Bachelors"; 1912-13, Elsie Janis, Montgomery and Stone in "Lady of the Slipper"; 1915-16, danced with Rudolph Valentino in New York cafes; 1917-25, vaudeville. Weston and Eline; 1926-27, with Al Jolson in "Big Boy"; 1928-29, vaudeville and picture houses with her sister, known as Grace and Marie Eline. In pictures from 1910 to 1915, also played in a few shows at that time. With her sister appeared in Thanhouse pictures and were known as the Thanhouse Kids, also in Christie comedies.

ELINE, MARIE: Presentation act; b. Milwaukee, Wis., February 27, 1905; h. 4 feet 7 inches; dark brown hair and gray eyes; w. 86 pounds; p. Grace and Charles L. Eline; e. private tutors; by. horseback riding, swimming, dancing, designing, short story writing. 1908, with Guy Bates Post in "The Bridge"; 1909, with Fannie Ward in "Van Allen's Wife"; 1910, Nora Bayes and Jack Norworth in "Jolly Bachelors"; 1911-15, pictures and personal appearances; 1916-18, vaudeville, Marie Eline and Company; 1919, Christie pictures; 1921-26, studied; 1926-27, in "Rose-Marie"; 1928-29, vaudeville and picture houses, Grace and Marie Eline. Screen experience from 1910 to 1915, with sister, known as Thanhouse Kids; 1919-23, Christie comedies.

ELLINGTON, EDWARD KENNEDY: b. Washington, D. C., April 29, 1899; by. cards. Master of ceremonies at Kentucky Club in New York for 5 years; Cotton Club, New York, for 3 1/2 years.

ELLIOTT, WEBSTER F.: Adagio Dancer, team name "Blanche and Elliott"; b. Granite City, Illinois, October 8, 1907; h. 5 feet 10 inches; blond hair and blue eyes; w. 162 pounds; p. Leona and Charles Elliott, non-professionals; e. Soldan High School, St. Louis, Missouri; m. Rosalind, professional. Stage experience started in the adagio team of "Blanche and Elliott" in Ned Wayburn's productions for two seasons, namely 1927 and 1928. Has been working all the metropolitan theatres and cafes for the past three seasons in New York City, entirely.

EVANS, ADOLPHE: Organist; r. n. Adolphus C. Evans; h. Chicago, July 7, 1895; h. 5 feet 5 1/2 inches; brown hair and eyes; w. 130 pounds; p. Elizabeth H. and Adolphus C. Evans, non-professionals; e. Chicago Musical college; m. Mary Binas, non-professional; h. music and golf. Twelve years as organist in picture houses.

FAIRBANKS, BENNIE: Master of ceremonies; h. Newark, New Jersey, Nov. 28, 1906; h. 5 feet 7 inches; black hair and eyes; w. 135 pounds; p. Bennie and Harry Fairbanks, non-professionals; e. Central High School, and Columbia College; by. swimming, tennis and boating. Stage experience as product of stage band doing bits in hand and singing. He graduated to relief master of ceremonies in Newark and Jersey City and finally opened at the Ritz, Elizabeth, as master of ceremonies. He plays the sax and clarinet in the band.

FAUNTLEROY and VAN (name of act): See Fautleroy, Fred; Van Antwerp, Jimmie.

FAUNTLEROY, FRED: h. Gatesville, Texas, June 29, 1894; h. 5 feet 6 1/2 inches; light brown hair and brown eyes; w. 175 pounds; e. East Central Normal, Ada, Okla.; m. Lillian Fair, non-professional; by. tools and guns. Stage experience of eighteen years. Offering "Rube" in act of singing, dancing and musical novelties. In act entitled "Fautleroy and Van."

FELICE, DON: Musical conductor, h. Naples, Italy, March 29, 1904; h. 5 feet 11 inches; black hair and dark eyes; w. 145 pounds; p. Autilia Sarnelli and Joseph Felice, father bandmaster; e. Royal Conservatory, Naples, Italy; not married. Stage experience started as bandmaster at Riverview Park in Chicago in 1915, then musical conductor with Ascher Brothers Commercial theatre, Chicago, Ill., then as musical conductor in the following theatres from 1918 to 1923 at St. Antonio Civic Symphony Orchestra, from 1923 to 1928 at Palace theatre, San Antonio, Texas, from 1928 to 1929 at Aztec, San Antonio, 1929 at Palace, Washington, and 1929 to 1930 Valencia, Jamaica, L. I., N. Y.

FISHER, MARK: Master of ceremonies; h. Philadelphia, March 24, 1895; h. 5 feet 10 inches; black hair and brown eyes; w. 175 pounds; p. Ella Grigg and Richard Fisher, non-professionals; e. Vane high school, Philadelphia; m. Lenora Northey, non-professional; by. golf, swimming, baseball. Keith circuit 1914-15, stock company, Philadelphia; 1915-17, juvenile and straight; orchestra work both in vaudeville and hotels; Orpheum Orchestra, from 1924 to 1925, master of ceremonies, Balaban & Katz, 1926-28; now in fifth year with Balaban & Katz-Puhlix.

FLANDRER, WALTER: Organist; h. Berlin, Germany, February 7, 1893; h. 5 feet 8 inches; brown hair and hazel eyes; w. 165 pounds; p. Bianca (Simonetti) and Wilhelm Flandrer, non-professionals; e. Berlinsches Gymnasium zum Grauen Kloster, Berlin; m.

Vera Alexandra Sangernebo, professional writer; by. swimming, rowing, hiking. Moving picture organist, concert organist and orchestra conductor since 1914 in U. S. A.

FORAN, JAY (dancer); r. n. John Joseph Foran; b. North Weymouth, Mass., December 3, 1906; h. 5 feet 7 inches; blond hair and blue eyes; w. 130 pounds; p. Mary E. and John J. Foran. He is a dance creator and originator, writer of songs and stage material. During the season of 1923 and 1924 with the Keith vaudeville circuit, and seasons of 1925-6-7 was the proprietor of the Copley Studio of dancing and stage training, located at 168 Dartmouth Street, Boston, Mass. Seasons of 1928 and 1929 with Keith vaudeville circuit in "Rainbow Revue," and "Delmar's Dancing Lessons." Assistant manager of the Netoco Morton theatre, Dorchester, Mass.

FORD, EDDIE: Organist; r. n. Edgar A. Ford; h. New Haven, Conn., October 15, 1905; h. 5 feet 10 inches; brown hair and gray eyes; w. 135 pounds; p. Ida L. and William H. Ford, non-professionals; e. New Haven high school and Yale School of Music; by. swimming. Eighteen months, Roser Sherman, New Haven; 14 months, Tampa theatre (Puhlix), Tampa, Fla.; Aztec, San Antonio, Texas. Featured for 1 1/2 years in the Hoyt theatres, Australia.

FRIEDMAN, HAL: Organist; r. n. Harold Milton Friedman; b. Collinville, Mass., March 18, 1906; h. 5 feet 10 inches; brown hair and eyes; w. 195 pounds; p. Bessie and Nathan Friedman, non-professionals; e. Lowell High School; not married; by. music, photography, and writing organ novelties. Traveled as violin leader in "Tabs" until four years ago, then became feature organist for Netoco theatres. Since then has been featured in the various houses of the "Netocos" chain. Now being featured at the Puhlix Morton theatre, Dorchester, Mass.

FRASIK, ART: b. Bay City, Mich.; h. 6 feet; blue eyes and brown hair; w. 180 pounds; p. Julia and Michael Frasier; e. Bay City high school; m. Helen Graf; by. hunting, fishing and animals. Concert work at Bay City, musical conductor and director; opened the RKO Tower theatre; musical director for 3 years at Riviera, for one year for Puhlix, for 1 1/2 years for Belmont theatre RKO; at Palace theatre, Chicago, as general musical director.

FRTZ and JEAN HUBERT (name of act): See Hubert, Fritz; Hubert, Jean.

GALVAN, DON MIGUEL: b. Zamora, Mexico, September 6, 1902; h. 5 feet 10 1/2 inches; brown hair and eyes; w. 160 pounds; e. Horton, Kan., and St. Mary's, San Antonio, Texas; not married. Stage experience: Two years as vocalist, also banjo and guitar specialties, Sherwood Singing Band, vaudeville presentations; two years cabaret and night clubs; one year with own band in vaudeville; two years as master of ceremonies with Puhlix; six months touring England, Scotland, France and Germany, appearing on Stall and Moss circuits, London Coliseum included. Screen experience: Shorts in Germany for British Photophone, Ltd.

GART, JOHN: Organist; h. Moscow, Russia, June 6, 1908; h. 5 feet 8 inches; black hair and blue eyes; w. 155 pounds; p. Regina and Jacob Gart, father professional; e. Conservatory of Music, Moscow; by. all athletics. Stage experience started at the age of ten as piano accompanist to his father, who was an opera singer in Europe. Traveled throughout Europe as concert pianist; then came to the United States and started as organist for Loew's, Inc., playing at Loew's 83rd Street, New York City, following with Capitol, Metropolitan, and Valencia and opened the New Pitkin theatre of Brooklyn. Featured in Loew's Deluxe theatres.

GASKINS, PAULINE: Dancer and singer; b. Palestine, Ill., May 11, 1911; h. 5 feet 5 inches; brown hair and eyes; w. 110 pounds; p. Josephine and Walker Gaskins, non-professionals; e. Blue Island High School; not married. Stage experience with Puhlix units for four years and musical comedy.

GATAND, ADAM: Dancer; r. n. Adam Di Gaetano; h. Philadelphia, Pa., November 5, 1906; h. 5 feet 9 inches; hair black and eyes brown; w. 180 pounds; p. Laura D. and Frank Gaetano, non-professionals; e. West Philadelphia high school and Pennsylvania college; not married; by. dancing and cards. Four years on Keith circuit, also in Australia and England and on the Continent. With Puhlix units, adagio and Apache dancer.

GEIS, HY, C.: Organist; r. n. J. Arthur Geis; h. Cincinnati, Ohio, in 1893; h. 6 feet 8 inches; dark brown hair and blue eyes; w. 165 pounds; p. Esther M. and John C. Geis, non-professionals; e. Holy Cross university, Cincinnati. Was organist at Grauman's Metropolitan, Los Angeles, for 2 1/2 years; one year at Rialto, New York City; three years in Boston; one year in Chicago; one year, E. F. Albee in Cincinnati; two years with Southern Enterprises, Inc., of Dallas, Texas; next at Stanley theatre, Jersey City.

GILLETTE, BOBBY: Master of ceremonies; r. n. Robert Gillette; h. Chicago, Ill., July 28, 1903; h. 5 feet 10 inches; black hair and dark eyes; w. 150 pounds; p. Harriet and George Gillette, non-professionals; e. Northwestern university of Evanston, Ill.; by. golf, tennis, riding, swimming and boxing. Stage experience started in Shubert vaudeville in musical act (singing, dancing, banjo and violin), then in Keith vaudeville in the East and Orpheum vaudeville in the West. He was also with Fanchon and Marco west coast theatres for one year as master of ceremonies, then as m. c. for Loew's at Valencia, New York. Now rotating over Loew's presentation circuit. Screen experience in two Vitaphone shorts for Warner Bros., one of which was "Synopated Breezes."

GILROY, WILL: Organist; r. n. William J. Gilroy; h. 6 feet; black hair and hazel eyes; w. 230 pounds; p. Rose Quigley and Will Gilroy, non-professionals; e. Assumption Academy, and Institute of Musical Art; m. Marion Yeamans, non-professional. Has been organist at the following theatres: Cameo and Broadway of New York, Strand of White Plains, Capitol of Miami, Hollywood Hotel of Hollywood, Fla.; Florida of St. Petersburg, Fla.; Park Lane of New York, Proctors 86th and Proctors 58th street, New York City; Warner Bros. Beacon, New York City, and now at Capitol theatre, New York City.

GIVOT, GEORGE: Comedian; b. Omaha, Neb., Feb. 18, 1903; h. 6 feet 1 inch; black hair and hazel eyes; w. 180 pounds; p. Adeline and William W. Givot, non-professionals; e. Central Omaha, and University of Chicago; not married. Stage experience started with Balaban & Katz, being with them for two years, then

with Ziegfeld Follies for one year, Fanchon and Marco one year, vaudeville, one year, Publix, one year, and now featured in Earl Carroll's "Sketch Book." Screen experience in four G.M.T. talking shorts and one Warner Bros. Vitaphone short.

GOEBEL, ADOLPH: Organist; b. Regensburg, Germany, February 10, 1899; h. 5 feet 8 inches; brown hair and blue eyes; w. 160 pounds; p. Theresa Kugler and Adolph Goebel, non-professionals; e. Regensburg, and University of Bavaria, Munich, Germany; not married; by. aviation and wireless telegraphy. No stage or screen experience. As an organist at the Mesrobian and Commodore theatres, Brooklyn, N. Y., 1923-1924, at Savoy and Bradford theatres, Newark, N. J., 1924-1925, Rex theatre, Sheboygan, Wis., 1925-1927, then Evelyn Kerr School of the Organ, Milwaukee, Wis., 1927 (instructor and broadcast artist for WISN) and with Loew's circuit since January, 1928. He opened the following theatres for Loew's, Inc., January, 1928, Avalon theatre, Brooklyn; February, 1928, Loew's theatre, Yonkers, and September, 1928, Fairmont theatre, New York Bronx. Was official demonstrator for Robert Morton Organ Company for a while and back at Loew's Yonkers for three years. Next at Paramount and Georgia theatres, Atlanta, Ga., eight months, 6 months at the Paramount, Springfield, Mass.; also radio organist at Western Electric's experimental station, Boston, Mass.

GORDON, MYRTLE: Singer; b. Chicago, Ill., November 24, 1905; h. 5 feet 8 inches; gray eyes and reddish brown hair; w. 150 pounds; p. Lena Bernson and Max Gordon, non-professionals; e. Marshall high school; m. Arnold Wolff, non-professional; by. bridge and food.

GRESS, LOUIS: Musical director; b. New York City, N. Y., January 20, 1893; h. 5 feet 7 inches; brown hair and eyes; w. 143 pounds; p. Barbara and George Gress, non-professionals; m. Helen Herms, professional; by. airplanes and wire hair dogs. Musical director for Schubert's four and one-half years, Ziegfeld seven years, conducted for Cantor for eight years, Nora Bayes, Al Johnson, Bert Williams and many other stars. His successes were "Sinbad," "Kid Boots" and "Follies." No screen experience.

GRIFFIN, JOSEPH: Singer; b. Brooklyn, N. Y.; h. 5 feet 8 inches; blue eyes and blond hair; w. 160 pounds; by. horseback riding, golf. Musical training under Frank von Neer, Balaban & Katz, four years, vaudeville, five years, I.R.K.O.

GUTHOERL, IRMA M.: Organist; b. Pittsburgh, Pa., December 18, 1905; h. 4 feet 11 inches; blond hair blue eyes; w. 120 pounds; p. Catherine and Charles Guthoerl, professional; e. St. Peter's high school, Pittsburgh, Pa.; not married. Stage experience, played the leading role in the following plays: "Only Girl," "Bimbo," "That's That" and "Miss Bonnie." She was organist at Loew's Pennsylvania theatre, Pittsburgh, Pa., for one year and then left to open the Warner Enlight theatre, where she was featured organist for forty weeks. Then was transferred to Warner's Million Dollar theatre, Pittsburgh, Pa.

HAINES, JR., CHAUNCEY: b. Detroit, Mich., August 28, 1899; h. 5 feet 9 1/2 inches; light hair and blue eyes; w. 191 pounds; p. Irene Mills and C. Haines, Sr., professionals; e. Manual Arts high school, Los Angeles, and the University of Southern California; received his stage training with Margaret Hillington Company; m. Cletara Christoph, coloratura, San Francisco Grand Opera Company; by. motor boating, boat-building, carpentry, cabinet making and photography. Stage experience with West Coast theatres, Los Angeles, three years; at the Forum theatre for one year; at Grauman's theatre for two years, and five years with Balaban & Katz in Chicago.

HAMILTON, FRANK: Comedian; b. Randolph, Mass., September 6, 1898; h. 5 feet 7 1/2 inches; brown hair and eyes; w. 172 pounds; p. Susan and John A. Hamilton, non-professionals; e. South Boston high and Boston Tech.; by. horseback riding, swimming, baseball, football and handball. Stage experience of fifteen years, of which he was in stock for three years, several years for Radio-Keith-Orpheum and five years for Publix. Has been featured in the following for Publix: "Vaudeville Days," "Toyland" and "Sparkles of 1926," also several Balaban and Katz units. Screen experience of three years doing minor parts with Jean Acker, Mae Murray and Marion Davies. Offering is comedy, doing comedy character singing, specializes in boob characters.

HAMMOND, BETTY: h. San Francisco, Cal., June 2, 1907; h. 5 feet 5 inches; black hair and black eyes; w. 110 pounds; e. Cleveland high school, Cleveland, Ohio; Eastman School of Music, Rochester, N. Y.; by. arranging musical scores. Featured organist in following theatres: System theatre, Syracuse, N. Y.; Loew's theatres, New York; Saenger, New Orleans, La.; Liberty, New Orleans, La.; Strand, New Orleans, La. Theatre and radio organist and arranger of musical scores.

HANO, ARMIN F.: Musical conductor; b. Chicago, Ill., November 23, 1889; h. 5 feet 11 inches; blonde hair and blue eyes; w. 156 pounds; p. Paul and John A. Hano; e. Walden high school, Chicago; Elizabeth Renner, professional; by. jal. jal, football, horse, opera and symphony. Is a musical conductor and has played at the North Center, Piccadilly for one year, and Woodlawn theatres. Opened Stevens hotel, and with Edgewater Beach hotel for three and one-half years. Was for twenty years one of the most popular brass band leaders in the country. His father organized the first band and orchestra in Chicago and was Chicago's most popular leader for forty years.

HANSON, EOOY: Solo organist; r. n. Edward Hanson; b. Waconia, Minn.; h. 5 feet 8 1/2 inches; auburn hair and brown eyes; w. 167 pounds; e. Wauqua high school and University of Appleton, Wis.; also American Conservatory of Music; by. composing and reading good books. Presentation offering, a solo organist. Was one of the first solo organists in Chicago, and played for Ascher Brothers, Schafer Brothers and Lubliner and Trinz, then engaged by Balaban and Katz at the time Jesse Crawford was transferred to the New York Paramount theatre. Has been featured as solo organist by Balaban and Katz for five years. Featured in Balaban and Katz deluxe theatres, the Chicago, Tivoli, Uptown, Paradise and Tower.

HARES, ERNEST: Organist; horn in Wales; February 13, 1906; h. 5 feet 6 inches; brown hair and blue eyes; w. 152 pounds; p. Hannah and David Hares, mother professional, father non-professional; e. Penang grammar, University of Cardiff, Wales; m. Harriet

Helene Melka, non-professional; by. books, educational. Organist for two years at Loew's State, St. Louis. Offering, organist, pianist and can sing and talk.

HARRIS, W. J.: Stage producer; b. New York City, March 14, 1886; h. 5 feet 4 inches; w. 135 pounds. Twenty-five years on the stage on Orpheum circuit, Keith circuit, Balaban & Katz. Identified with following songs: "Games of Childhood Days," "Yonkie, the Cowboy Jew," "Please Don't Lean on the Bell," "Trotty Cinderella," "Sweet Sue," "It's Just Because It's You."

"HASOUTRA": Danseuse; r. n. Ryllis Barnes; b. Shanghai, China, September 24, 1906; h. 5 feet 5 inches; light brown hair and green eyes; w. 110 pounds; p. Anne Rejane and John Barnes, artist; e. Hollywood high school and one year in the University of Southern California; by. collecting books on manners, characters and ceremonial dances of China, India, Java and Far Eastern Peoples. Stage experience with the following: "Opera Comique Paris," "Opera Theatre de la Monnaie Bruxelles," "Opera Theatre Liceo Barcelona," "Royal Opera, Madrid," "Casino de Paris, Paris," "The Wynn's Perfect Fool," "New York Winter Garden," "Spices 1923—Passing Show," "Empire Theatre, Calcutta, India," "Excelsior Bombay," "Royal Opera, Cairo," and "Imperial Opera House, Tokio." Screen experience in sports and trailers for Aubert and Pathe Studios.

HAVEL, ELECTA: Singer; b. Dryad, Wash., September 8, 1904; h. 5 feet 6 inches; blond hair and brown eyes; w. 130 pounds; p. Mary and Joseph Havel, non-professionals; e. Stadium high school. Damosch's Institute of Musical Art, graduated from there 1924; by. golf, tennis, swimming and reading. Stage experience in concert-opera in English, with Gilbert and Sullivan, in Publix Revues, vaudeville and dramatic stock.

HAYS, ARTHUR: Organist; b. Des Moines, Ia., January 27, 1895; h. 5 feet 9 1/2 inches; dark hair and gray eyes; w. 155 pounds; p. Frances Hurt and Albert Hays, professional; e. West High, Des Moines, Ia.; Highland Park college, and Drake university of Des Moines, Ia.; m. Ruth Viola Bourke, non-professional. No stage or screen experience. Offering organist-slide novelties with microphone. From 1918 to 1921 with A. H. Blank, Des Moines, Ia., alternating between the Garden and Italo theatres, from 1921 to 1922 with Balaban and Katz, Chicago, alternating between the Tivoli and Italo theatres, from 1922 to 1927 World reality Co., Omaha, Neb., at the World theatre and in St. Paul, Minn., at the Capitol theatre for six months in 1926, 1927-1928 Loew's Midland theatre, Kansas City, Mo., and 1928-1929 New Orpheum, of Memphis, Tenn., and since September 1, 1929, with Loew's Palace theatre, of Memphis, Tenn., featured in microphone-slide organ novelties, and he also broadcasts each morning, except Saturday and Sunday, over station WMIC.

HERTH, MILTON E.: Organist; h. Kenosha, Wis., November 3, 1902; h. 5 feet 7 inches; light brown hair and blue eyes; w. 152 pounds; p. Mary and Eric Hirth, non-professionals; e. Kenosha high school, American Conservatory of Music; m. Myrtle L. Wells, non-professional; by. duck hunting and golf. Stage experience started as featured organist at the Orpheum and the Burke theatre of Kenosha, Wis., also organist at the Rialto, Italo, during 1925 and 1926, at the Lincoln theatre, Decatur, Ill., 1927 and 1928, and at the Emery press at Decatur, 1928 and 1929. Guest organist for Publix theatres.

HIMES, ROSS A.: b. Oakland, Cal., December 10, 1899; h. 5 feet 2 inches; brown hair and blue eyes; w. 205 pounds; p. Maude M. and Addison N. Himes, non-professionals; e. Oakland Technical high school, University of California, Berkeley, Cal., and received his stage training appearing in amateur theatricals while in college. Stage experience with "Topsy and Eva" 1923-24-25 as specialty backstage dancer and stage manager, producers Tom Winkler and Duncan Siskind, with various picture houses such as the Oriental in Chicago and the Paramount in New York City; also in Ziegfeld's Follies—Chamberlin and Himes—featured comedy dancers the season of 1927-28; played character part of factory manager in "Here's How," also featured dancers (Chamberlin and Himes), producers Aaron and Freedley; with the "Kit Kat Club" in London, and with Cafes des Ambassadeurs, and next with Italo-Keith-Orpheum vaudeville.

HOFFMAN, LLORA: Prima Donna, r. n. Lora Withers Biggs; b. Lexington, Illinois; p. M. Ervin and William Frank Withers, non-professionals; e. Lexington High School, and University of Illinois; m. C. Ervin Biggs, non-professional; by. antique furniture and quilts, old and new. Stage experience as prima donna in Schubert's "Gaieties," "Cinderella on Broadway," "Dancing Girl," "Spice of 1923," "Shubert Roof," "Tropics," "Tied Pepper," Paris Edition of "Artists and Models," Keith and Orpheum vaudeville, Loew vaudeville, Publix and Loew presentations.

HOUSE STANLEY: Comedian; r. n. Stanley N. Kleinhaus; b. New York City, August 4, 1905; h. 5 feet 8 1/2 inches; dark brown hair and brownish gray eyes; w. 165 pounds; p. Sara and Paul Kleinhaus, non-professionals; e. Morris high school, New York City, and College of the City of New York; not married; by. swimming, dogs, sport. Stage presentation, "The Freshman"; then with June Hovick, Braille and Pallo, Stanley House and Company, then Publix presentations.

HUBERT, FRITZ: Presentation act; r. n. William Francis Hubert; b. Springfield, Ohio, March 30, 1898; h. 5 feet 6 inches; blond hair and gray eyes; w. 132 pounds; p. Nettie and Frank Hubert, non-professionals; e. Stadium high school, Tacoma, Wash., and University of Washington, 6 months; not married; by. antique furniture, hunting, boating and music. Two years with Publix units and Fanchon and Marco. Screen experience in Hal Roach comedies. Now touring Radio-Keith-Orpheum circuit in act called Fritz & Jean Hubert. Also toured Europe.

HUBERT JEAN: Presentation act; r. n. Eugenia Bowen Hubert; b. Springfield, Ohio, January 7, 1906; h. 5 feet 6 inches; blond hair and gray eyes; w. 136 pounds; p. Nettie and Frank Hubert; e. Stadium high school, Tacoma, Wash.; not married; by. golf, music, antique furniture. Three years with Publix units and Roach comedies. Now touring Radio-Keith-Orpheum circuit in act called Fritz & Jean Hubert. Also toured Europe.

HULTS, ARLO: Organist; b. Lawrence, Kans., June 26, 1903; h. 5 feet 11 inches; black hair and brown eyes; w. 140 pounds; p. Cecile and A. Porter Hults, non-professionals; e. Lawrence high school and Kans

University; Bachelor of Music, organ and piano; organist at Mainstreet theatre, Kansas City; Loew's Lexington, New York City; Keith's Kenmore, Brooklyn and RKO, Chester theatre, New York City, and RKO 86th St., New York City.

HUTCHINS, BILL: Singer and dancer; r. n. William J. Hutchinson; b. New York City, Oct. 25, 1899; h. 5 feet 7 inches; light brown hair and blue eyes; w. 135 pounds; p. Mary and Alexander Hutchinson, non-professionals; e. DeWitt Clinton high school; m. Margie Ross, professional. Has had several years of stage experience and at present is in an act with his sister.

HUTCHINS, HARRIET: Comedienne; r. n. Harriet Hutchinson; b. New York City, N. Y., Nov. 16, 1909; h. 5 feet 4 1/2 inches; auburn hair and brown eyes; w. 116 pounds; p. May Drysdale and Alexander Hutchinson, non-professionals; e. Evander Childs high school, New York City; not married; by. swimming and reading. Stage experience in vaudeville and small comedy parts in 1926 and 1927. Part of the team of Weston and Hutchins in 1922 and 1923. Own act 1923 and 1929. With Marks Brothers, Chicago, and Warner picture houses in 1929, Publix Unit "White Caps" in 1929 and 1930.

INZE, CAROL: r. n. Inez Lillian Bush; b. Omaha, Neb., February 4, 1899; h. 5 feet 3 1/2 inches; dark brown hair and eyes; w. 118 pounds; p. Martha A. and William B. Miller, non-professionals; e. Pierce high school and North Nebraska college; m. Richard De Wynn, professional; by. collecting antique furniture and anything of an athletic nature. Twelve years stage experience playing in stock companies throughout the west and south for four years and for the last eight has been playing vaudeville for Italo-Keith-Orpheum, last season for Publix.

JENKINS, HARRY JAMES: Organist; b. Boston, Mass., April 24, 1903; h. 5 feet 9 inches; black hair and brown eyes; w. 150 pounds; p. Emma D. and Ulric B. Jenkins, non-professionals; e. Saugus high school, Saugus, Mass., and Massachusetts Institute of Technology, New England Conservatory of Music; by. photography and flying. Has been featured organist at the following theatres: Goldstein Brothers theatres, State theatre, Utica, N. Y., 1926, Victory theatre, Holyoke, Mass., 1926-1927, Strand theatre, Holyoke, Mass., 1927, and associate organist at Loew's State theatre, Boston, Mass., 1928, next at Publix North Shore theatre, Gloucester, Mass. Arranges own solos if necessary and works out original ideas.

JOHNS, BROOKE: h. 6 feet 3 inches; dark brown hair; by. farming and music. Ten years' stage experience during which time he has appeared in musical comedies for Dillingham, Ziegfeld and in London musical halls; also co-starred with Ann Pennington in the "Follies" from 1922-24. Now under contract with Skouras Brothers as master of ceremonies; played in St. Louis a year and a half at the Missouri theatre; featured in short talker, "Now back at the Missouri in St. Louis."

JOHNSON, ELMER "HAPPY": Organist; r. n. Elmer Johnson; b. Chicago, Ill., December 16, 1902; h. 5 feet 10 1/2 inches; blond hair and blue eyes; w. 160 pounds; e. Fenzer high school; m. Pearl Louise, non-professional; by. sports. Has had eight years experience as organist. Tenor soloist for the Norden Glee Club, also a member of several other glee clubs. For eight and one-half years at the Roseland State theatres, alternating between three of them.

JOYCE, JACK: Singer and dancer; r. n. Harry Hall; b. Ashton, Lancashire, England, November 5, 1898; h. 5 feet 8 inches; blond hair and blue eyes; w. 140 pounds; left leg amputated; p. Alice Horner and George Hall, non-professionals; e. Trafalgar high school; by. writing, horseback riding, inventing. Training in vaudeville, musical comedy, drama, motion pictures. In Keith and Orpheum vaudeville from 1920 to 1927; single act consisting of singing, dancing and monologues; lead in 1920 in Arthur Hammerstein's musical comedy "Topsy"; Publix presentations, 1927-28; in specialty ideas and two units—"Love Lovers" and "Ziophania"; also featured on Pacific Coast in Fanchon and Marco Ideas; on screen played leading character part of Jean Bertaud in "New Lives for Old," directed by Clarence Badger with Betty Compton and Theodore Kosloff in leading roles, released in 1925.

JOYCE, TEOOY: Master of ceremonies, r. n. LeGrande Cuthbertson; b. Toronto, Canada, 1903; h. 6 feet 1 inch; dark brown hair and brown eyes; w. 140 pounds; p. Sarah J. Taylor and LeGrande Cuthbertson, non-professionals; e. Laven high school, Toronto, Canada, Peabody Conservatory, Detroit Conservatory of Music, and Toronto Conservatory; not married; by. tennis and eccentric dancing. Stage experience as concert violinist for four years. Also did an eccentric dancing single in Keith vaudeville for about a year. Then was chosen by Louis K. Sidney (Loew's) as master of ceremonies at St. Louis, Indianapolis, Baltimore, Washington, and for a year and a half at the Penn. Pittsburgh. Opened Loew's New Jersey theatre in 1929 and featured at the Capitol theatre, New York City. He is also a Metro-Goldwyn-Mayer Columbia recording artist. Screen experience consists of a part in "The New Commandment." Now with Loew's.

JUONICK, FRANKIE: Musician and performer; r. n. Frank Wm. Judnich; b. San Francisco, Cal., May 1, 1904; h. 5 feet 7 inches; blue eyes and brown hair; w. 185 pounds; p. Ursula and Anton Judnich, non-professionals; e. Mission high school, San Francisco, Cal.; m. Violet Love, professional; by. baseball. Seven years stage experience. Started with Paul Ash in San Francisco in 1925. In 1925 and 1926 with Ash and Vickers and the Oriental, Chicago; played all Balaban and Katz deluxe theatres in Chicago; early part of 1927 did a spot act for Publix throughout the South; latter part of 1928 was a double with Violet Love (wife), playing a little Pantages, Orpheum and Fanchon & Marco time and a tour of the Famous Players Canadian Theatres. At the Brooklyn Paramount theatre since November, 1929.

JUE, FONG: Singer; b. Portland, Ore., August 9, 1902; h. 5 feet; black hair and brown eyes; w. 150 pounds; p. Rose and Guy Jue, non-professionals; e. Washington high and University of Oregon, B. A. 1924; not married; by. tennis and handball. Stage experience in 1920 with Keith and Marco, spent summer while at university working for west coast theatres presentation. Two years and a half with Publix in Bag of Tricks Unit, Springtime Unit and Pirates of Melody. Tenor.

KAHN, ART: r. n. Arthur Kahn; h. Chicago, Ill., November 10, 1894; h. 5 feet 10 inches; black hair and brown eyes; w. 171 pounds; p. Itose, non-professional.

and Maurice Kahn, professional; e. Lewis Institute and Northwestern university, also American Conservatory of Music, Chicago; m. Beatrice Hartenfeld, non-professional; hy. bridge and baseball. Stage and presentation experience as master of ceremonies and solo pianist.

KALIS, HENRY: Orchestra leader; h. Boston, Mass., December 23, 1899; h. 5 feet 4 inches; brown hair and blue eyes; w. 120 pounds; p. Fanny and Harry Kalis, non-professionals; e. Somerville school, Somerville, Mass., and N. E. Conservatory of Music, Boston, Mass.; m. Anita Lou, non-professional. Stage experience with jazz-hands. Played with Mal Hallett for several years, also with Sam Lanvier at Roseland, New York. Devoted many years to dance bands, and was leader of his own band, as well as leader or assistant of many others. He now has a very fine theatre orchestra.

KAMERN, HENRIETTA: Organist; h. New York City, April 1, 1905; h. 5 feet 3 inches; dark brown hair and eyes; w. 130 pounds; p. Jennie and Nat Kamern; m. C. Hales Zelinko, non-professional; hy. dogs and miniature golf; ten years featured organist with the Loew circuit, playing at theatres in the metropolitan district of New York; also organ recording artist for Edison.

KAUFMAN, SAM JACK: Master of ceremonies; h. Rochester, N. Y., May 5, 1901; h. 5 feet 11½ inches; blond hair and blue eyes; w. 185 pounds; p. Minerva and Nat Kaufman, non-professionals; e. DeWitt Clinton high, New York, and University of New York, not married; hy. golf, hooks and billiards. Has had no screen experience. Stage experience on Keith-Orpheum vaudeville with Emilie Lea for five years, then a single comedy piano act, in standard picture houses for two years, and as master of ceremonies for three years in Chicago, Milwaukee, South Bend, Baltimore, Richmond, Virginia, Philadelphia and Portland, Ore. Is also a pianist and singer. Now traveling master of ceremonies for Fox Circuit.

"KAY": r. n. Katherine Kaderly; h. New Philadelphia, Ohio; h. 5 feet 1 inch; blue eyes and medium brown hair; w. 101 pounds. Six years experience as featured organist; five years at Loew's, Inc.; one year at Publix; organist at Cameo, Brooklyn, N. Y.; Burnside, Brooklyn; Paramount, Denver, Col., as Jackie of team Jackie and Jean; Paramount, Staten Island, N. Y., as Kay of team Don and Kay.

KEATES, HENRI A.: Solo organist; h. Liverpool, England, February 15, 1887; h. 6 feet; brown hair and hazel eyes; w. 160 pounds; p. Mary Gee and Alfred Keates, non-professionals; e. Brown high school; m. Maybelle Gilmore, non-professional; hy. fishing, boating, golf. Stage experience in chautauqua, lyceum and vaudeville, playing various instruments, including violin, cello, French horn, drums, piano, organ. Organist for 23 years, playing deluxe houses in every state in the Union.

KEESE, ALEX: h. Fort Gaines, Ga., February 28, 1899; h. 5 feet 9½ inches; black hair and brown eyes; w. 136 pounds; p. Lucy Beall and William S. Keese; e. Chattanooga high school, Chattanooga, Tenn.; m. Amy Macdonald, non-professional; hy. golf, fishing and reading. Presentation and stage experience as follows: 1924-1925 Howard theatre, Atlanta, Ga., as musical director, 1925-1926 Palace theatre, Dallas, Texas, musi-

cal director; 1926 Newmann theatre, Kansas City, Mo., master of ceremonies and stage leader; 1927 Metropolitan theatre, Houston, Texas, musical director; 1927-1928 Tivoli theatre, Chattanooga, Tenn., musical director and stage leader; 1929 musical supervisor southwest division for Publix for 75 theatres and with Metropolitan theatre, Boston, master of ceremonies and stage leader. Offering master of ceremonies, violinist and music director.

KELLY, JACK (PEACOCK): Conductor; r. n. John F. Kelly; h. Chicago, November 29, 1898; h. 6 feet; brown hair and blue eyes; w. 180 pounds; p. Mary and Robert Kelly, non-professionals; e. Lane high school and Lewis Institute; m. Alice M. Mueller, professional; hy. boxing, golf, track. Drummer in band; original drum major of Great Lakes Naval Training Station Band; for last four years with Mark Fisher's Band as drummer and arranger; also relief master of ceremonies for Balaban & Katz.

KERSHNER, RUSS: Solo organist; r. n. Russell Kershner; b. Summit Hill, Pa., July 23, 1905; h. 5 feet 7 inches; chestnut hair and blue eyes; w. 150 pounds; p. Mattida and Albert Kershner, non-professionals; e. Tamaqua high school, Tamaqua, Pa.; hy. tennis, photography and motor-car driving. No screen experience. Presentation offering solo organist. Song slide and spotlight organ presentations, also original novelties, community singing. Three years as solo organist at Comerford's Capitol theatre, Pottsville, Pa.

KINSLEY, FRED: Organist; r. n. Frederick Kinsley; h. New Haven, Conn., May 4, 1886; h. 5 feet 8 inches; brown hair and eyes; w. 145 pounds; p. Leonie Ambuhl and Frederick Kinsley, non-professionals; e. New Haven high school and Yale university; m. Hazel Munson, non-professional. Feature organist at Cameo, Albemarle, Strand, and Hippodrome, New York; orchestral organist at Hippodrome during big production shows. Was chief organist of Radio-Keith-Orpheum circuit.

KOEPEL, EMIL: Organist; b. Thorold, Ontario, Canada, July 22, 1885; h. 5 feet 7½ inches; black hair and gray eyes; w. 150 pounds; p. Minnie Gloy and Emil Koepel, non-professionals; e. Thorold high and Leipzig university; m. Eda Mae Stuehinger, non-professional; hy. automobiles, speeding and working on the motor. Presentation offering organist and feature novelty work. Has been eleven years in theatre work in Toronto, Canada, and Cleveland. Feature organist at Loew's Park, Cleveland.

KREVOFF, SAMMY: Dancer; h. New York City, Aug. 28, 1910; h. 5 feet 5½ inches; black hair and brown eyes; w. 135 pounds; p. Celia and Max Krevoff, professional ballet dancers, formerly; e. Professional Children's School, and Tarasoff Ballet College, both at New York City; not married; hy. golf, swimming, boxing, baseball, all sports. Stage experience started at the age of two years as a dancer in carnivals and circuses, playing them until he was eight years of age. Then appeared in Kiddy Acts in vaudeville until thirteen years old. Won a \$5,000 scholarship for Calvin Coolidge. Later played and featured in vaudeville acts and Publix presentations, Loew's and Fan- chon and Marco. Played the feature part in the prologue for 10 weeks at the Capitol theatre, New York,

for Harold Lloyd in "The Freshman." Later he played bits in comedies.

KROMAR, JR., FRANCIS: Organist; b. Vienna, Austria, May 27, 1897; h. 5 feet 11½ inches; dark brown hair and blue-gray eyes; w. 175 pounds; p. Sophia and Francis Kromar, Sr., non-professionals; e. East Technical and Hoffman School of Elocution, both of Cleveland, O.; not married; hy. motoring, swimming and general outdoor sports. Organist, master of ceremonies, orchestra leader and producer of original organ novelties and presentations. Feature organist of Warner Bros., Uptown theatre of Cleveland.

KVALE, AL: Master of ceremonies; r. n. Alfred J. Kvale; h. Orfordville, Wis., September 2, 1899; h. 5 feet 8½ inches; brown hair and blue eyes; w. 150 pounds; p. Ida T. Simple and O. J. Kvale; e. Benson high school, Minnesota, Beloit (Wis.) college and University of Chicago; m. Esther Mae Ranshottom, Nov. 25, 1929; hy. aviation, golf, ski-jumping. Assistant conductor for Paul Ash and pantomimist for 2½ years; master of ceremonies at Balaban & Katz Northshore, Chicago, 1½ years; successor to Paul Ash at Oriental, also at Paradise; master of ceremonies at Oriental and Uptown.

LAMBERTI: Presentation act; r. n. Basil Lambert; h. Valparaiso, Ind., January 9, 1898; h. 5 feet 9½ inches; light brown hair and gray eyes; w. 170 pounds; p. Minnie and Tomas Lambert, non-professionals; e. Valparaiso high school and Northern Indiana university; m. Madge Eckerley, non-professional; hy. athletics, fishing, hunting. Experience in circus, vaudeville, stock. Sixteen years' experience with Keith, Orpheum, W. V. M. A., Pantages. With Publix at present.

LAMPE, OELL: Master of ceremonies; r. n. Joseph Dell Lampe; h. Buffalo, N. Y., February 28, 1928; h. 5 feet 10 inches; brown hair and blue eyes; w. 168 pounds; p. Josephine Dell and J. Bodewalt Lumpe, professionals; e. New Rochelle high school and Berlin Musical college, Germany; m. Christine Wood Phillips, non-professional; hy. golfing, hunting, fishing. Headlined with Keith circuit for two years as director of Vincent Lopez No. 2 orchestra; five years at Trianon ballroom, Chicago; also at Edgewater Beach hotel.

LANE, LAURA: r. n. Laura Spinner; h. New York City, January 24, 1909; h. 4 feet 11 inches; black hair and dark brown eyes; w. 90 pounds; p. Gertrude and Joe Spinner, non-professionals; e. Textile high school in New York City; not married; hy. cooking, swimming and reading. Stage career started doing a double for four years, then went to night club work for three weeks, but did not like it, and returned to vaudeville to appear in a number called "White Way Gaieties," which ran for about a year and a half. The next try was in a Publix unit called "Oh Teacher," and next in another unit for Publix called "Radio Romance." Made one short talk for Paramount entitled "Station FUN," in which she sang and danced.

LANE, PAT: Master of ceremonies; b. Indianapolis, Ind., March 28, 1902; h. 5 feet 11 inches; brown eyes and black hair; w. 165 pounds; p. Katherine Mahoney and Patrick Daniel Lane, non-professionals; e. Tech high school, Indianapolis; hy. football, baseball, aviation, time steps. Stage experience in vaudeville, productions and minstrels; vaudeville act, presentation at the Fountain Square Theatre, Indianapolis, Ind., nine months with Balaban & Katz as a spot act. Master of ceremonies at the Branford, Newark.

LASSITER, FRANC: r. n. Francis Marion Lassiter, Jr.; b. Houston, Texas, April 3, 1906; h. 5 feet 10½ inches; brown hair and green eyes; w. 165 pounds; p. Louise K. and Francis M. Lassiter, Sr., non-professionals; e. Washington high school, Portland, Ore., and University of Oregon; m. Simonette, professional; hy. golf, swimming and all outdoor sports. Stage experience started in vaudeville, and played Orpheum-Keith, Loew and Fox vaudeville, then Publix picture house presentation for three years, then a Broadway production. In Murray Anderson's Almanac, and returned to picture presentations.

LASSITER, WARREN: Dancer; r. n. William Warren Lassiter; h. Houston, Texas, August 28, 1904; h. 5 feet 7 inches; blond hair and blue eyes; w. 148 pounds; p. Louise K. and F. M. Lassiter, non-professionals; e. Washington high school, Portland, Ore., and Oregon State college, Corvallis, Ore.; m. Bunny Newlin, professional; hy. golf, swimming and all athletic sports. Is a dancer on the stage.

LATCH, GEORGE: b. Dresden, Germany, March 18, 1893; h. 5 feet 7 inches; brown eyes and brown hair; w. 154 pounds; p. Martha and Herman Latch; e. Conservatory of Music, Leipzig and Dresden; hy. fishing and traveling. Seventeen years experience as organist. Dedicated 38 organs in U. S., Canada, Germany, England and France; Publix, Stanley, Warner, Loew.

LATOUR, HINSOALE: h. Joplin, Mo., July 14, 1905; h. 5 feet 9 inches; auburn hair and blue eyes; w. 149 pounds; p. Elizabeth Mildred and Lione Louisa Latour, father at one time professional; e. Georgia Military academy, Atlanta, Ga., four years; hy. amateur photography, swimming, track work and hurdles. Three years' stage experience with the Capitol Quartette; one year with "The Dictators of Harmony," Publix unit show, and in the musical show, "The Love Call" and "White Lights." With the Four Dictators.

LAX, MIRIAM: Singer; h. Russia, September 14; h. 5 feet 3 inches; titian hair and hazel eyes; w. 130 pounds; p. David Lax, non-professional; e. Wadleigh high, New York City; hy. attending opera and concert. Stage experience started with Mr. Hugo Riesenfeld and Joseph Zuro in the chorus at the Italo, Rivoli and Criterion theatres in the year 1921. She soon became a prima donna and worked on Broadway in three theatres. Was also in three musical productions under the Shubert management, "Princess Flavia," "A Night in Paris" and "The Merry World." Then went with Publix, and employed by Cambria in many of his big productions at the Paramount in New York, also went on tour for him and for Paul Oscar and Boris Petroff. She was the featured prima donna in all productions.

LEARY, TEO: Master of ceremonies; r. n. Leonard Ted Leary; b. Lynn, Mass., May 15, 1902; h. 5 feet 8 inches; brown hair and blue eyes; w. 156 pounds; p. Isabelle Callahan and Dennis F. Leary, non-professionals; e. Chelsea high school and Tufts college; m. Auriole Craven, professional; hy. golf, bridge, baseball, football and driving. Stage experience in vaudeville with Frank France one season; four years a piano act with Billy Dong; one year with girl pianist; two years at the Stratford theatre, eight weeks at the Piccadilly, returning to the Stratford for another. Left to appear in Pathe comedies and has appeared in "Syncoated

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TRIAL. "Gentleman of the Evening" and "The Convalescent." Four engagements with National Playhouses, also Fox and Paramount Public circuits.

LETT, ARMINE: Harmony; b. Juniata, Neb., June 28, 1906; h. 5 feet 6 inches; auburn hair and brown eyes; w. 119 pounds; p. Grace I. and Walter E. Lett, non-professionals; e. Kearney (Neb.) high school and Nebraska State Teachers college at Kearney. One year with girls' band, three years in vaudeville and presentation in harmony trio.

LETT, MILOREO: Harmony; b. Kenesaw, Neb., October 28, 1903; h. 5 feet 4 inches; brown hair and eyes; w. 126 pounds; p. Grace I. and Walter E. Lett, e. Kearney (Neb.) high school and Nebraska State Teachers college; hy. golf, tennis, swimming. Played one year with girls' band, three years in vaudeville and presentations in harmony trio.

LETT SISTERS and LOUISE (name of act): See Lett, Armine; Lett, Mildred; Nelson, Louis.

LEWIS and OODY (name of act). See Lewis, Sam; Oody, Sam.

LEWIS, SAM: b. New York City, June 7, 1885; h. 5 feet 7½ inches; brown hair and eyes; w. 161 pounds; p. David and Rebecca Lewis, non-professionals; e. public schools and New York university; m. Florence Belmont; hy. prizefights, baseball and golf. Stage career with Keith vaudeville, musical comedy, T. D. Lewis Frolic and George Sedjies called him and partner the "Kings of Vanity Fair," also in "Coo Koo Comedy." Title of act "Lewis and Oody."

LIPSTONE, LOUIS R.: m. Ruth Fischer, professional; hy. telephoning, golfing and reading. Twenty years' experience as musical director; started out in Chicago as cafe orchestra leader, later as musical conductor for picture houses. Joined Balaban & Katz as musical conductor for their Central Park theatre in 1917, then played at the Balaban & Katz circuit. Was made general musical director for Balaban & Katz in 1925. Has charge of the hiring and firing of musicians in over twenty-five Balaban & Katz and Lubliner & Trinz theatres, and supervises all musical activities. General musical and production manager of Balaban & Katz.

LOVE, VIOLET: b. Butte, Mont., September 24, 1908; h. 5 feet 6 inches; blue eyes and black hair; w. 123 pounds; p. Nellie and Jack Love, non-professionals; e. Mission high school, San Francisco, Cal.; hy. horseback riding, tennis, swimming. Played throughout Canada with Frank Judnick for Famous Players Theatres in 1928. On return, played some of Pantages time on West Coast and for Fanchon & Marco under title of Judnick & Love in "Blues, Ballads & Bellows." As a single at Silver Slipper Cafe for 28 weeks in San Francisco, Cal.; later at Silver Slipper Cafe on Broadway, New York City, with Clayton, Jackson & Durante.

LUSTER BROTHERS (name of act): See Luster, Nathan Carl; Prickett, Jule.

LUSTER, NATHAN CARL: Acrobat; b. Birmingham, Ala., December 4, 1891; h. 5 feet 10½ inches; brown hair and blue eyes; w. 160 pounds; p. Alice and John Luster; e. Auburn college; m. Louise Koeh, professional; hy. all sports. Stage experience doing acrobatic stunts under the title "Luster Brothers" for Radio-Keith-Orpheum and Public.

LYON, HAROLD J.: Organist; h. Waterloo, Iowa, September 16, 1907; h. 6 feet 2 inches; dark brown hair and blue eyes; p. Clara Parker and Judson J. Lyon, church organist; e. East Waterloo high school and American Conservatory of Music, University of Pennsylvania; hy. horse racing, broadcasting request programs; organist, soloist; 1923, Redpath Chautauqua, and musical instruments; 1924-25, Strand and Kialto theatres, Waterloo; 1925-26, Le Lion theatre, Marshalltown, Iowa; 1926, recital trip making all key cities throughout Canada and New York; 1927, Capitol, Ottumwa, Iowa, and Strand Amusement Company, Ottumwa, supervisor of music; 1927-28, Strand, Greensburg, Pa.; 1928-29, Million Dollar State theatre, Johnstown, Pa.

McKENNA, EDDIE: Dancer; r. n. Edwin Paul McKenna; b. Long Island City, N. Y., June 8, 1900; she has black hair and brown eyes; w. 145 pounds; p. Julia and John McKenna, non-professionals; hy. all daring sports and six day bicycle racing. Stage experience of sixteen years. Played in "Dearie Race Horse," musical comedy in 1919, then with Keith circuit for nine years in Bergman and McKenna act, then appeared in the "Gingham Girl" and "Listen to Luster." Next with Public circuit. Screen experience with Alice Brady in "Out of the Chorus."

McKENNA, JOSEPH A.: Screen and presentation star; r. n. Joseph A. Monahan, Jr.; b. New York City, May 16, 1907; p. Irene L. Clair and Joseph A. Monahan, father a professional; h. 5 feet 8¼ inches; black hair and dark blue eyes; w. 148 pounds; e. Englewood (N. J.) Professional Children school; hy. tennis, golf, swimming. Played "Gogo" with John Barnymore in "Peter Ibbetson" 9 months; Keith vaudeville five years; Public. Featured on screen in 20 two-reel photoplays produced by Juvenile Film Corporation. Chips series, including "Chip Off the Old Block," "Chip's Elopement," "Chip's Back Yard Barnstormers," "For Sale," "A Daddy," "Chip's 'Carmen,'" "Chip's Baseball Nine," "Chip the Plumber," "Chip, Diamond from the Pie," etc.; played under own name, Joseph A. Monahan, Jr., in "Chip," also featured in two two-reel "A Modern Peck's Bad Boy" produced by Athens Film Company of Boston; played "Roy Harry" in "Silver Wings" with Mary Carr, and numerous important parts with Universal. Featured as M. C. over Fox circuit.

MACKENZIE, MAELEN: Dancing and singing; h. Chicago, Ill., Sept. 11, 1909; h. 4 feet 10 inches; blond hair and hazel eyes; w. 100 pounds; p. Vey and Paul Mackenzie, professionals; e. Hyde Park high school of Chicago; hy. horse back riding. Stage experience in vaudeville, cafes and presentations, dancing and singing.

MAGILL, EDDIE: Master of ceremonies; r. n. Edward H. Magill; b. New York City, November 3, 1892; h. 6 feet; blue eyes and blond hair; w. 170 pounds; p. Annie Dietz and V. R. Magill, non-professionals; e. Market Street high school, two years at Columbia; m. Zora Johnson, non-professional; hy. dogs, horses, electricity and carpentry, making electrified megaphones; seventeen years cabaret and five years stage experience; original megaphone crooner; used electrified megaphone to sing through four and one-half years continuously in four theatres for Public; now with Fox theatres.

MEYN, TEO: Organist; r. n. Theodore A. Meyn; b. Kansas City, Kan.; h. 5 feet 11 inches; gray eyes and light hair; w. 140 pounds; p. Charlotte Meyn and William Meyn, theatre owner; e. Kansas City, (Kan.) high school, Manhattan Agriculture school; m. Helen Mary Schoenberger, non-professional; hy. electric trains and creating novelty productions. Experience in Grubbe Brothers Theatres, Kansas City, Mo.; Pantages Circuit, entire West Coast, Loew, Incorporated, Columbus, Cleveland, Kansas City, Mo., Jersey City, N. J., and in New York City.

MAGILL, WILLIAM (Bill): b. Atlanta, Ga., January 30, 1902; h. 6 feet; dark brown hair and gray eyes; w. 160 pounds; p. Sarah Carter and James William Magill, father professional musician; e. Tech high school, Atlanta, Ga., four years; hy. golf and all card games. Six years' stage experience with the Capitol Quartet, in musical comedy; with "The Dictators of Harmony" in Public units. Name of act is the Four Dictators.

MALOTTE, STANLEIGH: Organist; h. Philadelphia, Pa., September 5, 1901; h. 5 feet 11 inches; blond hair and brown eyes; w. 150 pounds; p. Katharine Dornan and Charles W. Malotte, non-professionals; e. Northwest high school and University of Pennsylvania; m. Della Wayne, professional; hy. tennis, swimming and bowling. Was four years with Public theatres and previously with Stanley Company of America, and independents. Also six years experience leading dance orchestras in Philadelphia territory. At that time he played the violin professionally. Now featured at Minnesota theatre, Minneapolis.

MANNING of Manning and Class: Dancer; h. New York City, March 21; h. 5 feet 5 inches; black hair and brown eyes; w. 147 pounds; p. Bessie and Charles Manning; e. Junior high school, Newark, N. J.; m. professional; hy. theatrical Stage experience on all Keith-Orpheum circuits and Pantages vaudeville, also on Public and 15 months in Europe. Classical dancing on tight wire.

MASTERS, FRANKIE: Master of ceremonies; r. n. Frank E. Masterman; b. St. Mary's, Va., April 12, 1904; h. 5 feet 10 inches; brown hair and gray eyes; w. 140 pounds; p. Alice R. and W. N. Masterman; e. Robinson high school, Culver academy and Indiana university; trained in dramatics at Indiana university; hy. golf. Two and one-half years with Balaban & Katz, at Uptown, Tivoli, Norshok and Tower, all in Chicago; Biltmore hotels, Victor records. Now entering fifth year with Balaban & Katz.

MEEDER, WM. H.: Organist; h. South Orange, N. J., July 14, 1901; h. 6 feet 4 inches; brown hair and eyes; w. 190 pounds; p. Mary Chandler and Henry Meeder, non-professionals; e. Columbia (South Orange) high school; m. Dorothy Powell, non-professional; organist at Lyceum theatre, East Orange, N. J., 1921-22; Regent theatre, Elizabeth, N. J., 1922-28; E. F. Albee theatre, Brooklyn, N. Y., 1928. RKO Albee, Richmond Hill, Long Island, since 1928.

MEIKEL, EDWARD: Organist; h. Chicago, Ill., March 18, 1897; h. 5 feet 7 inches; brunette hair and brown eyes; w. 140 pounds; p. Johanna and Solomon Meikel, non-professionals; m. non-professional; professional; hy. golf and tennis. In 1911 he started playing piano in storefront nickel show in Chicago, then ten years with A. II. Blank Enterprises, Davenport, Ia., then six years with Balaban and Katz Uptown, Tivoli and Harding theatres. He is the originator of the Organ Club style of organ solo.

MELSON, CHARLIE: Master of ceremonies; r. n. Zachary Charles Melson; b. New York City, September 12, 1901; h. 5 feet 6¾ inches; dark hair and blue eyes; w. 140 pounds; p. Rose and Maxwell Melson; m. Innette, professional; hy. pinole, wife, mother, and going to the bank. Stage experience began with song plugging and vaudeville; started career in 1912 playing the bellboy in "Allas Jimmy Valentine" in Denver; plugged songs from Coast to Coast for Irving Berlin; played one season in cabarets and vaudeville; made master of ceremonies by Fanchon and Marco for whom he opened four theatres, Alexander at Glendale, Cal., Raymond in Pasadena, Uptown in Los Angeles and Westlake in Los Angeles; also played Loew's State in Los Angeles and five months at State in Detroit; opened in July, 1927, at Branford theatre in Newark, N. J. Alternating with the Stanley in Jersey City, which he opened in March, 1928; contracted to Fanchon and Marco as a manager.

MEROFF, BENNY: Master of ceremonies; b. New York City, April 19, 1901; h. 5 feet 5¼ inches; black hair and blue eyes; w. 141 pounds; p. Luha and Isador Meroff, professionals; m. Florence Gast, professional; hy. juggling, oil painting, teaching music, dancing and golf. Stage experience of 2½ years being in vaudeville with Keith-Orpheum, Loew's, Shuberts, specialties artist. Also with Paramount Public.

MEUNIER, ALFREDO: r. n. Alfredo Meunier Da Silva; b. Azores Islands, September 21, 1898; h. 5 feet 2 inches; brown hair and blue eyes; w. 147 pounds; p. Maria Meunier and Antonio Mansel Da Silva, non-professionals; e. University of Coimbra, Portugal, Liceo Rossini, Pesaro, Italy; m. Isabel Maria, non-professional; hy. all sports. Organist and master of ceremonies, concert pianist and orchestra conductor.

MEYERS, BILLY: Singer; r. n. William J. Meyers; h. Chicago, Ill., January 13, 1909; h. 5 feet 9 inches; black hair and green eyes; w. 170 pounds; p. Marie and Ed Meyers; e. St. Joseph college and St. Joseph seminary, Effingham, Ill.; hy. reading, musical instruments, composing and photography. Stage career started with Paul Ash, and was with him for eight months, then went to Milwaukee as master of ceremonies for one year, then back to Balaban and Katz for three years. Specialty consisted of singing and acting as straight man, plays eight instruments. M. C. on Public.

MILLS, BILLY: Musical director; r. n. William R. Mills; Flint, Mich., September 6, 1894; h. 5 feet 7 inches; dark brown hair and blue eyes; w. 170 pounds; p. non-professionals; e. Flint Central high school, University of Michigan and Syracuse university. University of Michigan opera, 1914 (composer); Syracuse university opera (composed); E. F. Keith Western production 1921 (writer); Isham Jones orchestra, 1921-22 (special material); U. S. Cantonment productions, 1919 (special production material and coach); 31st Field Artillery Band, 1920 (conductor); Balaban & Katz, Ralph Williams and Mark Fisher units, 1925-28, as pianist, arranger, and writer of special production material; National Theatres Corporation, 1928, as general musical supervisor and associate producer; concert appearances, coaching and technical assignments.

MILLER, OON: Solo organist; r. n. F. Donald Miller; h. Slater, La., September 17, 1896; h. 5 feet 7 inches; blond hair and green eyes; w. 155 pounds; p. Cora J. Bassett and William H. Miller, non-professionals; e. Perry high school, Perry, Ia., Jones College of Music, Perry, Ia., and Drake university of Des Moines, Ia.; m. Jessie Elwell Gathany, professional decorator; hy. swimming and physical culture training. Came from musical family, started in early pioneer days as pianist in small theatre, advancing quickly with motion picture production. Mother was a teacher of piano and organ, and received early musical instructions from her. Showed longing for theatrical life at age of 12 and followed it constantly. First important engagement was at Des Moines theatre, Des Moines, Ia., having appeared as guest organist through midwest states, also solo guest organist for Butterfield circuit in Michigan. During winter season of 1926 was organist at Hollywood Beach Hotel, Hollywood, Fla., where he gave daily organ recitals, and worked in conjunction with Arnold Johnson on several concerts. Has been solo organist with Kunsky-Public theatres in Detroit, at State, Fisler, Paramount and Michigan theatres for past three years at present Paramount theatre. Not limited to one type of act, does both classics and popular numbers, and has had great success with community solos. In fifth year in Detroit for Public formerly Kunsky houses.

MILLER, WOODS: Singer; r. n. F. Woods Miller; h. Chicago, Ill., May 18, 1906; h. 5 feet 10 inches; dark brown hair and hazel eyes; w. 160 pounds; p. Margaret and Marvin Ralph Miller, non-professionals; e. Oak Park and River Forest Township high school, and University of Illinois and University of Chicago; hy. golf, walking, reading and football. He is a master of ceremonies and has appeared at the "LaFayette" of Los Angeles and the "Alamo" of Chicago. He has been with Fanchon and Marco, Public, Orpheum vaudeville and in the following plays with the St. Louis stock company: "Good Morning Dearie," "Poppy," "Candy Shop," "Red Mill" and at the Little theatre, Oak Park, in "The Dove Road," "The Cat and the Canary," "It Pays to Advertise" and "Milkshakes."

MOORE, DONOVAN F.: Organist; h. Wenatchee, Wash., January 23, 1907; h. 6 feet; brown hair and blue eyes; w. 155 pounds; p. Agnes and Fred Moore, non-professionals; e. Wenatchee High, Wenatchee; Marquette High, Yakima, and University of Seattle and Seattle college; not married; v. boating, motors and aviation. Entered theatrical field with Jensen and Von Herberg circuit in Wenatchee and Yakima in 1923 and 1924, then progressed to Seattle with the same firm where attended the two universities. Owned Seattle theatre for Public theatres as featured organ attraction in "Ron and Don" March 1, 1928. Offering featured organ duo. Using the world's smallest playable organ console, this instrument is exactly 32 inches square and controls the entire mechanism of four manual organ by means of a series of special quadrup contacts, and a bank of extremely intricate wiring. They have a large repertoire of novelties built around the basic idea of "Ron and Don" both at one console and at two consoles. Ron possesses a tenor voice while Don makes occasional use of an accordion. Featured as "Ron and Don" over Fox Circuit.

MORCELLI, ULGERICO: h. Rome, Italy, October 3, 1888; h. 5 feet 10 inches; dark brown hair and brown eyes; e. graduate of Santiago (Chile), National Conservatory of Music; hy. fencing, art. Director of San Francisco, Los Angeles Symphony orchestras, also Hollywood Bowl Symphony; conductor of Grand Opera Symphonies for the last ten years conductor in motion picture theatres.

MOREY, AL: Master of ceremonies; r. n. Morey Alswang; Chicago, Ill., October 18, 1901; h. 6 feet; dark hair and blue eyes; w. 165 pounds; p. Florence and Hyman Alswang, non-professionals; e. Waller high school and Crane Tech. Six years with bands—Roy Bary, Armin Hand, E. E. Sheety, J. Bodewell Lamp; with Public at North Centre theatre, Chicago, and at Fort Worth, Texas, Atlanta, Ga., and San Antonio, Texas; also at Trianon and Aragon ballrooms, Chicago. Master of ceremonies at Chicago Harding theatre, next at the Michigan theatre in Detroit.

MURPHY, JOE: Motion picture actor; h. San Jose, Cal.; h. 6 feet 4 inches; w. 165 pounds; hy. motoring, dancing, golf. Stage experience in music in "Gay Paces" ever since Mack Sennett started Keystone Cops; has been in every phase of game expert producing and camera work; 48 Andy Gump comedies for Universal as Andy; also in "The Man Who Laughs," "The Cat and the Canary" and other features; also in Fox Sunshine comedies.

MURPHY, SENATOR F.: Monologist; r. n. Sam LeTraunik; h. Chicago, Ill., September 6, 1888; h. 5 feet 6 inches; brown hair and eyes; w. 174 pounds; p. Alice and Max LeTraunik, non-professionals; e. public schools; hy. rifle shooting, horseback riding and hunting. Stage experience started in vaudeville in 1904. Has been with musical comedy, and was in "Gay Paces" in 1927-1928. With picture theatre units during 1928-29-30.

NAVARA, LEON: Master of ceremonies; h. Brooklyn, N. Y., August 16, 1899; h. 5 feet 8 inches; brunette hair and dark brown eyes; w. 140 pounds; p. Francis and Zachary Navara, non-professionals; e. Commercial high school of Brooklyn, New York and Columbia University of New York; hy. collector of work of old music masters. Stage experience started with B. F. Keith Circuit in a single piano and singing act. Then with Irene Bordoni as Bordoni and Navara over Keith Circuit, and later again did a single over Keith Orpheum Circuits in New York. Organized a band and played as special attraction at various West Coast Theatres for a period of four years. Came east and was engaged at the Stanley Baltimore Earle for a period of two years. Opened Loew's Pitkin theatre at Brooklyn as master of ceremonies. Featured in vaudeville at present on the Loew Deluxo Circuit. Screen experience consists of two Vitaphone Shorts and he has also done synchronizing for various talking companies.

NEALY, ARTHUR: Singer; r. n. Arthur William Neely; b. St. Louis, Mo., January 27, 1897; h. 5 feet 10 inches; brown hair and gray eyes; p. Rosa and Charles Neely, non-professionals; e. Adams school, St. Louis; m. Amy Rakey, non-professional; hy. hunting, fishing, country. Policeman in 1923 at St. Louis. Eight years of stage experience, with Skouras Brothers, Balaban & Katz, Keith circuit, Public.

NELSON, LOUISE: Harmony; b. Galesburg, Ill., January 28, 1908; h. 5 feet 2 inches; blonde hair and blue eyes; p. Julia and Alex Nelson; e. Galesburg



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high school; hy. golfing, swimming, horse racing. Played one year with girls' bands and three years in vaudeville and presentations in harmony trio.

NEVILLE, DOROTHY: Singer; b. Madrid, Spain, August 18; h. 5 feet 2½ inches; dark brown hair and grey eyes; w. 145 pounds; p. Renee de la Concha and Thomas de la Concha, mother grand opera singer; e. Sacred Heart Convent, London, and Paris; m. Orvin Kutz, non-professional; hy. cooking, singing, swimming and aviation. Stage experience on concert stage in London, England, musical comedies, singing roles, London, England, musical comedies, singing roles, ingenue in San Francisco. She went to Columbia, South America, until 1923, then in Earl Carroll's "Vainities" in 1923 in New York City, with Greenwich Village Follies in 1924, 1925 and 1926, then in Public units. Screen experience with Mack Sennett's Comedies in 1915.

NORTH, JACK: Entertainer; b. Jersey City; h. 5 feet; brown hair and blue eyes; w. 163 pounds; e. Jersey City high school; not married. After amateur theatricals, seven years with Public.

O'CONNOR, JOHNNY: r. n. John O'Connor; b. New York City, September 3, 1888; h. 5 feet 7 inches; brown hair and blue eyes; w. 160 pounds; e. in the college of hard knocks; p. Anna McCarthy and James O'Connor, non-professionals. Sixteen years in the editorial and business departments of Variety, publisher of the "Theatre World," six years supervisor of the theatrical section of the New York Telegraph, author of 104 vaudeville playlets, five tabloid musicals and two books—"Broadway Racketeers" and "Speed." Now manager of Warnings Pennsylvanians and Dorothy Lee, and others.

PAYNE, JOHNNY: Piano and song; r. n. John C. Payne; b. Nashville, Tenn., August 1, 1907; h. 5 feet 10½ inches; brown hair and brown eyes; w. 168 pounds; e. Montgomery Bell academy at Nashville; not married; hy. br. dge, reading, eating roquefort cheese. Played regularly for radio and civic organizations (WSM at Nashville and KMOX at St. Louis) four years prior to going on stage; four months with Skouras Brothers in St. Louis in 1928 (February 11 to May 27); ten weeks with Brooke Johns; eight months touring Public, featured in unit.

PEARL, HAROLD: b. Chicago, Ill., November 13, 1908; h. 5 feet 9 inches; brown hair and blue eyes; w. 115 pounds; p. Sally and Emile Pearl; e. Waller high school, Chicago, and University of Illinois, which he is at present attending; not married; hy. swimming, golf and tennis. Is novelty collegiate organist. Was at the Virginia theatre at Champaign, Ill., now at the Sheridan, Chicago.

PETTIT, LILLIAN F.: of Pettit Sisters; singers and dancers; b. Gackle, N. D., September 21, 1910; h. 5 feet, brown eyes and dark brown hair; w. 110 pounds; p. Constance and Thomas N. Pettit, non-professionals; e. Santa Monica high school, Cal., University of California at Los Angeles. As a child started at amateur in dancing contest. Ingle Roman, with Warner Brothers, heard the Pettit sisters sing harmony seven years ago and conceived the idea of an act as a sister team; he auditioned and booked the first act which played up and down the West Coast; later they were in F. & M.'s Saxaphonia Idea which played on the West Coast. Since they have continued with their own act in the West; this season they came East in F. & M.'s Romance Idea, doing harmony singing and dancing in the first Idea and in their own act they used instruments, saxophone and trumpet. Also have done considerable radio work. Ingle Roman also obtained screen work for the sisters as children, with Colleen Moore in "Sally," and with Florence Vidor in "Marry Me," later they danced in such films as "Red Hot Rhythm" and "Hollywood Review of 1930."

PETTIT, LUELLA A.: of Pettit Sisters; singers and dancers; b. Gackle, S. D., December 12, 1911; h. 5 feet 2½ inches; brown eyes and blond hair; w. 123 pounds; p. Constance Pettit and Thomas N. Pettit, non-professionals; e. Santa Monica, Cal., University of California at Los Angeles. Stage training with Fanchon & Marco. As a child started as amateur in dancing contest. Ingle Roman, with Warner Bros. booked the sisters' first act on the West Coast; later they were in Fanchon and Marco's Saxaphonia Idea. This season they came East in Fanchon and Marco's

Romance Idea, doing harmony, singing and dancing, but in their own act they use instruments, saxophone and trumpet. Also have done considerable radio work. Roman also arranged for their screen work as children, with Colleen Moore in "Sally" and Florence Vidor in "Marry Me." Later they danced in such films as "Red Hot Rhythm" and "Hollywood Review of 1930."

PHILLIPS, BILL: Organist; b. Poland, November 11; h. 5 feet 11 inches; brown hair and blue eyes; w. 165 pounds; p. Ottilia and Frank, non-professionals; hy. cards, bowling and baseball. Has been in the music publishing business for 14 years. At the present is an organist, having played at the Avalon, Capitol and Drake theatres, Chicago.

PHILLIPS, EDWARD: Singer; b. New York City, April 12, 1909; h. 6 feet, brown hair and eyes; w. 130 pounds; p. Charlotte and William Phillips; e. Townsend Harris Hall, and Columbia College; not married; hy. golf, tennis, baseball and radio. Stage experience started with "Rosalie," the musical comedy in which he sang and danced. He then took to radio. Tenor soloist with Freshmen hour, Michel men, New Yorker Hotel Orchestra.

PICO, LARRY: Solo organist; r. n. Lawrence James Pico; b. New Orleans, La., December 10, 1878; h. 6 feet, dark brown hair and eyes; w. 140 pounds; p. Victoria Sabater and Bartholomew Pico, non-professionals; e. private school, New Orleans, La., and Jesuit's College New Orleans; m. Miss Marjorie Marietta Boykin, non-professional; hy. photography, baseball, swimming and music. Piano director and organist since 1904, also vaudeville musical comedy and pictures, and skating-rink band.

POWELL, DICK: r. n. Richard E. Powell; b. Mt. View, Ark., November 14, 1904; h. 6 feet; light brown hair and blue eyes; w. 175 pounds; p. Sally Thompson and Ewing Powell, non-professionals; e. Little Rock high school and University of Arkansas; m. Mildred Mound, non-professional; hy. golf, radio and airplanes. Stage experience with stage bands presentation for about three years. Master of ceremonies for one year to date, before that time band soloist. Singing as a specialty, also conducts all instruments but the violin and cello.

PRICKETT, JULE: Acrobat; b. Birmingham, Ala., March 16, 1887; h. 5 feet 11½ inches; brown hair and blue eyes; w. 180 pounds; m. Willie May Kell, non-professional. Stage experience with Radio-Keith-Orpheum and Public doing acrobatic stunts in an act entitled "Luster Brothers."

RASCH, ALBERTINA: Dancer; b. Vienna; h. 5 feet 4 inches; black hair and brown eyes; m. Dimitri Tiomkin, professional composer. Stage experience, contributes the ballets to most of Ziegfeld and other New York musical comedy shows. Screen experience, contributed two special ballet numbers to the "Hollywood Revue," also "Devil May Care," "Lord Byron of Broadway" and "The Rogue's Song."

RAY, JIMMY: Dancer; b. New York City, August 22, 1905; h. 5 feet 5½ inches; brown hair and eyes; w. 137 pounds; p. Helen and Morris Levine. Started his stage career as a charleston dancer in Chicago, with Abe Lyman. Was in the Frolics cafe in Chicago for a year and a half, then with Abe Lyman to the west coast and was booked in Fanchon and Marco unit, then to Gramman's Chinese theatre, George Choo's musical comedy, "Hello Yourself," in New York. The Morris agency then booked him for three months in the Ambassador, Paris. Came back to the United States on Public circuit in units.

RICH, JIMMY: Organist; r. n. James R. Reich; b. New York City, Feb. 9, 1900; h. 5 feet 3 inches; brown hair and eyes; w. 153 pounds; p. Rose and Louis Reich, non-professionals; hy. motoring, bridge. Stage experience started at the age of 13, playing piano in a theatre in New York City. He then studied organ and harmony with Hugo Troetchel at the German Evangelist church in Brooklyn, N. Y. Then played theatres throughout New York City until 1918, when he went to Jersey City for Haring and Blumenthal at the National theatre for three years, then Central theatre until Sept. 23, 1929, at which time Loew's Jersey City theatre opened. Now featured organist at the Central theatre, Jersey City.

RIEDER, HAROLD: Organist; b. Dexter, Mich., December 13, 1894; h. 5 feet 5 inches; dark brown hair and eyes; w. 155 pounds; p. Katherine Wagner and Peter Rieder, non-professionals; e. Dexter high school and Michigan State Normal College and University of Michigan; m. Ethel May Leaman, non-professional; hy. motor touring and photography. Musical experience as director of music, at the Michigan State Normal College, also Columbia record artist. Theatre experience, organist at the Majestic theatre, Detroit, Mich., Kialto and Criterion, New York, feature organist at the Tivoli, and the Stanley at Newark and Stanley, Jersey City, also the Branford, Newark and Fabian, Hoboken, N. J. Now back at the Branford, Newark.

ROBERTS, FRANK E.: Organist; b. New Kensington, Pa., February 21, 1900; h. 5 feet 10 inches; light hair and blue eyes; w. 138 pounds; p. Rachel and George G. Roberts, non-professionals; e. New Kensington high school and Adrian college; m. Amy Kruger, church soloist; hy. automobiles and baseball. No stage or screen experience. Was a former musical director at the Rowland and Clark theatres, Pittsburgh, Pa. Organist for Warner Bros. theatre, Pittsburgh.

ROCHE, OORIS: Singer; b. Spokane, Wash., April 4, 1908; h. 5 feet 4½ inches; black hair and blue eyes; w. 116½ pounds; p. Harriet and Thomas Roche, non-professionals; e. Mote Mare finishing school; hy. tennis, soft shoe dancing and riding. Stage experience with Keith-Albee for 2½ years and with Balaban and Katz as personality singer. Screen experience in Public unit "Over the Top." Featured with her husband, Sammy Cohen, in RKO vaudeville.

RODEMICH, GENE: Master of ceremonies; b. St. Louis, Mo., April 3, 1895; h. 5 feet 4 inches; brown hair and blue eyes; w. 108 pounds; p. Barbara and Henry Rodemich, non-professionals; m. Henrietta Pank, non-professional; hy. children. Master of ceremonies at Grand Central in St. Louis; two years Metropolitan, Boston; next at Paramount, New York; six years in pit at Grand Central, where he got first training. Now leading a radio band in New York City.

RON and DON (name of act): See Moore, Onovan F.

RDN: of Ron and Don; Organist; r. n. Renaldo A. Baggett; b. Wenatchee, Wash., July 8, 1905; h. 5 feet 10 inches; brown eyes and brown hair; w. 160 pounds; p. Henrietta Adams and Frank R. Baggett; e. Wenatchee high school, University of Washington; hy. horses, amateur motion pictures, automobiles.

ROSS and EDWARDS (name of act): See Ross, Harry; Edwards, Eddie.

ROSS, BENNY: Master of ceremonies; r. n. Ben Rosenberg; b. Hartford, Conn., February 17, 1907; h. 5 feet 8 inches; brown hair and hazel eyes; w. 155 pounds; p. Jenny and Louis Rosenberg, non-professionals; e. Weaver high school; hy. cartooning and motion pictures. Stage experience started in vaudeville as team Toss and Darling. He then went to the legitimate show "Excess Baggage" and played Morton Downey's part, that of songbugger. Then at Shubert theatre of Newark, where Harry W. Crull saw him and signed him as master of ceremonies for Branford and Stanley theatres. Completed one year with Warner Brothers and opened stage band policy at the Earle theatre, Atlantic City, then to Ritz theatre in Elizabethtown, and at Stanley theatre in Jersey City, N. J.; at Public Saenger, New Orleans, La., Paramount, Toledo, Ohio, and Shea's Buffalo, Buffalo, N. Y.

ROSS, DAVID: Music conductor; r. n. David H. Silverman; b. Philadelphia, Pa.; h. 5 feet 7 inches; blue eyes and black hair; w. 155 pounds; p. Esther and Aaron Ross; e. Peabody College, Baltimore, Md.; m. Clarita H. Hill, non-professional; hy. fishing and hunting. As a child appeared on tour in "The Fatal Wedding." Started as singer in a dramatic show. Studied music and at age of 18 became music director at Del Mar Garden, St. Louis, leading own band. Then headed music department for Frank L. Talbot's Hippodrome Theatre, St. Louis. In 1916 entered picture field and headed music organization of Skouras Brothers, St. Louis. Also made records for Victor and Brunswick. Directed orchestra at every Skouras house in St. Louis, from 1916 to 1929. Went to the West coast in 1929 as music director for First National and Warner Bros. to prepare the synchronization of musical scenes for pictures, and conducted orchestra in con-

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junction. In charge of the music for short subjects during that period. Then came East and resumed duties as musical director and conductor at Mastbaum, Philadelphia.

ROSS, HARRY: Comedy singer; r. n. Henry Rosenthal; b. Brooklyn, N. Y., July 4, 1900; h. 5 feet 8½ inches; brown hair and eyes; w. 163 pounds; p. Sarab and Jacob Rosenthal, father ex-professional; e. Boys high school, Brooklyn, N. Y.; stage training in burlesque; not married; by. baseball, prize fights, horseback riding, hockey, golf, bridge and rummy. Stage experience of eleven years, appearing in vaudeville, musical comedy, burlesque and Publix units. Stage act entitled Ross & Edwards.

ROWAN, ELOISE: Organist; b. Winona, Minn., July 17, 1895; b. 5 feet 2 inches; black hair and blue eyes; w. 108 pounds; p. Margaret A. Rowan, non-professional; e. Fargo high school, Fargo, N. Dak., Northwestern university, Evanston, Ill., and University of Minnesota, Minneapolis, Minn.; not married. Organ novelties act broadcast over station WCCO. Featured for a year as one of the Paramount Twins, "Jackie & Jean," at the Paramount, Denver. Now doing solo work at the Denver theatre, Denver, Colo.

RUSSO, DANNY: b. Chicago, Ill.; by. radio, modern dance music. Studied harmony under Albert De Capro and violin under Edward Tak, Victor and Brunswick recording artist. Was one of the first orchestra directors with his own band on the air over WEBB. Was the featured orchestra at the Edgewater Beach hotel for four years. Opened the Uptown and Piccadilly theatres, Chicago, also the Aragon Ballroom, staying a year and a half. Led the largest dance band in the country, an aggregation of 35 men at the Arcadia Ballroom in Detroit, playing to as many as 7,000 a night. Devoting all his efforts to radio and at the present time is playing at the Canton Tea Gardens broadcasting over WENR and KYW, through NBC. Also featured on three sustaining programs for NBC.

SABER, OOROTHY: Organist; h. near Troy, Miami County, Ohio, April 25, 1903; h. 5 feet 6 inches; dark brown hair and dark grey eyes; w. 138 pounds; p. Alice and John Elcker; e. Troy high school, Troy, Ohio; by. music, radio, designing, home decorating and all sports. Employed by Majestic Theatre Company, Athens, Ohio, as organist, solo and concert. Feature organist. Started playing pipe organ in theatre when 16 years of age. Played two years at the Jewel theatre, Troy, Ohio; three years May's theatre, Piqua, Ohio, one season Sigma theatre, Lima, Ohio, and has directed orchestra and played piano for vaudeville.

SCOTT, G. HOWARD: b. Buffalo, N. Y., July 13, 1894; h. 5 feet 5 inches; blue eyes and brown hair; w. 130 pounds; p. Elizabeth and John Scott; e. Perry high school; m. Helen Lebowitz; by. fishing and swimming. Went to Guilmitan organ school, New York City. Solo organist at Brooklyn Academy of Music; Mayfair theatre, Asbury Park, N. J.; Convention Hall, Asbury Park.

SCOTT, LEONARD: b. Los Angeles, Cal., May 27, 1898; h. 5 feet 10 inches; brown hair and hazel brown eyes; w. 135 pounds; p. Ida Scott Seely and Howard Scott, non-professionals; e. Polytechnic high school, Los Angeles, Cal.; received his stage training in high school; by. golf, bowling, poker and motoring. Stage experience with "Kitty's Kisses" in May, 1926;

"Sweetheart Time" in the fall of 1926 and in "White Lights" in the fall of 1927, all these with the Capitol Quartette; next in Publix unit show, "The Dictators of Harmony." One of the Four Dictators.

SEED, DAVE: Comedian; r. n. Dave Seid; b. New York City, July 8, 1898; h. 5 feet 1 inch; black hair and brown eyes; w. 124 pounds; p. Bessie and Isaac Seed, non-professionals; e. Erasmus high school and University of New York; by. horses, riding, golf and fishing. Stage experience started with Gus Edwards' "School Days," through Lew Silver's Broadway Brevities musical comedy, then joined Ralph Austin and went in vaudeville for seven years, then joined Artists and Models, and is now starring in Publix units. Screen experience, appeared in "Tarzan of the Apes" in 1919 for National Film Company.

SELLERS, EDNA J.: Organist; b. Iowa; h. 5 feet 1 inch; blond hair and blue eyes; w. 115 pounds; p. non-professionals; e. Lincoln, Neb.; m. Preston H. Sellers, Jr., professional, and has one son 2½ years old; by. golf and motoring. Organist in Chicago for ten years, having featured for Balaban and Katz about four years.

SELLERS, JR., PRESTON H.: Organist; b. St. Louis, Mo., February 24, 1898; h. 5 feet 9 inches; dark brown hair and blue eyes; w. 164 pounds; p. Sallie and Preston H. Sellers, Sr., non-professionals; e. East St. Louis; m. Edna, professional, they have one child; by. golf. No stage or screen experience. Organist for 16 years, being four years with Lubliner and Trinz and five years with Balaban and Katz. Organ presentations, novelties and community singing.

SHAPLIN, HELEN MASTERS: Solo organist, r. n. Mrs. Helen M. Shaplin; b. Pen Artyl, Pa., February 15, 1900; h. 5 feet 5 inches; medium brown hair and blue-gray eyes; w. 140 pounds; p. Minnie and Thomas Masters, non-professionals; e. Pen Artyl high school, Broad Street Conservatory of Music, Philadelphia, and Beechwood College, Jenkintown, Pa.; m. Walter B. Shaplin, non-professional; by. music, in all branches and forms. Featured at the Ogontz theatre, Philadelphia, Pa.

SHELOON, GENE: Master of ceremonies; r. n. Eugene Hume; h. Columbus, O., February 1, 1908; h. 5 feet 9 inches; brown hair and eyes; w. 145 pounds; p. Ada and Earl B. Hume, non-professionals; e. West high school; not married; by. magic, dogs, football and swimming. Stage experience started in May, 1926, with a small musical show, then joined six people flash, and in October, 1927, devised single act which he showed for Publix and played three Publix units. Played six months as master of ceremonies at the Minnesota theatre, Minneapolis. In November, 1929, opened with fourth unit, signed for London and Paris. Plays hanjo and dances.

SHEVLIN, JOHN: Irish tenor; b. Pennsylvania, June 24, 1898; h. 5 feet 10 inches; dark brown hair and blue eyes; w. 175 pounds; e. three years at American Conservatory of Music in Chicago, two years at Metropolitan Opera House school, 14 months in Germany and two months in Paris; p. Ellen and William Shevlin; not married; by. boxing, football, motoring. Eight years on stage.

SHILTON, BETTY: Organist; b. Portland, Ore., February 17, 1892; h. 5 feet 5½ inches; blond hair and blue eyes; w. 134 pounds; p. Eugenia Long and

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David N. McQuiruff, non-professionals; e. Salem high school, Salem, Ore., and Willamett university, Salem, and Fresno State college, Fresno, Cal.; not married; by. golf, solitaire, driving car, music and bridge. Feature organist at the Liberty theatre, Spokane, Wash., during 1925; Liberty theatre, Olympia, Wash., during 1926; Fox 5th Avenue theatre, Seattle, Wash.

SHORT, AL (master of ceremonies); b. Brooklyn, N. Y., 1893; h. 5 feet 10½ inches; Auburn hair and gray eyes; w. 160 pounds; p. Elizabeth and Thomas V. Short, father professional; e. Springfield high school and college; m. Esther B. Shaw, non-professional; by. golf, fishing, swimming, boating, horseback riding and tennis. Stage experience as master of ceremonies at the Capitol theatre of Chicago, general musical director on the Pacific coast for Publix and conductor of symphony orchestras for the following theatres of Chicago: Riviera and Tivoli of Balaban & Katz, Capitol of National Theatres corporation, Piccadilly of Schoenstadt Brothers, and Howard theatre of Publix in Atlanta, Ga. Vice president and general musical director for Beltone Productions of Los Angeles, Cal. Also produced twelve miniature musical comedies in color.

SLOSSER, MILTON: Organist; h. Los Angeles, August 12, 1900; h. 5 feet 7 inches; black hair and brown eyes; w. 138 pounds; p. Mary and John Slosser, non-professionals; e. St. Joseph's high school Collegeville, Ind., Yale university; m. Lea Milton, non-professional; by. golf, motoring, swimming. Master of ceremonies at Missouri theatre during Frank Fay's absence. Next at the Mastbaum and Earle theatres, Philadelphia and now back at the Ambassador, St. Louis.

SMITH, LEONARD: h. Chicago, Ill., September 3, 1904; h. 5 feet 9 inches; brown hair and eyes; w. 145 pounds; p. Louisa K. and George F., mother was concert pianist; e. Morgan Park American Conservatory, Chicago; not married; by. motoring, hiking, and playing two-piano numbers with Harry Zimmerman. Played at the Capitol, Stratford, Highland, Jeffrey, and next at the Avalon, all in Chicago. Has written several piano compositions, best known of which is "Waltz Caprice."

SMITH, McNEIL: Solo organist; b. Meridian, Miss., May 20, 1902; h. 5 feet 10 inches; blond hair and blue eyes; w. 150 pounds; p. Anna and Ollie Smith, non-professionals; e. Meridian high and Chicago Musical College; by. tinkering with organs and reading good books. He is a solo organist and has played with the Marquette theatre five successive years.

SOUDERS, JACKIE: b. St. Louis, Mo., Feb. 13, 1904; h. 5 feet 6 inches; dark hair and hazel eyes; w. 130 pounds; p. Grace Dey and Robert R. Souders, non-professionals; e. Lewis and Clark, Spokane, and Queen Anne, Seattle, Washington; m. Lillian Hildebrand, professional; by. fishing, golf, swimming, baseball and flying. Stage experience began in 1920 playing trombone in Lodge Carbert, Seattle. Three weeks later he joined Vic Meyer's orchestra for engagements in Portland and Seaside, Oregon. Took trip to the Orient as member of S. S. Silver State Orchestra in 1921. Rejoined Vic Meyer's at Butler Hotel, Seattle, 1922, and left following year to play in Hermie King's Band at Palace-Hip theatre, Seattle. Organized his own orchestra after a year with King and played the following engagements: Chantecler Cafe, Seattle; Portland Hotel and Multnomah Hotel, Portland; Butler Hotel, Seattle Club Lido and Olympic Hotel, both in Seattle. Broke into the master of ceremonies game as relief man at

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the Fifth Avenue theatre. Then to the Strand theatre, Vancouver, Canada, Sept. 12, 1927, where he became musical director and master of ceremonies playing the Fanchon & Marco Ideas.

SPANGLER, JACK: Musical comedy; r. n. Leonard Spangler; b. Philadelphia, Pa., April 26, 1900; h. 5 feet 9 inches; brown hair and blue eyes; p. Charlotte and George Spangler; e. Northeast high school, Temple university, Warton school, University of Pennsylvania; stage training at schools in East; not married; hy. golf and billiards. "Gay Paree," 1926, Shubert, specialty and sketch; Earl Carroll Vanities, 1927, specialty and sketch; "Bye, Bye, Bonnie," 1928, John Armstrong and Lawrence Webber, light comedian; Public and Keith at intervals playing dancing and comedy acts. Screen appearances in Pathe News, dance and exercise interpretations.

SPANGLER, KAY: Musical comedy; r. n. Kay Spangler; b. Philadelphia, Pa.; 21 years old; h. 5 feet 9 inches; blond hair and blue eyes; w. 100 pounds; p. Charlotte and George Spangler; e. Northeast high school, Temple university, Warton school, University of Pennsylvania; stage training at schools in East; "Gay Paree," 1926, Shubert, specialty and sketch; Earl Carroll Vanities, 1927, specialty and sketch; "Bye, Bye, Bonnie," 1928, John Armstrong and Lawrence Webber, light comedienne; Public and Keith at intervals playing dancing and comedy acts. Screen appearances in Pathe News, dance and exercise interpretations.

SPECK, HARVEY CARL: b. Cincinnati, Ohio; h. 5 feet 9 inches; brown hair and eyes; w. 150 pounds; p. Mary and Charles Speck, non-professionals; m. Theresa Francis, professional; hy. golf, hearts and fishing. Stage experience in comics and with "The Spider," specialties, also with four Public units and for Keith vaudeville for six years, in comedy. Name of act: Hayes and Speck.

SPECHT, PAUL L.: Master of ceremonies; h. Sinking Spring, Pa., March 25, 1895; h. 6 feet and one-half inch; brown hair and eyes; w. 130 pounds; p. Hettie E. and Charles Specht, father church organist, veteran hand leader and music teacher; e. Spring Township high school, Perkiomen school, Pottsville, Pa.; stage training in amateur theatricals in Reading, Pa.; and preparatory school; married non-professional; hy. his farms in Pennsylvania. Seven years professional experience; played Keith, Loew,antages, Fox and independent vaudeville, five months presentation work at Capitol, New York City, where he also organized and coached other stageband units for Loew deluxe picture theatres; played Stanley houses; with first American jazz orchestra to play Coliseum and Alhambra variety theatres in London; director of stage band and acting master of ceremonies at Colony, New York; recorded DeForest Phonoflms in 1923-24.

SPRING, J. GIBBS: r. n. Joseph G. Spring, Jr.; h. Chicago, Ill., July 30, 1899; h. 5 feet 9 inches; light hair and light blue eyes; w. 198 pounds; p. Selena E. and Joseph G. Spring, non-professionals; e. Hyde Park high school; no stage training; m. Sylvia Gustafson, organist; hy. mechanics—automotive and electrical. Stage experience consists of one summer season with chautauqua, music and dramatic in "Taming of the Shrew." Theatre experience of about four years playing pictures and organ solos. Associated with Orpheum Circuit, National Theatres Corporation, Schoenstadt & Son, Lubliner & Trinz and at present with Polka Brothers theatre, also "singing organist" and specializes on novelty organ solos and screen synchronization. Studied organ under Arthur Gutow, Detroit. Also did some traveling in organ dedications.

TANGEMAN, FRED: Organist; b. Union City, N. J., March 9, 1901; h. 5 feet 8 inches; gray eyes and blond hair; w. 150 pounds; p. Nettie Johnson and William Tangeman, non-professionals; e. Union Hill high school, Union City, N. J.; m. Edna Sundberg, non-professional; hy. gardening, golf. Studied organ with Herbert Sisson and Emil Velazco. Organist for three years at the B. F. Keith State and Capital theatres, Union City, N. J. Featured organist at the Regent theatre, Elmira, N. Y. Played leading theatres of Jersey City, including Cameo, Fulton, Central, Capitol, Ritz and State.

TERRY, LEO: Organist; b. Alton, Ill., February 19, 1892; h. 5 feet 7 inches; dark brown hair and brown eyes; w. 145 pounds; p. Jeanette (Roach) Terry and DeWitt C. Terry, non-professionals; married non-professional; has three children; e. St. Louis University, St. Louis, Mo. Started playing piano in picture show in 1908 for Joseph Mogler, St. Louis, 1908-10; then at Lafayette theatre, St. Louis, 1910-12; James Cornelliuss' Lyric, St. Louis, 1912-16; introduced organ accompaniment to pictures in St. Louis in 1912 at Frank R. Tate's Strand and Columbia theatres where employed as first organist from 1916 to 1922, opened Y. T. Lynch's Triffin theatre, Chicago, November 1, 1922, as solo organist and remained until September, 1924, when engaged by National Theatres Corporation to reopen Stratford, another large neighborhood theatre in Chicago; featured organist there nine months until transferred to new Capitol, where featured organist 17 months, until May, 1926, engaged by Great States Theatres (Babson & Keith) to open 3,000-seat theatre in Joliet, Ill., and act as guest organist in other Great States theatres in cities around Chicago; with Great States 8 months and later a return engagement for 14 months; opened Piccadilly, Chicago, as solo organist and remained three months, then re-engaged by Great States; re-engaged for Piccadilly for ten-month engagement. Now at Pantheon, Chicago.

THOMPSON, ART: Organist; r. n. Arthur N. Thompson; b. Lowell, Mass., July 12, 1904; h. 5 feet 6½ inches; brown hair and gray-blue eyes; w. 158 pounds; p. Rose M. and Frank W. Thompson, non-professionals; hy. golf, tennis and driving. Featured at Ritz theatre, Clarksburg, W. Va.

THREE BERNIE BROTHERS (novelty dancers): See Bernie, Harry.

TOMPSETT, GREENVILLE E.: b. Dowagiac, Mich., December 27, 1895; h. 5 feet 6 inches; brunette hair and brown eyes; w. 130 pounds; p. Grace B. and James G. Tompsett, non-professionals; e. South Bond, Ind., and Notre Dame, Indiana; not married; hy. writing community singing parodies, golf, architecture and writing of fiction. Has spent six years with the Orpheum Circuit Palace and Granada theatres, and two with Radio-Keith-Orpheum Granada theatre of South Bond, Ind., featuring both straight and community singing solos. Community singing is written by himself featuring Topics of the Day.

TRACY and DUNCAN (name of act): See Tracy, William H.; Duncan, Francis K.

TRACY, WILLIAM H.: h. Chicago, Ill., September 6, 1903; h. 5 feet 8 inches; w. 165 pounds; p. Mary and John Tracy, non-professionals; e. Harrison high school, Chicago, and Notre Dame university; not married; hy. baseball, football, golf and aviation. Stage experience for six years as a special act in picture houses. Offering: piano act, harmony and comedy.

TUCKER, BERT: Dancer; r. n. Albert Edward Tucker; b. Hartford, Conn., February 5, 1905; h. 5 feet 2 inches; brown hair and blue eyes; w. 125 pounds; p. Sophie and Louis Tucker; mother a professional; e. Mount Pleasant Military Academy, Westchester Academy, Peekskill Military Academy, Stanford Military Academy; took lessons in dancing from Billy Pierce Studios; not married; hy. comedy and singing. Stage experience with his mother in "Le Maire's Affairs"; started alone August 16, 1924, with Paul Ash at Oriental, Chicago; then did all Balaban & Katz houses with own act. "The Kitchen Kabaret"; played vaudeville for Western Orpheum circuit; went out with Public unit, also worked clubs and cafes in between; now playing for Public again.

TURNER, RAY: r. n. Raymond T. Turner; b. Chicago, Ill., January 3, 1904; h. 5 feet 7 inches; dark brown hair and blue eyes; w. 135 pounds; p. Constance L. and Frank M. Turner, non-professionals; e. Fenger high school, Chicago, and Sherwood Music school; received organ instruction from Arthur Dunham of Chicago; m. Zenobia A. Cain, non-professional; hy. motoring. Theatre experience as follows: Organist for three years at the Woodlawn (now Maryland) theatre, Chicago; later at North Center theatre, Chicago for Karzas; also organist at the Gray Metropolitan, McVickers (broadcast through WBRM, Chicago) theatre. Now at RKO Orpheum, Sioux City, Iowa.

VALLEE, RUDY: Master of ceremonies; r. n. Hubert Prior Vallee; b. Island Pond, Vermont, July 23, 1901; h. 5 feet 11 inches; light brown hair and blue eyes; w. 145 pounds; p. Kathryn and Charles D. Vallee, non-professionals; e. Westbrook high, Westbrook, Maine, University of Maine and Yale University; not married; hy. driving a car and broadcasting. Stage experience started by organizing a dance band at Yale University, then played abroad in London, England. Then featured at the following: the Heigh-Ho Club of New York City, RKO Circuit, as master of ceremonies at the Public Paramount, New York City, where he is at present, and also at his own club, the Villa Vallee, New York City. He appeared as feature player in the following screen productions: "Campus Sweetheart," for RKO, "Vagabond Lover," for RKO and Paramount's "Glorifying the American Girl." Toured with his "Concertino Yankees," then back to Brooklyn Paramount. Again at New York Paramount theatre.

VAN, VERA: Dancer and singer; r. n. Vera Geraldine Webster; b. Marion, O., February 20, 1911; h. 5 feet 2 inches; golden blonde hair and blue eyes; w. 108 pounds; p. Florence E. and Carl Webster, non-professionals; e. private tutors and private schools, all in Los Angeles, Cal.; not married; hy. swimming, tennis, horseback riding, reading, the study of astronomy, science and the different languages. Stage experience as follows: first appearance at the age of 5½ years touring with a child dance act until 8½ under direction of Aubrey Waters Holiday of Akron, Ohio. Next three years half of sister team doing great variety vaudeville as LaVonne Sisters. Season of 1922-1923 with own band of 12 as Vera Webster and her Dixie Revellers. Season of 1924 as female half of team of Ward and Webster, doing vaudeville. Discovered by Farco in 1925, and given professional name of Van; featured in "Ideas" by Fanchon and Marco for three years. Next took income lead in musical stock for four months under direction of Albur Cushman. Summer of 1928 featured singer with Rene Williams orchestra at Princess theatre, Honolulu, Hawaii. Signed with Public theatres Aug. 23, 1928, to open in Chicago as featured singer, first production being "All Aboard," by Jack Lauchlin, "Bits of Broadway," by Will Harris, "Out on Deck," by Lon McDermott, ingenue lead, the featured singer of "Circus Cabaret," by C. A. Niggemeyer, at Saenger theatre, New Orleans, La. Screen experience: several kid parts under direction of Alan Dwan and Victor Hugo Halperin, and in Douglas Fairbanks' "Robin Hood."

VAN ANTWERP, JIMMIE: h. Shawnee, Okla., November 30, 1902; h. 5 feet 8 inches; brown hair and eyes; w. 195 pounds; p. Martha and L. C. Van Antwerp, non-professionals; e. Shawnee high school; hy. farming muskrats and chickens. On the stage for ten years as a comedy "Rube." Title of act: "Fautleroy and Van."

VELAZCO, EMIL: Organist; r. n. Emil Velazco Trachsel; b. Mexico City, Mexico, Oct. 20, 1898; h. 5 feet 7½ inches; brown hair and gray eyes; w. 130 pounds; p. Eva and Arthur Emil Trachsel, non-professionals; e. San Diego high school, and Chicago Musical College; not married; hy. tennis and composition. Started his career as a theatre organist in 1920. Became featured organist in the Stanley, Paramount and Public circuits, then came to open the Roxie theatre. Established his famous organ school in New York City in 1925, broadcasting from his own studio organ over Columbia chain WADC and WOR. His compositions have made him equally famous having over 35 published numbers on the market. His most elaborate composition is a concerto for orchestra and organ called Kaleidoscope. Possibly most prolific recorder of organ records in U. S. using his own name for the Columbia Phonograph and non de plume for the Okeh and Harmony Records.

VESTOFF, FLORIA: Dancer, h. Moscow, Russia, April 2; h. 5 feet 3 inches; blond hair and blue eyes; w. 120 pounds; p. Gene and Genrick Vestoff, professionals; e. Wadleigh and Professional Children's, tennis, horseback riding and dancing. Stage career started at the age of three, singing and dancing in parents' act. Left the stage at the age of 8 and returned at 16, dancing in vaudeville with Olga and Mishka. Her first Public Unit was "Showland"; 6 months with "Ballholly," musical comedy at the Flammestein theatre, New York City. Now touring in a Public unit.

WAGNER, HARRY: r. n. Harry Lamont Wagner; b. Anamosa, Ia., Sept. 12, 1894; h. 5 feet 11½ inches; dark brown hair and eyes; w. 185 pounds; p. Jennie Mary Moss and Lamont Stearns Wagner, non-professionals; e. Washington High, Cedar Rapids, Ia.; m. Clara Marie Larson, non-professional; hy. hunting, fishing, swimming and golf. Organist, singer, producer, orchestra leader and pianist. His first position as organist

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TED MEYN

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was taken and held with no instruction whatsoever on the organ. He then took instructions from various teachers, including Florenz Ziegfeld. Opened Fischer's theatre in Oshkosh, Wis., as organist, master of ceremonies and producer, and opened the Allen theatre, Racine, Wis., in the same capacity. Had sung his organ specialties since 1912.

WARD, BETTY: of Ward Sisters, dancers and singers; b. Pittsburgh, Pa., May 27, 1910; h. 5 feet 3 inches; brown hair and hazel eyes; w. 101 pounds; p. Mary Winahan and John A. Ward, non-professionals; e. Miami high school; not married; by reading. Stage experience played Radio-Keith-Orpheum for two years in a big act owned by John H. Harris of Pittsburgh, Pa., in 1927 and 1928. In 1929 had own act and then signed for Publix.

WARD, HELENE: Dancer and singer; b. Pittsburgh Pa., March 6, 1912; h. 5 feet 2 inches; light brown hair and blue eyes; w. 100 pounds; p. Mary Winahan and John A. Ward, non-professionals; e. Miami high school; not married; by reading. Stage experience played Radio-Keith-Orpheum for two years in a big act owned by John H. Harris of Pittsburgh, Pa., in 1927 and 1928. In 1929 had own act and then signed for Publix. With Betty Ward as Ward Sisters.

WARING, FRED: b. Tyrone, Penn., June 9, 1900; h. 5 feet 8 inches; brown hair and blue eyes; w. 142; e. Tyrone schools, Pennsylvania State University and has stage training in vaudeville, musical comedy and pictures; p. Jessie C. and Frank M. Waring, non-professionals; not married; by golf and jal alai. Stage experience consists of seven years as headliner for Keith-Albee and all the summer comedies present in San houses. One season with "Hello Yourself" musical comedy as starring attraction 1927-28. Four months at Les Ambassadeurs in Paris where he also played two concerts in Salle Playel Hall. Starring attraction in "Syncopeation," a talking picture. Produced and starred in "Rah Rah Daze," college musical opening at Mason Opera House, Los Angeles, March 25, 1930. Also "The New Yorkers," New York City company, and Loew's Deluxe Theatre.

WARREN AND GILL: Song and dance; r. n. Samuel W. Warren; b. January 12, 1906; h. 5 feet 10 inches; black hair and brown eyes; e. 135 pounds; e. Central high school; mother, Maggie Warren. Four years of stage experience, West Coast, Fanchon and Marco, Keith-Albee-Orpheum, Publix.

WASHINGTON, GEORGE DEWEY: Colored baritone; r. n. same; b. Rock Island, Ill., May 1, 1898; h. 5 feet 10½ inches; black hair and brown eyes; w. 178 pounds; p. Cordelia Alicia and James Walter Washington, non-professionals; e. Summer high school, San Lake City, Utah; m. Marie Frances Bonita Fuller, non-professional; by detective stories. Seven years of stage experience; first start in picture house under Paul Ash six years ago, and under his supervision and guidance since; chiefly with Publix. Screen experience in 8 Metro-Goldwyn-Mayer Movietone productions. For the past five months in the leading theatres and cafes in London, Paris and Ostend, Belgium, then returned to Publix for an extended contract.

WEBER, LEO: Organist; b. Boston, Mass., July 19, 1903; h. 5 feet 8 inches; brown hair and blue eyes; w. 150 pounds; p. Isabel and John Weber, non-professionals; e. Salem, Mass., high school and F. Aellen Conservatory of Boston; not married; by driving. Featured organist at the following theatres: Salem theatre, Salem, Mass.; Leroy theatre, Prudence, Branford, Newark, Stanley, State, and Loew's, of Jersey City; Loew's 83rd, New York City; Texas, San Antonio; Metropolitan, Houston, Texas.

WELCH, RUBE: b. Charlotte, N. C., 1878. Started stage career at Niblo's Garden in New York City with Daniel E. Bandmann in 1888; been in show or picture business ever since; has written for RKO "Bar-num Was Wrong," "Off to Peoria," "Who's Got the Body" and "A Peep on the Deep"; also for Clark & McCullough, for Simple Simon Comedies, "Hot Shivers," and "A Shocking Affair." While with Paramount has written for Irene Bordoni, Ben Blue, Marion Harris, Gina Malo, Dane & Arthur, Al St. John, and twenty-seven others. Spent seven years in England, four of those were with Charles B. Cochran; been around the world twice and has crossed the Atlantic fifty-four times; at one time was lessee of the Royal Albert Hall, The Cirque de Paris, and The Bull Ring at Barcelona, Spain; built the Columbia Theatre in Portland, Oregon; had Fischer's Theatre, San Francisco, at time of earthquake, and had the first picture theatre in Los Angeles; has written 179 black outs; married to Peggie Cunard, English character sourette.

WELCH, W. REMINGTON: Organist; b. Merid-n Conn., November 7, 1896; h. 5 feet 11 inches; black hair and brown eyes; w. 160 pounds; e. West high school, Rochester, N. Y.; m. Sigma L., non-professional; by baseball. Has appeared at the organ for the Rialto, N. Y., and McVickers and Tiffin in Chicago.

WEST, BOB: Organist; r. n. Robert Earl West; b. Chicago, May 24; h. 5 feet 10 inches; brown hair and blue eyes; w. 165 pounds; e. De Paul University. Stage experience started at the age of nine years in vaudeville. With Rennie Davis, concert stage, bands and orchestras as pianist. Then formed dance bands under the name of Linden and West, in Chicago, and made Keith vaudeville tour. Featured organist at Mid-West, Crawford and many other Asher Brothers theatres in Chicago. Under contract with Publix; was featured organist in the following houses: Denver theatre, Denver, Colo., for three seasons; Metropolitan theatre, Houston, Tex., and the Paramount theatre, Brooklyn, N. Y. Now at Fox theatre, Brooklyn, N. Y., with guest organist turn to follow.

WHITE, DENNY: Dancer and singer; r. n. Dennis J. White; b. Milwaukee, Wis., January 25, 1904; h. 5 feet 9 inches; black hair and brown eyes; w. 153 pounds; p. Mary and James White, non-professionals; not married; by horseback riding and all outdoor sports. Stage experience of seven years, which started in vaudeville in 1923. With Keith circuit in "City Chap," weekly sketch in 1926, with Balaban and Katz, and Publix Units in 1927, with Radio-Keith-Orpheum in 1928 and returned to Publix in 1929 and also in "Vacation Days."

WHITE, EDDIE: Master of ceremonies; r. n. Michael Weirath; b. Philadelphia, Pa., May 18, 1898; h. 5 feet 9 inches; black hair and brown eyes; w. 118 pounds; p. Pauline and Jack Weintraub, non-professionals; e. Southern high school, Philadelphia, Pa.; m. Mildred Kropnick, non-professional; by baseball, basketball and fights. Started vaudeville in 1918 and with Keith circuit and Pantages in act called "I Thank You." Then as master of ceremonies at Logan theatre, Broadway, and Metropolitan, all in Philadelphia. Master ceremonies at the Earle, Philadelphia. Screen experience in one Vitaphone short. Now touring RKO.

WHITE, LEW: b. Philadelphia, Pa., May 18, 1899; studied organ under Dr. Alexander H. Matthews; studied violin at the age of 5 years under his father, Herman White, prominent Philadelphia music teacher. At the age of 10 he was sent abroad to study piano and theory under the great German master, Heinrich Pfitzner. Later entered and graduated from the Philadelphia Music academy. Spent several summers at Bar Harbor giving recitals and studying under the various celebrated pianists. Studied organ under Dr. Alexander H. Matthews of the University of Pennsylvania. His career as theatre organist started in 1918 culminating in the post of premier organist for the Stanley Company of America. Toured the country for eight seasons as guest organist at the most prominent theatres. Throughout this period, he was associated with the Meyer Davis Orchestras, engaging in concerts at the Bellevue-Stratford, Philadelphia; Waldorf Astoria, New York City; New Willard, Washington, D. C., and at many socially prominent homes. Has had the pleasure of playing at the homes of Pierre DuPont, E. T. Stotesbury, Mrs. Richard Cadwallader, Mrs. Marshall Field and numerous others. In the capacity as piano-accompanist, he has accompanied such distinguished artists as Hans Kinder and Sacha Jacobson. Opened the world's largest motion picture, The Roxy, as chief organist. Also a member of the famous Roxy Radio Gang.

WILD, OSCAR: Organist; r. n. Lloyd Hill; b. Swansea, Wales, October 15, 1898; h. 5 feet 10 inches; brown hair and blue eyes; w. 185 pounds; p. Zella and Charles D. Hill, mother concert singer; e. Dallas high school, Carnegie Technical, Pa.; by golf and bridge. Stage experience started playing piano in picture houses in 1914 and gradually started playing organ. With a dance orchestra for several years and then back to the organ. He has been in most every part of the country with Paramount, Publix and Loew, and has been with Loew for the past five years.

WILLIAMS, DOROTHY: Dancer and singer; b. Scranton, Pa., August 22, 1909; h. 4 feet 11 inches; brown hair and eyes; w. 101 pounds; p. Mattie and Thomas Williams, non-professionals; e. Administration Building; not married; by fishing and golf. Stage experience with George White's Scandals, piano presentations and vaudeville. Screen experience with Wagner Brothers Vitaphone production. Took Hannah Williams' place in "Sweet & Low," musical comedy, when Hannah Williams was married to Roger Wolf Kahn.

WISNER, HELEN: Singer; r. n. Helen Mary Wiesner; b. Shelton, Neb., July 12, 1895; h. 5 feet 3 inches; brown hair and green eyes; w. 101 pounds; p. non-professionals; e. West Point high school, Omaha university and Northwestern university; not married; by animals (pets). Stage experience of four years in Publix units as singer. Title of act: "Wisner Sisters."

WISNER, SALLY: Singer; r. n. Clara Allee Wiesner; b. Dodge, Neb., September 30, 1909; h. 5 feet 3 inches; blonde hair and green eyes; w. 103 pounds; p. non-professionals; e. West Point high school and Northwestern university; not married; by animals (pets). Stage experience of four years in Publix units as singer. Title of act: "Wisner Sisters."

WISNER, SISTERS: (name of act): See Wisner Helen; Wisner, Sally

WONDER, BETTY: Dancing and singing; r. n. Elizabeth Marine Wunder; b. Havre, Mont., August 25, 1912; h. 5 feet 4 inches; blonde hair and blue eyes; w. 112 pounds; p. Elizabeth and William Wunder, non-professionals; e. Los Angeles, Cal., high school; by painting, sewing and crossword puzzles. Stage experience started in vaudeville in Los Angeles in a dancing and singing act with her brother as "Betty and Tommy Wonder." In presentation with Fanchon and Marco for three years, with Publix for three years, and with Balaban and Katz for three years. Also in vaudeville with Keith, Gus Sun, Louis. Screen experience; played bits in Paramount Pictures, Universal, Principal and Century.

WONDER, TOMMY: Dancing and singing; r. n. Tommy Wunder; b. Havre, Mont., March 7, 1914; h. 5 feet 2 inches; brown hair and eyes; w. 103 pounds; p. Elizabeth and William Wunder, non-professionals; e. Holy Name Cathedral, Chicago; by seeing shows, dancing and pets. Stage experience in vaudeville and presentation for nine years, in a dancing and singing act with his sister as "Betty and Tommy Wonder." Screen experience with Century Pictures as Baby Pegg's leading man, also with Paramount, Fox and others.

WRIGHT, KEN: r. n. Kenneth T. Wright; b. Hutchinson, Kan., May 26, 1907; h. 6 feet 2½ inches; blue eyes and medium brown hair; w. 160 pounds; p. Hasseltine Turner Wright and L. R. Wright; e. Great Bend, Kan., high school; by mechanical and electrical work, organ tuning, writing and music. Began organ work with Midland Circuit out of Hutchinson, Kan.; solo organist, presenting original microphone novelties, community singing, and new style "mike" novelties recently inaugurated, and originated by him.

WRIGHT, KEN: Organist; r. n. Kenneth T. Wright; b. Hutchinson, Kan., May 26, 1907; h. 6 feet 3 inches; medium brown hair and blue eyes; w. 160 pounds; p. Hasseltine T. and L. R. Wright, non-professionals; e. Great Bend high school, Great Bend, Kan., and private instruction in theatrical organ; by working on,

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tuning and adding new and original effects to organ, composing music, mechanical and electrical work, and recently perfected microphone arrangement for organ presentation. Stage experience in the following productions, having taken the lead in each of them: "Sunshine," musical comedy; "Clarence" and "The Lottery Man," by Booth Tarkington. One of the first to use a microphone at the organ console to bring one closer to the audience, talking to them and singing original novelties.

ZASTRO and WHITE (name of act): See Zastro, Roy; White, Denny.

ZASTRO, RDY: Dancer; h. Milwaukee, Wis., May 8, 1905; h. 5 feet 10½ inches; blonde hair and blue eyes; w. 140 pounds; p. Alvina and Henry Zastro, non-pro-

fessionals; e. North Division high school, Milwaukee; not married. Stage experience with Keith vaudeville flash dance act, in "City Chap," musical comedy year 1926 and Publix stage presentations, "Arabian Nights" and "Vacation Days" units. Dancer, ballroom, high kicks, buck and soft shoe acrobatics.

ZELAYA, DON: Performer; last 24 years in vaudeville for Publix, Loew's and Keith.

ZIMMERMAN, HENRY: Organist; b. Chicago, Ill., March 2, 1907; h. 5 feet 8 inches; brown hair and eyes; w. 135 pounds; e. Lindbloom high school; not married; parents non-professionals; h. books, swimming, tennis. Relief organist at McVickers at 17 years old; thence to Stratford, Marshall Square, Piccadilly, and RKO Belmont theatre as soloist.

SONG WRITERS

AKST, HARRY: b. New York, New York; August 15, 1894; h. 5 feet 8 inches; brown hair and eyes; w. 150 pounds; e. Esther and Maurice Akst, non-professionals; e. Morris high school; m. Rose Witherspoon, professional; h. handball and golf. Stage experience of eight years with Nora Bayes, musical comedy and vaudeville. Song writing experience: "Home Again Blues," "Baby-Face," "Dinah," and "My Bouquet of Memories." In 1929 went under contract to Warner Bros. and First National.

BAER, ABEL: b. Baltimore, Md., March 6, 1894; h. 5 feet 9½ inches; black hair and gray eyes; w. 174 pounds; p. Hyman and Fannie Baer, father composer; a College of Physicians and Surgeons in Boston; m. Lillian Scheffren and has one child. He studied to be a surgeon, but his musical talent prevailed, and he became a musician. Played piano in motion picture houses, directed orchestras and hired entertainers in cafes, accompanied vaudeville headliners, and eventually became composer. Wrote the music for the following: "All That I Need Is You," "Where the Dreamy Wash Flows," "Blue Hoosier Blues," "Mamma Loves Papa," "June Night," "When the One You Love Loves You," "I'm Sitting in a Pretty Little City," "I Miss My Swiss," "Hello, Aloha," "Lucky Lindy," "When You're With Somebody Else," "High Upon a Hilltop," "Mother's Eyes" and "If You Believed in Me." Also wrote the numbers for the following shows: "Chaurus Souris," "Old Bill," "Lucky Star," "Romance of Rio Grande," "Happy Days," and these talking pictures, "Lucky Boy," "Girl From Havana," "South Sea Rose," "Love, Live and Laugh," "Paramount on Parade" and "Frozen Justice."

BALLARD, PAT: b. Troy, Pa., June 19, 1899; h. 5 feet 6 inches; brown hair and green eyes; w. 130 pounds; e. Troy, Pa., University of Penn. Philadelphia, Pa.; m. Cora Wolf, non-professional; p. Lucilla Kenyon and Frank Ballard; by. collecting antique furniture and royalty checks. Magazine writer on college life and college humor. Author of "Kah Rah Daz" and many others. Ten years' experience in the musical field. Wrote the following songs: "Any Ice Today, Lady," Shapiro Bernstein; "So Beats My Heart For You," DeSylva, Brown & Henderson; "In the Mood," DeSylva, Brown & Henderson; "What's the Use of Lovin'," DeSylva, Brown & Henderson; "Baby, You're Doing Me So Much Good," DeSylva, Brown & Henderson. Songs for Sono-Art World Wide's "My Melody Girl."

BARRY, BILLY: b. Boston, Mass., June 4, 1904; h. 6 feet 1 inch; dark brown hair and blue eyes; w. 187 pounds; e. Milton, Mass., University of South California; p. Helen Marion and Peter G. Barry; h. golf, ice hockey, football, skiing, tennis. Is an entertainer, author, composer; and has been an entertainer all through his musical career. Wrote the following songs: "Singing a Love Song That Nobody Hears," Denton & Haskans; "Little Sweetheart of the Mountains," Universal Music Company; "Cherie Baby," Harry Bloom, Incorporated.

BERG, HAROLD: b. Saginaw, Mich., May 3, 1900; h. 6 feet; dark brown hair and eyes; w. 160 pounds; p. Millie and Meyer Berg; e. Central high school, Detroit, Michigan; not married; h. golfing, swimming and dancing. Co-writer of "Freshie" theme song Harold Lloyd production entitled "The Freshman," and also co-writer of "If It Wasn't For You I Wouldn't Be Crying Now," and "My Little Home." Vitaphone varieties: "The Jazz Rehearsal," "The French Boudoir" and "Contrary Mary." Went under contract to Warner Bros., First National in 1929.

BRDWN, NACID HERB: b. Deming, N. M., February 22, 1896; h. 5 feet 9½ inches; brown hair and eyes; w. 170 pounds; e. Los Angeles; married; h. yachting, golf. Stage career: Orpheum Circuit and music business. Entered the picture field in 1929; composer of "Pagan Love Song," "Broadway Melody," "You Were Meant For Me," "Wedding of the Painted Doll," "Singin' in the Rain," "Doll Dance," "Should I," "Blondie," "Chant of the Juniper," "Avalon Town," "Moonlit Waters," "The Sneak," "The Rag Doll," "When Buddha Smiles," "Coral Sea," "The Song Writers Revue," Metro Movietone Acts.

BRYAN, ALFRED: h. Canada, September 15, 1878; h. 5 feet 10½ inches; brown hair and eyes; w. 156 pounds; p. Mary MacDonald and John Bryan, non-professionals; h. athletics. Has written the following songs: "Joan of Arc," "I Didn't Raise My Boy To Be a Soldier," "Peg O' My Heart," "I'm On My Way to Mandalay," "Come Josephine In My Flying Machine," "Daddy, You've Been a Mother to Me," "Wee-wee Marie," "Brown Eyes Why Are You Blue," "Red Lips Kiss My Blues Away," "My Heart Is Bluer Than Your Eyes," "My Song of the Nile," "Sahara We'll Soon Be Dry Like You," "Blue River," "Japansy," "Thru My Window of Dreams," "You'll Do the Same Thing Over Again," "Are You Sincere," "Cheer Up Mary," "Good Luck Mary," "When the Bees Are in the Hive," "Sweet Little Buttercup," "Hawatha's Melody of Love," "Rainbow," "Yo, Te Amo," "Somebody Mighty Like You," "Who Paid the Rent for Mrs. Rip Van Winkle," "High Cost of Lovin'," "Smoother Me With Kisses and Kill Me with Love." Also the songs in the following pictures: "Footlights and Fools," "Paris," "Girl from Woolworths," "Broadway Babes," "Her Private Life," "Hard to Get," "No, No, Nanette," "Show of Shows," "Twin Beds," "Isle of Lost Ships" and "Isle of Escape."

BURKE, JOE: b. Philadelphia, Pa., March 16, 1890; h. 6 feet 7 inches; dark brown hair and hazel eyes; w. 175 pounds; p. Margaret C. Burke and James Burke,

non-professionals; e. Philadelphia Catholic high and University of Pennsylvania; m. Mary L. Durney, non-professional; h. golf and handball. Has written the following popular songs: "Yearning," "Oh, How I Miss You Tonight," "She Was Just a Sailor's Sweetheart" and "Carolina Moon." Screen songs: "Tip Toe Thru the Tulips" and "Painting the Clouds with Sunshine" for "Gold Diggers of Broadway," "If I'm Dreaming" and "After Business Hours" for "Sally," "Like a Breath of Springtime" for "Hearts in Exile," "Watching You Dream Go By" for "So Couldn't Say So," and "When the Little Red Roses Get the Blues For You," "Girls We Remember" and "Sing a Little Theme Song" for "Hold Everything."

BURTON, VAL: b. London, England, 1897; h. 5 feet 10½ inches; dark brown hair and eyes; w. 168 pounds; p. Lilyan Burton and Henry Burton; e. Oundle College, Junior and Senior, England; m. Pearl Steuben, non-professional; h. gardening, philatelics and aeronautics. Employed by Tiffany Productions, Inc., as composer. Experience in the music field as writer and composer of Service Reviews during War, composer and writer for G. B. Cochran in London with Herzmanski, and composer of music and lyrics for all of the Ceballos Reviews, Warner theatre in Hollywood. Co-composer of music and lyrics of Hollywood Music Box Review of 1929 and composer of score of "Resurrection," and "College Days," now in production at Tiffany studios. Has written the following songs: "Waiting for the Springtime," Villa Moret, "Lady of the Mornin'," Sherman and Clark, and "Singing a Yagabond Song," (Berlin) theme of Richman picture, "Putting on the Ritz" for United Artists and Tiffany Producing Companies.

CALDWELL, ANNE: b. Boston, Mass.; e. public schools of New Bedford and Fairhaven and the Friends Academy at Bedford; she has 25 successful productions to her credit, among them being the lyrics for "Stepping Stones," "Cris Cross," and "Jack O'Lantern" for Fred and Dorothy Stone. She wrote the librettos and lyrics for "Good Morning, Dearie," "Night Boat" and others for Dillingham. She went to Hollywood to write the book and lyrics for "Dixiana," an RKO production, and is co-author of "Half Shot at Sunrise."

CHASE, NEWELL: b. West Roxbury, Mass., February 3, 1904; h. 6 feet; black hair and brown eyes; w. 195 pounds; p. Bertha N. and Frank Chase, minister and author; e. Roxbury Latin School, Huntington School, Boston, Boston University, New England Conservatory of Music; not married; h. hunting. Studied piano and pipe organ since the age of eight, has been church organist and choir director. Played piano and led dance orchestra in Boston, then became assistant to S. L. Rothafel (Roxby) at the Capitol theatre, New York. Was with Irving Berlin, Inc. as coach and pianist, same with DeSylva, Brown and Henderson, and featured artist with National Broadcasting Company. Composed "Syncoths," group of numbers published by Sherman & Clark. "As Louz as You Believe in Me," "Oh, Baby, Taint No One But You," "If I Were King," "Never Say Die," "Music in the Moonlight" and "Just a Kiss in the Moonlight."

CLARE, SIDNEY: h. New York City, August 15, 1892; h. 5 feet 7½ inches; black hair and brown eyes; w. 175 pounds; p. Yetta and Jacob Clare; e. High School of Commerce; h. golf, baseball, football and fights. Has been in vaudeville for fifteen years. Screen experience with RKO as song composer.

CLARK, JIMMY: b. Brooklyn, N. Y., November 13, 1886; h. 6 feet; brown hair and eyes; w. 170 pounds; p. Eddy and S. James Clark; e. Englewood high school, Chicago, Ill.; m. Harriet Mayer, professional. At present is employed by M. Witmark and Sons as special service manager. Has had 15 years' experience in the music field with the following companies: Irving Berlin, Inc., Shapiro Bernstein, Inc., and M. Witmark and Sons. Wrote the following songs: "I've Got the All Dressed Up and No Place to Go Blues," for Berlin; "Sittin' on the Curbstone Blues," for Clarence Williams, and "One Wonderful Night," and "The Arkansas Gulate," for Robbins Music Corporation.

CLARKE, GRANT: b. Akron, Ohio, May 4, 1891; h. 6 feet; brown hair and blue eyes; w. 150 pounds; p. Mary and William Clarke, non-professionals; e. Akron high school, Akron; m. Fay King, professional. Stage experience four years in Belasco Stock. Song writing experience: "Avalon Town," "Wearly River," "There's a Little Bit of Bad in Every Good Little Girl," "Second Hand Rose," "Get Out and Get Under," "Tired of Me," and "Everything Is Peaches Down in Georgia." Since coming to Hollywood he has written "Am I Blue," from "On With the Show," all the numbers in Ted Lewis' picture, "Is Everybody Happy," including "Wouldn't It Be Wonderful," "I'm the Medicine Man for the Blues," "Sacred Flame," "My Strongest Weakness Is You," from "So Long Letty," "Come Back to Me," from "Song of the West."

CLEARY, MICHAEL H.: b. Weymouth, Mass., April 27, 1902; h. 5 feet 10 inches; dark brown hair and blue eyes; w. 190 pounds; p. Mary and Dennis H. Cleary, non-professionals; e. Braintree high school, Braintree, Mass., and U.S.M.A. West Point, New York; not married; h. tennis, bridge and swimming. Song writing experience: First experience in writing scores for annual musical shows given at West Point. First professional experience was writing "Is There Anything Wrong in That" for Helen Kane. Then followed rapidly three numbers in Earl Carroll's Vanities, 7th edition, several popular songs and finally scores for Warner Brothers Vitaphone productions. These include "Little Johnny

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Jones, "Forward Pass," "Lilies of the Field," "Tiger Rose," "No, No, Nanette," "Show of Shows," and Helch Kane's song in "Paramount Parade." Went under contract to Warner-First National in 1929.

COHAN, PHILIP: b. Meriden, Conn., April 17, 1905; h. 5 feet 11 inches; black hair and brown eyes; w. 150 pounds; p. Margaret and Herman Cohan; e. Meriden high school, and University of Pennsylvania; not married; by. popular musical compositions and golf. Employed by Paramount Famous Lasky Corporation as assistant manager of music productions at the eastern studio. Experience in the music field doing professional dance band work. Wrote "Crashing the Golden Gate," for Earl Carroll's "Sketch Book," which was published by Robbins.

COHN, CHESTER: b. San Francisco, Cal., April 14, 1895; h. 5 feet 7 inches; brown hair and blue eyes; w. 160 pounds; p. Minnie and David Cohn; e. Lowell high school of San Francisco, Cal., and University of California; m. Grace De Mar, professional; by. golf. Employed by Leo Feist, Incorporated, as assistant manager, at the Chicago office. Has had 15 years of experience in the music field. Wrote the following songs for Feist: "Why Should I Cry Over You," "Sunday," "You Don't Like It, Not Much," "Too Busy," "Sweetness," "My Suppressed Desire," "The Talk of the Town," "Don't Mind the Rain," "Crying for You," "I Want You All for Me," "What'll You Do," "You'll Recognize My Baby," "I'm So Ashamed," "Gotta Have My Daddy Blues," "Oh, What a Gal," and for Foster, "Kentucky Lullaby" and "Out of My Dreams."

COSLOW, SAM: b. New York City, December 27, 1902; h. 5 feet 9 inches; black hair and brown eyes; w. 155 pounds; p. Betty and Harry Coslow, artist; e. Erasmus Hall, Brooklyn; m. Dorothy Addison, professional, has one child. A natural inclination for music started him playing by ear. Wrote songs for vaudeville sketch for himself, became Victor recording artist, and went into partnership in music publishing, establishing the firm of Spier and Coslow, New York. Wrote the following compositions: "True Blue Lou," "Was It a Dream," "Grieving for You," "Hello, Swanee, Hello," "One Summer Night," "Animal Crackers," "She's Still My Baby," "You Want Lovin'," "I Want Love," "Wanna, Wanna Eat," "Sweet Onion Time," "Positively, Absolutely," "Do I Know What I'm Doin'," "Sweeping the Clouds Away," "If I Were King." Shows: "Artists and Models," "Tassing Show" and "Topsy and Eva." Pictures: "The Dance of Life," "Why Bring That Up," "Illusion," "Paramount on Parade," "Honey" and "Thunderbolt."

DOLAN, BOBBY: of O'Keefe & Dolan; b. Hartford, Conn.; p. Lawrence Dolan; e. Loyola College. Employed by Pathe studios, Culver City, Cal., as composer. Began as pianist with George Olsen and band. Left the New York City "Follow Thru" to go to Hollywood with his partner, Walter O'Keefe. Among the songs he has written are "Little by Little," "My Idea of Heaven," "At Last I'm in Love," "One Never Knows," "Red Hot Rhythm," "Sex Appeal," and "Out of the Past." All published exclusively by DeSylva, Brown and Henderson.

DUBIN, AL: b. Zurich, Switzerland, June 10, 1891; h. 5 feet 10 inches; black hair and gray eyes; w. 200 pounds; p. Minna and Simon M. Dubin, non-professionals; e. Perkiomen Seminary, Pottsville, Pa.; m. Helen McCloy, professional; by. collecting first editions, reading poetry and outdoor sports. Song writing experience includes Perkiomen Seminary's Alma Mater, Arnetz Revue (Soldier Show in France) and the following popular songs: "Memories of France," "Hinky Dink Parlez Vous," "All the World Will Be Jealous of Me," "Only An Irishman's Dream," "A Cup of Coffee, a Sandwich and You," "My Dream of the Big Parade," "Just a Girl That Men Forget," "My Kid" and "The Lonesome Girl in Town." Screen songs include "Tip-Toe Thru the Tulips with Me" and "Painting the Clouds with Sunshine" from the "Gold Diggers of Broadway," "If I'm Dreaming," "Sally," "After Business Hours That Certain Business Begins," from "Sally," and "When the Little Red Roses Get the Blues for You" and "Girls We Remember" from "Hold Everything."

EDWARDS, GUS: See Edwards, Gus, director.

FREED, ARTHUR: b. Charleston, S. C., September 9, 1896; h. 5 feet 8 inches; dark brown hair and blue eyes; w. 170 pounds; e. Phillips Exeter Academy; by. golf; married. Writer of songs, producer of stage productions. Entered picture business in 1929, composer of "You Were Meant for Me," "Broadway Melody," "The Wedding of the Painted Doll," "The Pagan Love Song," "Singin' in the Rain," "The Song Writers Revue," Metro Movietone Acts.

GILBERT, L. WOLFE: b. Odessa, Russia, August 31, 1886; h. 5 feet 6½ inches; brown hair and eyes; w. 175 pounds; p. Mary and Alfred Wolfe, non-professionals; e. public schools at Philadelphia, Pa.; m. Kathryn W., and has four children. Musical career began when he composed school songs, and later led by writing parodies and comedy songs for Nat Wills, Joe Welch, Roters Bros. and other vaudeville performers of the time. First song, "The Man With the Pick and Shovel," which was published by a negro company headed by Bert Williams. Next wrote "Waiting for the Robert E. Lee," "Hitchy Koo" and others which led to contract with F. A. Jills, publisher of George M. Cohan's songs. Appeared in vaudeville all over the country. Collaborated on words and music of "Mammy Jinny's Jubilee," "My Little Dream Girl," "Down Yonder," "Lily of the Valley," "Sweet Adeline," "Oh, Katerina," "I Miss My Swiss," "Don't Wake Me Up, Let Me Dream," "Lucky Lindy," "Ramona," "Jeannine, I Dream of Lilac Time," "If You Believed in Me," and many others. Wrote for the following pictures: "Lilac Time," "Ramona," "South Sea Rose," "Lucky Boy," "Love, Live and Laugh," "Romance of the Rio Grande," "Girl from Havana," "Nix on Dames," "Happy Days," "Three Sisters," "Frozen Justice."

GLOGAU, JACK: b. New York City, N. Y., December 31, 1886; h. 6 feet; dark hair and eyes; w. 207 pounds; p. Rae and Joseph Glogau; e. DeWitt Clinton high school, New York City; m. May Levy, non-professional. Employed by Shapiro Bernstein and company, Incorporated, as general manager. Has had twenty-four years' experience in the music field, in every department including pianist, mechanical, printing, and harmony arrangement, etc. Wrote the following songs: "Shores of Italy," and "Wake Up America," for Feist; "Moonlight Lane," and "Fashionette," for Shapiro Bernstein, and many others. Also wrote the songs for

the picture "Talk of Hollywood," which was produced by Excellent Picture company.

GORNEY, JAY: b. December 12, 1896; h. 5 feet 6 inches; black hair and dark brown eyes; w. 154 pounds; p. Frieda and Jacob Gorney; e. Cass high school, Detroit, Michigan, and University of Michigan, Ann Arbor, Michigan; m. Edeline Roden, non-professional; by. anagrams, theatre, and golf. Employed by Paramount Lasky Corporation, Long Island Studio, as composer and musical director. Has had 15 years of experience in the music field. Composed the music for the following musical comedies: "Top Hole," "Earl Carroll's Vanities," "Greenwich Village Follies," "Merry-Go-Round," "Sweetheart Time," "Artists and Models," and Earl Carroll's "Sketch Book." Wrote the song entitled, "What Wouldn't I Do For That Man" for the play "Applause," and the songs for "Glorifying the American Girl," and "When I Am Housekeeping For You," and "What Makes My Baby Blue," for the play, "Battle of Paris," and "It Can't Go On Like This," for "The River Inn."

GOTTLER, ARCHIE: b. New York City, May 14, 1896; e. City College of New York City. Some of the songs are "Breakaway," "That's You, Baby," "Walking With Susie," "Big City Blues."

GREEN, JOHN W.: b. New York City, October 10, 1908; h. 5 feet 11½ inches; brown hair and brown eyes; w. 165 pounds; e. Horace Mann school, N. Y., and Harvard University. Musical training at Harvard, in school and with Herman Wasserman; m. Carol Folk, non-professional; p. Irma E. Jellink and Vivian Green; by. motion picture photography. Was an arranger for Roger W. Kahn, Guy Lombardo, Jacques Linard, Hal Kemp. Composer arranger and musical advisor for Paramount; composer of "Coquette," "Body and Soul," and "I'm Yours." Soloist with Leo Reisman New York, Paramounts theatre; organizer of the wellknown Harvard Gold Coast Orchestra; member and arranger for the Harvard University Band; accompanist to Gertrude Lawrence, Bobie Arnst and Ethel Mermin.

HARBACH, OTTO: b. Salt Lake City, Utah, August 18, 1873; p. Sara and Adolph Hauerbach, non-professionals; e. Knox College, B. A. degree in 1895, M. A. in 1898, post graduate work at Columbia University, 1901; m. non-professional. Among his notable successes are the following plays and lyrics: "Up in Mabel's Room" (1919), "Molly Darling" (1922), "Wild Flower," "Jack and Jill," "Kid Boots" (1923), "No, No, Nanette," "Rose Marie," "Little Mouse," "Betty Lee" (1924), "Tell Me More," "Sunny," "The City Chab," "Song of the Flame" (1925), "Kitty's Kisses," "Wild Rose," "Crisis Cross," "The Desert Song" (1926), "Lucky" and "Golden Dawn" (1927). Collaborated on original musical comedies and operettas for First National and Warner Brothers' Vitaphone productions during 1930.

HARBURG, EDGAR Y.: h. New York City, New York, April 8, 1897; h. 5 feet 7 inches; dark brown hair and brown eyes; w. 160 pounds; p. Mary and Lewis Harburg; e. Townsend Harris Hall and College of the City of New York; m. Alice Richmond, professional; by. light verses, tennis, swimming and children. Employed by Paramount Pictures as lyric writer. Wrote the lyrics for Earl Carroll's "Sketch Book," and "What Wouldn't I Do For That Man," for the play, "Applause," for Paramount.

HESS, CLIFF: b. Cincinnati, Ohio, June 19, 1891; h. 5 feet 9 inches; brown hair and blue gray eyes; w. 160 pounds; p. Elizabeth and Frank Hess; e. Woodward High of Cincinnati, and Milkenberg of Columbus, Ohio; m. Dorothy Holmes, professional; by. golf and Mississippi River Steamboats. Employed by Remick Music Corporation as writer. Experience in the music field as follows: from 1913 to 1918 secretary to Irving Berlin, 1918 to 1922 for Leo Feist, Inc., from 1922 to 1927 recording manager Vocalion Records, and after 1927 Remick Music Corporation. Wrote the following songs: "Huckleberry Finn," and "Freckles."

HOWARD, FRED: b. San Diego, Cal., September 30, 1896; h. 5 feet 10 inches; brown hair and eyes; w. 135 pounds; p. Lucy and William Howard; e. San Diego high school, and the University of California; by. fishing and golf. Has been in the music field since 1920 as a singer musical comedy producer and song writer. He has written the following songs: "Havana," (Jack Mills, Inc.), "Tennessee Lullaby" (Jack Mills, Inc.), "Under the Jungle Moon," (Head Westmore Co.) "You're a Naughty Baby," (Helf and Hager Co.) "Somehow, Sometime, Someday," (Remick Co.) "Gin, Darn You, Grin," (Associated Music Corp.) Joined Fowler Studios as a song writer.

HUBBELL, RAYMOND: b. Urbana, Ohio, June 1, 1879; h. 5 feet 10½ inches; brown hair and blue eyes; w. 165 pounds; p. Kate Stone and Horace H. Hubbell, non-professional; e. public schools; m. Estelle M. Persch, non-professional; by. symphonic music. Wrote the following: "Fantana," "Knight for a Day," the score for six Hippodrome plays, the song "Poor Butterfly," "Midnight Sons," "Mexicano," "The Kiss Burglar," "The Runaways," "The Jolly Bachelors," the score for "Better Times," "Yours Truly," in 1927, and music scores for Ziegfeld Follies for seven seasons between 1911 and 1925.

JASON, WILLIAM ROBERT: h. New York City; h. 5 feet 8 inches; dark brown hair and blue eyes; w. 200 pounds; e. Stuyvesant and Princeton; by. collecting manuscripts and etchings. Employed by Paramount and First National doing scoring. Eleven years experience as musician, composer and director. Wrote the musical scores of "Resurrection," "College Days" and "Trooper 3," published by Campbell, Connelly.

JEROME, M. K.: r. n. Maurice Jerry Kraus; h. New York City, July 18, 1894; h. 5 feet 8 inches; dark brown hair and brown eyes; w. 160 pounds; p. Sara Kraus and George Kraus, non-professionals; e. DeWitt high school, New York City; m. Raye Meyers, non-professional; by. golf and music. He has written the following songs: "Just a Baby's Prayer at Twilight," "I'm a Jazz Baby," "Old Pal Why Don't You Answer Me," "Bright Eyes," and "Dream Kisses." Also the following picture songs: "Toujour," and "That's How Much I Need You," for "A Most Immortal Lady," "Help Yourself to My Love," "Only the Girl," "Everybody's Darling," for the "Painted Angel," "Were You Just Pretending," "Japanese Ballet and Finale," for "No, No, Nanette," "Straight Place and Show," for "Little Johnnie Jones," "Oh-What I Know About Love" for "Girl from Woolworths," and "Little Cavalier," from "Evidence." Also George Carpenter number entitled, "If I Could Learn to Love As Well As I Fight," for the "Show of Shows." Vitaphone Varieties: "And How," "Peter Minuet" and



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"Contrary Mary." Went under contract to Warner Bros. First National in 1929.

JESSEL, GEORGE: See male players' biographies.

KEDDEN, JDE: b. Atsoria, L. I., August 10, 1898; h. 5 feet 11½ inches; dark brown hair and brown eyes; w. 111½ pounds; p. Sophia and John Kedden; not married; by hunting and writing stories. Employed by Helen Kane as writer and pianist for Paramount Pictures, Victor Records, R. K. O. vaudeville, musical comedy, and National Broadcasting company, also staff writer for Shapiro Bernstein company, Music Publishing Company. He has written songs for Helen Kane, Alice Bouldon, star of "Head's Up," Frances Williams, star of "Scandals," and Violet Carlson, star of "Sweet Adeline." Has also written the following songs: "You're My One Exception," "Pass the Sugar," and "I'd Go Barefoot All Winter Long, If You Fall for Me in the Spring," for Shapiro Bernstein Company, "Mousie in the Piano," "Exquisite," and many others.

KALMAR, BERT: b. East Side of New York. His first ambitions were toward magic, and after much practice he was able to obtain bookings in vaudeville as a magician. He also did other turns in vaudeville and while writing lyrics for the team of Kalmar and Brown he became interested in song writing. He organized a song publishing house and he and his partner, Harry Ruby, worked in New York from 1918, when they launched their famous song, "So Long, Oolong." Their last production on Broadway was "Top Speed." Signed by RKO, Kalmar and Ruby wrote "The Cuckoos" and then the screen story and songs for the Amos 'n' Andy's talker, "Check and Double Check."

KELSEY, CARLTON: b. Twyckenham, Surrey, England, May 7, 1895; h. 6 feet 2 inches; brown hair and blue eyes; w. 176 pounds; p. Elizabeth Lewis and Horace Wilson Kelsey; e. Horace Mann School in Boston and New England Conservatory of Music in Boston, also University of Illinois in Champaign, Illinois; by golf, polo, and point to point riding. Employed by Tiffany Productions, Inc., as general musical director. Conductor of the following: "Follow Thru," "Hollywood Music Box Revue," (1929) "Good News," "Lucky in Havana," "Paddock," "Greenwich Village Follies," "Sky High," "The Student Prince," "Vogues and Frolics," "Her Boy Friend," "Blossom Time," "Good Morning Dearie," "The Blue Kitten," "Irene," "Toly, Boly Eyes," "Fiddlers, Three," "Fio-Fio-Flora Bella," and a year as featured conductor at the Capitol, Springfield, Mass. (Paramount). Composed or co-composed the following musical shows: "Hollywood Music Box Revue," (Harris) "Sky High" (Harris) "Artists and Models" (25 Harris) "Passing Show" (25 Harris) "Josephine," "Playmates," "Go West Young Man" and "Genevieve," all at the Harris. Also several individual numbers published by Irving Berlin, Inc. Wrote the songs for the following pictures: "Framing of the Shrew," and "Off in the Silly Night," for Paramount and "The Minstrel Man," for Universal, all music published by Berlin.

KERN, JEROME: b. New York City, January 27, 1885; p. Fannie and Henry Kern, non-professionals; e. Newark, N. J., high school, and New York College of Music in New York City, non-professional. Has composed scores for "Very Good Eddie" (1915), "Theodore and Company" (1916), "Have a Heart," "Love O' Mike," "Oh, Boy," "Leave It to Jane" (1917), "Oh, Lady, Lady," "Rock-a-Bye Baby" (1918), "Lead Over Heels," "She's a Good Fellow" (1919), "Night Boat," "Sally," "Good Morning, Dearie" (1920), "Cabaret Girl" (1922), "Stepping Stones" (1923), "Dear Sir" (1924), and "Sunny" (1925).

KLAGES, RAYMOND W.: b. Baltimore, Md., June 10, 1890; h. 5 feet 11 inches; brown hair and brown eyes; w. 190 pounds; p. Laura Virginia and Henry E. Klages; e. Baltimore high school, and College, Baltimore, Md.; m. May E. Tierney, non-professional; by golf. Wrote lyrics for the following musical comedy productions: "Sally, Irene and Mary," "Passing Show" (1929), Earl Carroll "Vaudeville" 1926-27; "Say When," Harry Carroll's "Music Box Revue," Hollywood, Cal. Wrote the following songs: "Who'll Take My Place," Broadway Music Corporation; "Once in a Lifetime," Robbins Music Corporation; "Shadow," Robbins Music Corporation; "Blues and Kisses," Robbins Music Corporation; "Doin' the Raccoon," Remick Music Corporation; "Cheer Up, Good Times Are Coming," Robbins Music Corporation. Wrote songs for the following pictures: "Marianne," MGM; "So This Is College," MGM; "Hollywood Revue," MGM; "Shanghans of Broadway," Universal; "Cheer Up and Smile," Fox.

LEWIS, SAM: M.: b. New York City, October 25, 1886; h. 5 feet 7 inches; w. 134 pounds; p. Lutha and Max Lewis; e. Ninety-Six Street high school; married, non-professional; by reading books and meeting people. Employed by Remick Music Corporation as lyric writer. Wrote the following songs: "Mother's Rosary," "My Little Girl," "When You're a Long Long Way from Home," "Sitting on Top of the World," "Little Spanish Town," "Tuck Me to Sleep in My Old Tucky Home," "Laugh, Clown, Laugh," and "King for a Day."

LINK, HARRY: b. Philadelphia, Pa., Jan. 25, 1896; h. 5 feet 10½ inches; black hair and green eyes; w. 157 pounds; p. Mrs. E. E. and J. H. Link; e. Wharton School, University of Pennsylvania, Dorothy Dick, non-professional; by golf, baseball and children. Employed as partner of Santly Brothers, Inc., as manager of radio, exploitation and mechanical department. Experience in the music field began as general manager for Waterson, Berlin and Snyder, having been with them for three years, then with Waterson four years as manager of the Philadelphia office, then in New York as song writer for one year, and then made general manager of Santly Brothers, Inc. Wrote the following songs: "Hello, Suwanee," "I'm Just Wild About Animal Crackers," "I've Got a Feeling I'm Falling," "I've Got a New Love Affair" and "Gone."

MAGIDSON, HERB: b. Braddock, Pa., January 7, 1906; h. 5 feet 5 inches; brown hair and eyes; w. 125 pounds; p. Ida and Harry Magidson, non-professionals; e. Braddock high school and University of Pittsburgh; m. professional; by magic. Song writing experience: for the music firms of Ager, Yellen and Bernstein; Shapiro Bernstein. He has written the following songs: "I Gotta Have You," "Hello Baby," "One Minute of Heaven," "Huddle," "In the Picture," "Forward Pass," "The Day You Fall in Love" for "Tiger Rose"; "I'd Like to Be a Gypsy," for "Lilies of the Field"; "My Paradise," "Go Find Somebody to Love," "She Was Kicked on the Head by a Butterfly," for "Little

Johnnie Jones"; "The Dance of the Wooden Shoes," and "Dancing on Mars" for "No, No, Nanette"; "Singin' in the Bath tub" for "Show of Shows" and "I Better Not Try It, 'Cause I Might Like It" for "Paramount on Parade." Went under contract to Warner First National in 1929.

MESKILL, JACK: b. New York City, March 21, 1895; h. 6 feet; brown eyes and black hair; w. 155 pounds; p. Katherine and John Meskill; e. Morris high school, College of the City of New York; m. Bertie Weiss, non-professional; by traveling, fishing. Has been under contract with many music and picture companies as author and lyric writer, ten years' experience in music field. Wrote the following songs: "There's Danger in Your Eyes, Cherie," "Were You Sincere," "Tonight or Never," "One Little Raindrop," "Smile, Darn Ya, Smile," "Blue Hoosier Blues," "What, No Women," "Dream Avenue," "Loose Ankles," "Au Revoir, Pleasant Dreams," "Are You Blue?" "O Gee Georgie," "For Your Caresses, I'll Do, Do You," "Burning Sands," "I'll See You Thru," "Here Comes Emily Brown," "So I Took the Fifty Thousand Dollars," "Sleepy Hollow Home," and others. Wrote songs for Fox Films, First National, United Artists.

MITCHELL, SIDNEY: b. Baltimore, Md., June 15; e. Baltimore Polytechnic College and Cornell University. Songs: "Breakaway," "That's You Baby," "Walking With Susie," "Big City Blues," "Look What You've Done to Me," "Doin' the Boom Boom," and "So Dear to Me." Went under contract to Warner Bros.

MORET, NEIL: r. n. Charles N. Daniels; b. Leavenworth, Kan., 1878; h. 5 feet 6 inches; dark hair and blue eyes; w. 135 pounds; p. Agnes Tholen and Alfred E. Daniels, non-professionals; e. Kansas City, Mo.; m. Pearl Hamlin, non-professional; by art. He is a composer of music.

O'KEEFE, WALTER: Of O'Keefe & Dolan; b. Hartford, Conn.; p. Michael O'Keefe; e. England (prep school) and Notre Dame. Employed by Pathe Studios, Culver City, Cal., as author and librettist. Began as master of ceremonies on Broadway, New York City, with Texas Guinan's night club in New York. Left Barney Gallant's night club to come to Hollywood with his partner Bobby Dolan. Among the songs he has written are song for Pathe: "Little by Little," "At Last I'm in Love," "My Idea of Heaven," "Red Hot Rhythm, One Never Knows," "Out of the Past," "Sex Appeal," and many others, DeSylva, Brown and Henderson being exclusive publishers of these numbers.

PERKINS, RAY: b. Boston, August 23, 1896; h. 5 feet 7½ inches; light hair and hazel eyes; w. 155 pounds; p. Margaret Judge and James Lamont Perkins, non-professionals; e. Polytechnic Preparatory School, Brooklyn, N. Y., Columbia University, 1917; m. Dorothy Marie Porter, non-professional; by riding, tennis and garden. Composer of Greenwich Village Follies, 1928, incidental music to "The Spider," 1927, and numerous popular songs. Writer of songs in the following screen productions: "Show of Shows," "Under a Texas Moon," "Smiling Irish Eyes," "Fast Life," "The Man and the Moment," "The Great Divide," and others. Joined Warner Bros. in 1929 as manager of song department at Warner Bros. and First National studios.

PERRY, SAM A.: b. Odessa, Russia, March 28, 1884; h. 5 feet 10 inches; brown hair and blue eyes; w. 190 pounds; p. Catherine and Abraham Perry; e. Odessa (Russia) high school and college; m. Lillian Louise Oliver, non-professional; by swimming, golfing, tennis and pool. Employed by the Universal Pictures Corporation as chief staff composer and assistant musical director. His experience in the music field is as follows: Traveled through Europe as concert pianist, musical director of vaudeville shows, also musical shows; director of the light opera, Vienna, Austria. He wrote the following songs: "Dreamy Lotus Land," "Cheerio," "Sweet Hawaiian Girl of Mine," "She Didn't Say Yes, She Didn't Say No," "Red Hot," "Rainbow of Love," "Love's First Kiss," "Always in My Heart," "Sweet Hawaiian Baby," "Creepy Blues," "Oh, I Promise Me That You Will Never Cry," "My Hawaiian," "Two Blue Eyes." Also wrote the songs for the following pictures: "Juggling the Piano," "Chinese Patrol," "And Then You Came," "Patsy," and "Police on Parade," and various instruction books for Robbins Music Corporation, over two dozen original scores and over 300 original compositions for Universal Pictures Corporation, and overtures to "Undertow," "Night Ride," "Shanghai Lady," "Ranbling Kid," and complete score with songs for "Song of the Caballero."

PINCUS, HERMAN: b. New York City, December 23, 1905; h. 5 feet 8½ inches; light hair and brown eyes; w. 150 pounds; p. Rebecca and Charles Pincus; e. Chelsea, Massachusetts, high school and Yeshiva high school of New York, also New York University; by baseball and football. Experience in the music field as special material writer, radio dialogues and columnist on music. Wrote the following songs: "I'm Nuts About Nuts," "Shadows in the Moonlight," "My Big Moment," "A Memory at Dawn," "Singing a Love Song That Nobody Hears," "Cherie Babe," "Little Sweetheart of the Mountains," "Here the Silvery Swanee River Flows," "A Word of Blessing."

ROBBIN, LED: b. Pittsburgh, Pa., April 6, 1899; h. 5 feet 7 inches; brown hair and blue eyes; w. 150 pounds; p. Fannie and Max Robin, non-professionals; e. grade schools of Pittsburgh, East high school of Cleveland, University of Pittsburgh; not married; by writing verses. Was given an opportunity when Buddy DeSylva recommended him for a job with the Greenwich Village Follies, which he was too busy to handle himself. Has written lyrics for about 200 numbers, most of them musical comedy. Most popular numbers are: "Hallelujah," "Paree," "Louise," "Jericho," "True Blue Lou," "Lulu Belle," "My Cutie's Due at Two to Two." Has also written lyrics for numbers in "Hit the Deck," (stage) "Hello, Yourself," "Greenwich Village Follies," "Judy," "Just Fancy," "Allez-ooop," "Mister Cinders," "Bubbling Over," and Paramount Pictures, including "Close Harmony," "Paramount on Parade," and "Innocents of Paris."

ROSE, VINCENT: b. Palermo, Italy, June 13, 1880; h. 5 feet 6 inches; brown eyes and black hair; w. 148 pounds; p. Antoinette and Salvatore Rose; e. public and high school, music college; m. Amelia Soraiva, non-professional; by fishing, hunting and golf. Had own orchestra for 12 years; now freelance composer and pianist; composer of popular songs, has had 2½ years experience in the music field. Wrote the following songs: "Aralon," "Oriental Love Tales," "Linger Awhile," "When I Think of You," "Worried,"

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"Maytime," "When We Are Together," "Mummy Mine, I'll Keep on Loving You," "Were You Sincere," "Lovely Little Silhouette," "Havana," "When You Fall in Love, Fall in Love with Me," "With the Help of the Moon," "Are You Blue," "For Your Caresses," "I Do, Do You," "I'll See You Thru," "Sleepy Hollow Home," "Beneath Venetian Skies," and others; wrote songs for "Sketch Book" and other Earl Carroll shows; was under contract to Radio pictures; also has been under contract with Harms, Al Jolson and Buddy DeSylva.

RUBY, HARRY: r. n. Harry Rubinstein; b. New York City, January 27, 1895; h. 5 feet 11 inches; brown hair and eyes; w. 140 pounds; p. Tobia and Barnett Rubinstein, non-professionals; hy. baseball. Always admired Bert Kalmar in vaudeville and his first job was under Kalmar in a music publishing house. Five years later Kalmar and Ruby wrote a song together. It was "So Long Oolong." This was followed by "Who's Sorry Now," "Sunny Tennessee" and others too numerous to list. Eight years ago they worked together on their first musical show in New York. Went to Hollywood to write musical shows and song numbers for the talkies. Their first important work was "The Cuckoos" for RKO. Also wrote the screen story and songs for "Check and Double Check," Amos 'n' Andy film.

SANTLY, HENRY W.: b. New York, October 23, 1890; h. 5 feet 9 inches; brown hair and eyes; w. 145 pounds; p. Esther and Harry Santly; e. DeWitt Clinton high school of New York; not married; hy. golf and radio singers. Vice president of Santly Bros. Inc.

Has about sixteen years of experience in the music field. Wrote the following songs for Feist: "Will You Remember Me," "What Good Is Good-Morning," "We Danced Till Dawn," for Berlin. "Put Your Arms Where They Belong"; for Jack Robbins, "Marie," and for Remick, "Don't Leave Me, Mammy."

SANTLY, JOSEPH H.: b. New York, August 21, 1886; h. 5 feet 7 inches; brown hair; w. 130 pounds; p. Esther and Harry Santly; e. DeWitt Clinton high school, New York City; married; hy. golf, tennis, fishing and horses. President of Santly Bros. Has had thirty years of experience in the music field. Worked for M. Witmark in 1900, also for Helf and Hager, Maurice Shapiro, Leo Feist, J. H. Remick and Company, and Irving Berlin, Inc. Wrote the following songs for Feist, "Hawaiian Butterfly," "Mother, Dixie and You," and "Friends," for Remick "Yes, Yes In Your Eyes," "Taimisi Trail," and "Joy Belts."

SANTLY, LESTER: b. New York City, April 2, 1894; h. 5 feet 9 1/2 inches; brown hair and eyes; w. 165 pounds; p. Esther and Harry Santly; e. DeWitt Clinton high school; m. Arnes Helene West, non-professional; hy. golf, bridge, and football. Secretary and treasurer of Santly Bros. Has had sixteen years of experience in the music field. Wrote the following songs: "I'm Nobody's Baby," "Heart of Wetona," "Heigh-Lee Heigh-Lo," "All That I Need Is You," "Looking Good but Feeling Bad," "I'm Gonna Dance With the Guy Wot Brung Me."

SCHUSTER, IRA: b. New York City, October 13, 1889; h. 5 feet 5 inches; dark brown hair and gray eyes; w. 168 pounds; p. Sarah and Moses Schuster; m. Minnie, non-professional. Employed by Warner Bros. as manager. He has written songs for Witmark and Sons.

SCHWARTZ, ART: r. n. Arthur A. Schwartz; h. Newark, N. J., February 17, 1902; h. 5 feet 4 inches; black hair and brown eyes; w. 125 pounds; p. Martha and Samuel C. Schwartz, non-professionals; e. Central high school, Newark, N. J., Billings Poly. Institute, Billings, Mont.; m. Anne G., non-professional; hy. work.

SHERWIN, STERLING: Writer of sketches and stories, and is a member of the American Society of Authors, Composers and Publishers. He has written "Melancholy Mama," "So Sweet," and many others. Collaborated with Al Dubin on "Votes for Men," a musical farce play that was produced in 1930. Has written for Paramount, World Wide, Christie and others. Songs have been published by Harms, Sherman and Clay publishers.

SMITH, EDGAR: b. Brooklyn, N. Y., December 9, 1857; e. Pennsylvania Military Academy at Chester, Pa. He is under contract to Metro-Goldwyn-Mayer as music writer.

SPIER, LARRY: b. New York City, April 3, 1901; h. 5 feet 10 1/2 inches; brown hair and gray eyes; w. 170 pounds; p. Hortense and David Spier; e. Townsend Harris high school and City College of New York; m. Mildred Levy, non-professional; hy. writing and publishing songs. Employed by Paramount as executive in charge of Famous Music Co. Has had sixteen years of experience in the music field. Wrote the following songs: "Memory Lane," "Was It a Dream," "Some Day," "A Night of Love," "Haunting Melody," "One Summer Night," "I Never Knew What the Moonlight Could Do," "You Want Lovin'," "When the Real Thing Comes Your Way," and many others for Paramount.

STAFFORD, ALBERT A.: b. Buffalo, N. Y., October 25, 1900; h. 5 feet 6 inches; light brown hair and blue eyes; w. 135 pounds; p. Mabel and Lewis Stafford; e. Edison high school, in Canada; m. Mary, non-professional; hy. song writing, music publications and revising. Experience in the music field consists of six years in publishing and four years in leading an orchestra. Wrote the following songs: "Azila Night," "Somebody's Lonesome" and "Lovins."

STRAUS, OSCAR: b. Vienna, Austria, 1870; e. in Vienna; m. non-professional. Was conductor in Vienna and Berlin until 1900, when he retired to devote his entire time to composition. Among his better known works are: "A Waltz Dream," "The Last Waltz," "Teresina," "The Chocolate Soldier," "Die Lustigen-Nibelungen," "Naughty Riquette," "Cleopatra" and "Konigin." Went to Hollywood to write original operettas for First National.

TIERNEY, HARRY: b. Perth Amboy, N. J., May 21, 1894; h. 6 feet; dark brown hair and brown eyes; w. 165 pounds; p. Catherine Elizabeth Morrissey and Patrick Henry Tierney; e. Perth Amboy high school, N. J., and Virgil Conservatory of Music in New York City; m. Ava Maria Lowry, non-professional; hy. all sports, especially golf and tennis. Employed by RKO studios as composer. He is the composer of the music for "Follow Me," "Irene," "Up She Goes,"

"Kid Boots," "The Royal Vagabond," four editions of Ziegfeld's Follies and "Rio Rita." Also for Shuberts Winter Garden shows. Also for the following pictures: "Rio Rita," and "Dixiana," for RKO films and "Half Shot at Sunrise."

TIOMKIN, DIMITRI: b. Petrograd, Russia; h. 6 feet; black hair and brown eyes; w. 165 pounds; e. University of Petersburg and Conservatory of Music; m. Albertina Rasch, professional; hy. swimming and shooting. Came to Metro-Goldwyn-Mayer as composer. First concert pianist to play "Rhapsody in Blue." Wrote music for "Lord Byron of Broadway," also special numbers for "Battle of the Ladies." Complete score for Morris Gest's "Aha." Went on concert tour to Havana, Cuba.

VERNON, DUKE: r. n. Bladimir Duklisky; b. Pskoff, Russia, October 10, 1903; h. 5 feet 11 1/2 inches; dark hair and brown eyes; w. 170 pounds; e. in Russia at college and Vier Conservatory of Music. Specialized in music composition; hy. swimming and fencing. Appeared in "Zephyr and Flora" ballet produced by Diaghilev (1925), Monte Carlo, Paris, London, Berlin, Barcelona; two symphonies played in Paris also by Boston Symphony, musical comedies in London. "Yvonne" (1926). The "Yellow Mask" (book by Edgar Wallace, 1927-28), "Open Your Eyes," (1929-30), four numbers in the current "Garrick Gaieties." N. Y. Entered motion picture field in April, 1930. Wrote music for "Laughter" (starring Nancy Carroll), "Honeymoon" (Erich von Stroheim), "Follow Thru" (arrangement), also two shorts (Alice Boulder and Muriel D'Or).

VINCENT, NAT: b. Kansas City, Mo., November 6, 1890; h. 5 feet 10 inches; black hair and eyes; w. 140 pounds; p. Madge Morgan and Naniol Vincent; e. Erasmus Hall, Brooklyn, N. Y., and Betts Military, Stamford, Conn.; hy. master musical works, golf, airplanes, speed boats and outdoor sports. Experience in the music field since 1911. Has written the following songs for J. H. Remick Co.: "Railroad Rag," "La Veeda" and "I'm Forever Blowing Bubbles"; for Leo Feist, Inc., "I know What It Means to Be Lonesome"; "Naughty, Naughty, Naughty" (Shapiro Bernstein Co., "Old Bill" Baretta; Plays Ukeleley Music Corp.) "Pucker Up and Whistle" (Fred Fisher, Inc.), "You Can't Fool an Old Horse Fly" (Harry Von Tilzer), "Liza" (T. B. Hanus Co.) Joined Fowler Studios as song writer.

WARD, EDDIE: b. St. Louis, Mo.; h. 5 feet 10 inches; brown hair and eyes; w. 149 pounds; p. Jeannette and Edward Ward, professionals; e. McKinley high school and Beethoven School of Music; not married; hy. horses. Song writing experience: Wrote show in London for Jack Hulbert's "Clowns in Clover," wrote all Cliff Edwards (Ukulele Ike) numbers, all specialty numbers in "Lady Be Good" and "Sunshine" and conducted Irene Bordoni's act; also the plays for Maurice the dancer and Moss & Fontana. He wrote the following songs: "Who Takes Care of the Caretaker's Daughter" and "Dreaming of a Castle in the Air." Also wrote the material for the following pictures: "Paris," "No, No, Nanette," "Isle of Escape," "Show of Shows" and "Lady in Ermine." Went under contract Warner-First National in 1929.

WARREN, CHARLES E.: b. Brooklyn, N. Y., December 27, 1894; h. 5 feet 4 inches; brown eyes and dark brown hair; w. 130 pounds; p. Marie and Anthony; hy. driving, golf, baseball, football and boxing. Was manager for Clark & Leslie, music publisher, assistant manager for Remick Music Corporation, manager for Donaldson, Douglas and Dunlap, manager, Remick Music Corporation, vaudeville actor in musical comedy. Wrote the following songs: "Can't We Be Sweethearts All Over Again," "The Boogie-Man," and several songs published by Shapiro, Bernstein.

WARREN, HARRY: b. Brooklyn, N. Y., December 24, 1895; h. 5 feet 6 inches; black hair and brown eyes; w. 160 pounds; p. Marie and Anthony Warren; e. Commercial high, Brooklyn, N. Y.; m. Josephine Winsler, non-professional; hy. football, baseball and golf. Employed by Remick Music Corporation as staff composer. Has had eight years experience in the music field. Wrote the following songs: "Away Down South in Heaven," "I Love My Baby," "Old Man Sunshine," "Where the Sky Little Violets Grow," "Here We Are" and "Wobbly Walk."

WASHINGTON, NED: r. n. Edward Michael Washington; b. Norfolk, Va., August 15, 1901; h. 5 feet 7 inches; brown hair and blue eyes; w. 125 pounds; p. Kathryn and Michael Edward Washington, non-professionals; e. Norfolk high school; m. Anne Harrison, professional; hy. horsemanship, golf, tennis and swimming. Stage experience as master of ceremonies and producer of acts. No screen experience. Music experience: interpolated numbers in seventh edition of Earl Carroll's "Vanities." Wrote the score for the following films: for First National, "Forward Pass," "Little Johnny Jones," "No, No, Nanette"; for Warner Brothers, "Roger Rose," "Lilies of the Field," "Show of Shows" and "Hello Baby," and also numerous popular songs. The co-writer of book music and lyrics of unpublished musical play, "The Rainbow Rhapsody." Went under contract to Warner-First National.

WHITE, ELMORE: b. New York City, June 6, 1889; h. 5 feet 8 inches; gray eyes; w. 165 pounds; mother, Bessie White, e. Erasmus high school; hy. golf, football, fights, horse racing. Experience with Shapiro Bernstein, Remick, DeSylva, Brown and Henderson. With Warner Brothers (DeSylva, Brown and Henderson Music Corp.), professional manager. Wrote the following songs: "When He Gave Me You, Mother of Mine," "I Know," "Niobe," "Gee But I'm Lonesome for You."

WHITING, RICHARD A.: b. Peoria, Ill., November 12, 1892; h. 5 feet 7 inches; brown hair and gray eyes; w. 130 pounds; p. Blossom and Frank K. Whiting, composer; e. grammar school in Peoria, then Harvard Military Academy, Los Angeles; m. Eleanor Youngblood, and has one child; hy. golfing. Began his career as sheet music clerk in Los Angeles music store. Gained recognition as composer and was placed under contract by Jerome Remick, where he remained for years, living in Detroit. Composed music for the following popular songs: "Till We Meet Again," "Mammy's Little Coal Black Rose," "Where the Black Eyed Susans Grow," "Sleepy Time Gal," "Japanese Sandman," "Louise," "Honey," "Sweeter Than Sweet," "She's Funny That Way," and "Alma Mammy." Also composed numbers for the following shows: "George White's Scandals," "Chatter Box Revue," "Overseas Revue," "Innocents of Paris," "Close Harmony," "The Dance of Life," "Sweetie" and "Let's Go Native."

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BERMAN, BEN: b. Chicago, Ill., December 29, 1897; h. 5 feet 6 inches; black hair and dark brown eyes; w. 145 pounds; p. Libbie and Victor Berman; e. Polytechnic High, Los Angeles; m. Mollie Solomon, non-professional. Employed by DeSylva, Brown and Henderson, Inc., as Pacific Coast manager. Experience in the music field seventeen years.

BOSLEY, SIG: b. Chicago, Ill., December 9, 1888; h. 5 feet 6 inches; light hair and blue eyes; w. 168 pounds; p. Berthe and Ernest Bosley; e. Springer high school, Chicago, Ill.; m. Alice Coons, non-professional. He has had nineteen years of experience in the music field, seven with Shapiro, Bernstein & Co., three with Jos. W. Stern & Co., and eight with Forster Music Publishing, Inc.

BREGMAN, JACK J.: b. Russia, October 29, 1898; h. 5 feet 7 inches; brown hair and eyes; w. 170 pounds; p. Mr. and Mrs. J. Bregman; e. Townsend Harris high school; not married; hy. golf. General manager of Robbins Music Corporation. With the concern for the past seventeen years.

CASTLE, CHARLES: b. San Francisco, Cal., March 26, 1892; h. 5 feet 4 inches; black hair and blue eyes; w. 133 pounds; p. Sarah and Max Castle; not married; hy. golfing, fishing and hunting. Has had experience in the music field representing Ager, Yellen & Bornstein, Harms, Inc., and Waterson, Berlin & Snyder, and Robbins Music Corporation.

CHANDLER, WILLIAM: b. Philadelphia, Pa., January 7, 1890; h. 5 feet 7 inches; black hair and gray eyes; w. 160 pounds; p. Bessie and Samuel Chandler; e. public school of Philadelphia, Pa.; m. non-professional; hy. working. Employed by the Robbins Music Corporation as professional manager. Has had sixteen years of experience in the music field.

DE SYLVA, BUDDY: b. New York City, 1897; e. Los Angeles high school; is married. "Al Jolson heard Buddy sing 'N'Everything,' thought his voice was rotten but the song good, discovered he had written it, bought it and took him to New York to do some more." Wrote "California, Here I Come," "Alabama Bound," "April Showers," and others which made Jolson popular. Worked on a couple of Zieffeld shows and others. Teamed up with Lew Brown and Ray Henderson and wrote "Manhattan Mary." They also wrote George White's "Scandals of 1925," with such songs hits as "Black Bottom," "Birth of the Blues," "This Is My Lucky Day"; wrote "Hold Everything," "Good News," "Three Cheers," "Follow Thru." Organized their own publishing firm to print theirs and others' songs. Signed by Winfield Sheehan for Fox Movietone. Wrote and produced "Sunny Side Up," which glorified Janet Gardner, Charles Farrell, El Brendel and Marjorie White. Wrote "Flying High." Under contract to Fox Movietone as producers, first picture under new contract being musical comedy "Just Imagine."

FLAHERTY, PATRICK J.: b. Washington, D. C., March 8, 1897; h. 6 feet 2 inches; black hair and blue eyes; w. 210 pounds; p. Mary L. and Michael J. Flaherty; e. Dean Academy, Franklin, Mass.; m. Dorothea Fugazy; hy. football, baseball and flying. General manager of Sterling Songs, Inc.

GIBLIN, DICK: b. San Francisco, Cal., December 10, 1890; h. 5 feet 3 1/2 inches; brown hair and dark blue eyes; w. 125 pounds; p. Mary Biggs and William Gihlin; e. St. Ignatius, San Francisco, Cal.; Notre Dame, South Bend, Ind.; m. Margaret Wilson, professional; hy. horseback riding. Employed by DeSylva, Brown and Henderson, Inc., as assistant to Ben Berman. Experience in the music field nine years. He never has written any songs.

GOLOBERG, BEN: b. Boston, Mass., January 23, 1905; h. 5 feet 9 inches; red hair and blue eyes; w. 165 pounds; p. Ethel and John Goldberg; e. English high school of Boston; hy. music. Employed by the Robbins Music Corporation as New England representative. Has had twelve years of experience in the music field.

GOLDENBERG, JEANETTE: b. Philadelphia, Pa., March 15, 1904; h. 5 feet 6 inches; black hair and dark brown eyes; w. 135 pounds; p. Rae and Myer Miller; e. Downey high, Downey, Cal.; m. Al Goldenberg, non-professional; hy. teaching radio singers; DeSylva, Brown and Henderson, Inc., as secretary to Berman. In the music field for ten years.

HOCH, HARRY: b. New York City, December 1, 1893; h. 5 feet 7 inches; brown hair and eyes; w. 160 pounds; p. Marie Philippina Wilkens and Harry Hoch; e. Boys' Commercial high school; m. Rosalie Rudem. Has had nineteen years of experience in the music field. Wrote the following songs: "Some Day We'll Meet Again," "I Wonder If You Still Care for Me," "Stolen Kisses," "There Must Be a Way to Love You," "The Golden West and You" and "At the Liver's End."

HOROWITZ, WILLIAM: b. New York City, January 8, 1896; h. 5 feet 4 inches; dark hair and blue eyes; w. 160 pounds; p. Dora and Jacob Horowitz; not married; hy. master of ceremonies at benefits and on the radio. Employed by Donaldson, Douglas and Gumhie, Inc., as western manager. Experience in the music field in every branch for nineteen years. Formerly with Witmark, T. B. Harms, Broadway, Waterson and in business for himself under the name of Berlin and Horowitz, Inc.

KEIT, JEROME, H.: b. New York City, July 4, 1886; h. 5 feet 5 inches; black hair and brown eyes; w. 160 pounds; e. DeWitt Clinton High School, of New York and Columbia College; m. Lillian Simonds, non-professional; hy. golf, his two sons, and picking song hits. President of Remick Music Corporation. Experience in the music field twenty-six years with the above firm.

KELLY, NEWTON S.: b. Greenville, Texas, December 27, 1891; h. 6 feet; brown hair and blue eyes; w. 190 pounds; p. Isabella and Patrick James Kelly; e. Greenville high school; m. Wava Bailey, non-professional; hy. singing and boxing. San Francisco representative of Robbins Music Corporation. Experience in the music field consists of twenty years entertaining and two years as a representative.

KELTON, FRANK B.: b. Warsaw, Poland, July 4, 1899; h. 5 feet 7 inches; brown hair and blue eyes; w. 145 pounds; p. Ethel and David Kelton; e. Paderewski public school, Warsaw, Poland, De Witt Clinton high school, New York City; not married; hy. 100 per

cent promotion and exploitation. Promotion manager of Robbins Music Corporation. Has had nine years of experience in the music field. From 1920 to 1923 with the Jack Mills Music Company, from 1923 to 1928 with Harms, Inc., and from 1928 to 1929 with Famous Music Corporation, then to Robbins Music Corporation, and now is general manager for Davis, Coots and Engel, Inc.

KESSELL, HARRY: b. Kansas City, Mo., December 29, 1897; h. 5 feet 8 inches; dark hair and blue eyes; w. 185 pounds; p. Bessie and John Kessell; m. Phoebe Larson, non-professional; hy. golf. Employed by Leo Feist, Incorporated, as manager of the Kansas City office. Has had fifteen years of experience in the music field, and has written some songs.

LEE, HAROLD: b. New York City, August 10, 1901; h. 5 feet 10 inches; blond hair and blue eyes; w. 170 pounds; p. Anna and Henry V. Lee; e. DeWitt Clinton high school and Columbia College, New York City; m. Olga Gahler, non-professional; hy. golf, music, baseball and football. Present employment, in business with his father, as manager. Experience in the music field with Sherman Clay and company, as Chicago representative, and with M. Witmark and Sons, as mid-western representative.

LENER, SAMUEL M.: b. Rumania, January 28, 1903; h. 5 feet 2 1/2 inches; p. Sarah and Abraham Lerner; e. Detroit Central high school and College of the City of Detroit; not married; hy. writing songs, discussing theatricals and football. Employed by Famous Music Company. Experience in music field, song-writing, special material for acts, and nearly two years in employ of DeSylva, Brown and Henderson, Inc. He has written the following songs: "The Pump Song," published by Shapiro Bernstein; "By the Sign of the Rose" and "Nobody Worries 'Bout Me," Leo Feist, Inc.; "Walt'll You See Cecelia," Clarence Williams; "Lovely One," "Love Plays a Game," "My Conversational Man" and "An Out-of-the-Way Little Love Nest," published by DeSylva, Brown and Henderson, Inc., also "In the Hush of the Night," "I Fell in Love with You," and "Slow Caravan," by Geo. and Arthur Piantadosi, Inc., and "Funny What a Little Kiss Will Do," by Joe Hiller music company.

LEWIS, EDDIE: b. August 12, 1886; h. 5 feet 5 inches; black hair and brown eyes; w. 167 pounds; p. Lottie and Joseph Lewis; e. various schools at different towns; m. Charlotte Cook, professional; hy. golf, swimming, boxing, and reading good books. Owner of Grossman and Lewis. Has had 21 years of experience in the music field. Wrote "Carolina Sunshine," and other songs.

LOTTMAN, GEORGE D.: b. New York City, October 4, 1899; h. 5 feet 7 inches; brown hair and eyes; w. 155 pounds; p. Freda and Harry Lottman; e. DeWitt Clinton high school and Columbia College; m. Betty, non-professional. Employed by Robbins Music Corporation, Roger Wolfe, Kalin, B. A. Rolle, and Richmond Music Corporation as general freelance publicity and advertising man. Has had 11 years of experience in the music field.

MCCAULEY, E. J.: b. Troy, N. Y., February 25, 1886; h. 5 feet 8 1/2 inches; light hair and blue eyes; w. 201 pounds; p. Alice and John McCauley; e. Troy high school and Troy academy; m. Edna Jones Claywell, non-professional; hy. fishing and all outdoor sports. Employed by Remick Music Corporation as general manager of branch offices. Experience in the music field of 25 years with Remick company.

MCLAUGHLIN, CHARLES G.: b. New York City, July 28, 1902; h. 5 1/4 feet 8 inches; dark brown hair and brown eyes; w. 132 pounds; p. Marianne and Patrick McLaughlin; e. LaSalle Academy of New York City; not married; hy. all sports and singing. Employed by the Robbins Music Corporation as salesman. Has had eleven years of experience in the music field.

MILLER, ROBERT: b. New York City, April 20, 1892; h. 5 feet 11 inches; brown eyes and black hair; w. 210 pounds; p. Rose and Isador Miller; e. public school 33; m. Rae Perlman, non-professional; hy. golf, fishing, swimming and pinoclie. Eighteen years in music field. With M. Witmark and Sons, radio and orchestra manager.

MORRIS, EDWIN H.: b. Pittsburgh, Pa., December 18, 1906; h. 5 feet 10 inches; blue eyes and black hair; w. 150 pounds; p. Lida and Sam Morris; e. St. Johns Manlius high school, college work at Syracuse, N. Y.; m. Carlyn D. Nathan, non-professional; hy. boats, golf. With Warner Bros., as vice-president of Music Publisher's Holding Corporation.

PARRISH, CLARENCE F.: b. Mt. Sterling, Ohio, November 11, 1896; h. 5 feet 8 inches; brown hair and blue eyes; w. 190 pounds; p. Flora and Elmer Parrish; e. Lake high school, Chicago, Ill.; m. Rose May, non-professional; hy. golf, football and music. Employed by M. Witmark & Sons as western manager of standard and educational departments; also handles sales. Experience in the music field as professional, radio pianist, salesman and exploitation.

PINCUS, GEORGE: b. Chicago, Illinois, June 12, 1902; h. 5 feet 10 inches; brown hair and blue eyes; w. 150 pounds; p. Rebecca and Isao Pincus; e. Marshall high school; m. Florena Cohn, non-professional; hy. bridge, playing songs, and golf. Employed by Leo Feist, Inc., as manager of the film department. Has had thirteen years of music field experience and wrote the song entitled, "When I Found You."

PRAGER, BERNARD: b. New York City, September 5, 1897; h. 5 feet 6 inches; black hair and blue eyes; w. 150 pounds; p. Sarah and Joseph Prager; e. public school and Morris high school of New York City; m. Myrtle Laventhal, non-professional. Employed by Robbins Music Corporation as sales manager. Has had nineteen years of experience in the music field. Started in 1912 with Jos. W. Stern & Co., as errand boy, and made his first trip "on the road" when 16 years old.

PRESS, MORRIS: b. New York City, August 16, 1901; h. 5 feet 7 1/2 inches; black hair and brown eyes; w. 150 pounds; p. Ida Herbert and Charles Press; e. Brooklyn Boys' high school and New York University; not married. Employed by Paramount Publicity as head of the music department at the Paramount home office. Also home office representative, contacting studios and various musical activities of Paramount, including Famous Music Corporation. Formerly connected with the history department of New



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York University, then employed as secretary to Dr. Hugo Riesendorf, then assistant to Nathaniel Finston.

ROBBINS, JOHN J.: b. Boston, Mass., September 15, 1894; h. 5 feet 5 inches; brown hair and gray eyes; w. 165 pounds; p. Ida and Harry Robbins; e. Worcester high school and Rindge Manual Training School at Cambridge, Mass.; m. Rose Jacobs, non-professional; by, publishing bits. Vice-president of Robbins Music Corporation.

ROCKWELL, WILL: b. New York City, May 8, 1895; h. 5 feet 10½ inches; dark brown eyes and black hair; w. 155 pounds; p. Francis; m. Helen Colman, professional; by, "plenty of radio plugs and prize fights." Seventeen years experience in every department in the music field. With Harms, Inc., as professional manager.

SANDUSKY, JOHN W.: b. Odessa, Mo., May 13, 1903; h. 5 feet 10½ inches; dark brown hair and gray eyes; w. 180 pounds; p. Nora Jane and Arthur Sandusky; e. Odessa, Mo., high school; m. Laura Carr, professional pianist; by, making new acquaintances. Employed by Robbins Music Corporation as representative for Kansas City and St. Louis, Mo. Experience in the music field, professional drummer, member of A. F. of M., also represented A. J. Stanney Music Co., for two years.

SCHUSTER, IRA: b. New York City, October 13, 1889; h. 5 feet 5 inches; gray eyes and black hair; w. 175 pounds; p. Sarah and Moses; e. public school 188; m. Minnie Newman, non-professional; by, golf, swimming, fishing, boating, poker. Twenty-one years experience in the music field. With M. Witmark and Sons, professional manager. Wrote the following songs: "Ten Little Fingers," Feist; "Keep Your Eye on the Girl," Feist; "The Navy Took Them Over," Feist; "You Know You Belong to Somebody Else," Berlin; "Alone Because I Love You," Witmark.

SERWER, SAM: Music publisher; b. New York City, 1893; h. 5 feet 8 inches; brown eyes and black hair; w. 145 pounds; e. Townsend Harris Hall, City College, New York; m. Mildred Jacobs, non-professional, by, golf, piano, singing, wife. Experience with Warner Brothers, Music Publishers Holding Corporation, director of publicity and advertising and music activities in Warner Bros. theatre. Twenty years in the music field.

SKINNER, AL: b. Meredosia, Ill., April 25, 1906; h. 5 feet 8½ inches; brown hair and blue eyes; w. 168 pounds; p. Minnie and C. M. Skinner; e. Meredosia high school; not married; by, music and golf. Employed by Robbins Music Corporation as manager of the Detroit (Mich.) office. Has had six years' experience in the music field playing and leading a band and two years publishing business.

SPITZER, HENRY M.: b. New York City, October 17, 1897; h. 5 feet 10 inches; hazel eyes and brown hair; w. 185 pounds; p. Rosalie and Dr. Arthur Spitzer; e. De Witt Clinton high school, New York University; is married; by, the music business. Eight years with Witmark and Sons. With Harms, Inc., and Famous Music Company, as general manager.

STONEHAM, BILLY: b. Chicago, Ill., March 19, 1890; h. 5 feet 7 inches; sandy hair and blue eyes; w. 175 pounds; p. Annabelle and William Stoneham; by, theme songs. Experience in the music field 21 years.

VERNON, VINTON: h. Emporia, Kan., October 23, 1899; h. 5 feet 10 inches; blond hair and blue eyes; w. 148 pounds; p. Carrie House and O. V. Vernon; e. Glenville high school, Cleveland, Ohio, and Colgate University at Hamilton, N. Y.; m. Katherine Little, non-professional; by, tennis and writing. Employed

by Tec-Art Studios as head of music department. Experience in the music field as leader for five years, from 1921 to 1926, of Vernon-Owen Hotel Winton orchestra, of Cleveland, Ohio, modern organization, Genett Records, Keith and Loew circuits.

WARSHAUER, IDA: b. New York City, January 24, 1894; blond hair and blue eyes; w. 108 pounds; p. Hannah Warschauer; e. public schools in New York City; m. Harry Beaman, non-professional. Employed by Sherman Clay and Company as manager of the New York office. Experience in the music field eleven years.

WHITE, ELMORE: b. Coney Island, New York, June 6, 1888; h. 5 feet 8 inches; brown hair and gray eyes; w. 165 pounds; p. Bessie Rauscher; e. Erasmus high school, Brooklyn, N. Y.; not married; by, golf, boxing bouts, football, billiards and tenors. Employed by DeSylva, Brown and Henderson, Inc., as professional manager. Has had four years' experience in the music field. He has written the following songs: "When He Gave Me You, Mother of Mine," and "I Know," for Remick, and "Lonesome" and "Niobe," for Fischer.

WILCOX, PHILIP GORDAN: b. Osage, Iowa, January 23, 1896; h. 6 feet; brown hair and blue eyes; w. 215 pounds; p. Sarah Baker and Rev. Sheldon E. Wilcox; e. West high school, Des Moines, Des Moines University, of Des Moines, and Iowa State University, of Iowa City, Iowa; m. Edna Johnson, professional formerly, by, motorings and poker. Employed by Robbins Music Corporation as western promotion manager. Has had experience in the music field as follows: 1919-1920 with Leo Feist, as Minneapolis representative; 1921-1925 with Edw. B. Marks, as Chicago manager; 1926-1927 with Forster Music Publishing Company as promotion manager, and since 1927 with Robbins.

WILSON, CHICK: b. Blue Ridge, Ga., February 19, 1900; h. 5 feet 8 inches; brown hair and eyes; w. 135 pounds; p. Sarah A. and C. E. Wilson; e. grammar school at Atlanta, Ga.; m. Blanche Vogel, non-professional; by, radio broadcasting, reading and golf. Employed by Robbins Music Corporation as Southern representative, headquarters at Atlanta. Has had ten years' of experience in the music field, having been with Stasny, Hearst of Canada, and Spier & Coslow, then to Robbins.

WINGE, CARL: b. New York City, August 26, 1891; h. 5 feet 10 inches; brown hair and blue eyes; w. 140 pounds; p. Annie Dorothy Dahlan and John Alfred Winge; e. Stuyvesant high school of New York City and University of Washington extension division; m. Dorothy Dunstan, professional; by, football, golf, swimming and fishing. Employed by Robbins Music Corporation as Northwestern representative. Experience in the music field as composer and lyric writer. Wrote the following songs: "Sleepy Bye," "Song of the Waterfall" and "Can It Be True."

WINKLER, DANIEL M.: b. San Angelo, Texas, August 26, 1892; h. 5 feet 10½ inches; brown eyes and black hair; w. 175 pounds; p. Bertha Winkler and Charles Winkler; e. De Witt Clinton high school, New York City; by, golf, swimming and all outdoor sports. Eighteen years experience with leading popular publishers. With Remick Music Corp., as executive vice resident.

ZOEHRNS, CARL: b. Chicago, Ill., August 3, 1898; h. 5 feet 10 inches; light hair and blue eyes; w. 160 pounds; p. Adeline and Carl H. Zoehrens; e. Lane Technical high school, Chicago, Ill.; m. Marie Keefe, professional; by, outdoor sports. Employed by Robbins Music Corporation as manager. In the music field sixteen years. Wrote "Dream Daddy," "After All" and "Nine o'Clock Sal."

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Abbot, Don, *Singer*
Abbott Dancers, *Ballet Dancers*
Abbott, Muriel, *Dance Instructor*
Aber Twins, *Dancers*
Aces & a Queen, *Aerialist Quintet*
Adams, Billy, *Comedian*
Adams, Dorothea, *Singer*
Adams & Rasch, *Comedy Songs*
Adler & Bradford, *Adagio*
Adler, Larry, *Instrumentalist*
Ails, Roscoe, *Comedians*
Ali, Ben, and His Blue Devils, *Acrobats*
Allen, Lester, *Eccentric Dancer*
Allen & Canfield, *Comedy Team*
Alessandro, John, *Tenor*
Allison Troupe, *Tumbling Acrobats*
Alton, Bob, *Dance Instructor*
Ameros & Jeanette, *Dancers*
Amiet, Lolita, *Blues Singer*
Andelin, Willard, *Baritone*
Anderson, The, *Acrobats*
Andre & Co., George, *Adagio*
Andre & Duval, *Apache*
Annie, Judy & Zeke, The Hill-billies, *Comedians*
Apollon, Dave, *Dancing Entertainer*
Arbuckle, Corinne, *Songstress*
Arconas, The, *Acrobats*
Arcuri, Ralph, *Singer*
Armstrong & Blondell, *Comedians*
Arnaut Bros., *Novelty Acrobats*
Arnold, Phil, *Fast Tap Dancer*
Arthur's Canadian Rockets, Jack, *Dance Ensemble*
Arthur, Jack, *Dance Instructor*
Atkins Sextette, Tommy, *Musical Comedy*.

B

Baby Rose Marie, *Singer*
Badger & Meuser, *Singers*
Bailey, Homay, *Prima Donna*
Baird, Raymond, *Saxophonist*
Baker, Phil, *Comedian*
Ball, Arthur, *Singer*
Ball, Marguerite, *Dancing*
Banjo Band, *Musical*
Banjo Buddy, *Instrumentalists*
Barchi, Pietro, *Opera Tenor*
Bard & Avon, *Singers*
Baritte, Lucile, *Aerialist*
Barns, Charles, *Entertainer*
Barrie, Gracie, *Singer*
Barstow, Dick & Edith, *Dancers*
Barto and Mann, *Comedians*
Basquette, Lina, *Dancer*
Bays & Speck, *Singers*
Beach, Drena, *Dancer*
Beashy, Irene
Beatty, George, *Singer*
Beck, Ed & Morton, *Singers*
Bee, Master Jay, *Dancer*
Beemis & Brown, *Dancers*
Belcher Dancers, Ernest, *Dance Ensemble*
Belcher, Ernest, *Dance Instructor*
Belfords, Six American, *Risley Acrobats*
Belkin, Beatrice, *Singer*
Bell & Coates, *Harmony Singers*
Bennett Brothers, *Tap Dancers*
Bennett, Joe, *Dancer*
Benny & Western, *Dancers*
Berbe & Barte, *Tango Dancers*
Bergman & Co., Henry, *Song & Dance Revue*
Berke, Dorothea, *Dance Instructor*
Bernard, Bobby, *Singer*
Bernard, Fred, *Entertainer*
Bernie Bros., *Dancers*
Bernier, Peggy, *Musical Comedy*
Bernice & Emily, *Acrobatic Dancers*
Bernoff & Josephine, *Adagio*
Berry Bros., *Colored Dancers*
Besser & Co., Joe, *Comedy Sketch*
Billie & Trixie, *Jazz Dancers*
Billy The Duchess, *Midget*
Bissett Dancers, Mack, *Dance Ensemble*
Blackstone, Nan, *Entertainer*

Blair, Cecile, *Dancer*
 Blair, Pop, *Singer*
 Blake, Gladys, *Singer*
 Bledsoe, Jules, *Singer*
 Block & Sully, *Singer*
 Bloom, Al & Gussie, *Dancers*
 Blue, Ben, *Dancer*
 Bob, Bob & Bobby, *Animal Act*
 Bolger, Ray, *Dancer*
 Booth, Helen K., *Singer*
 Booth, Wade, *Baritone*
 Boreo, Emil, *Comedian*
 Bourgeoise, LaNorma, *Dancer*
 Boyce, George, *Dancer*
 Boyd, Mertz, *Blues Singer*
 Boyd & Wallin, *Aerialists*
 Boydell, Jean, *Comedian*
 Bowman, Grace, *Singer*
 Bowman, Patricia, *Dancer*
 Brady, Fay, *Comedienne*
 Brady, Florence, *Singer*
 Brazilian, Miachua, *Wire-Walker*
 Brice, Lew, *Comedian*
 Britton, Frank & Milton, *Comedian & Musicians*
 Broadbent, Ida, *Ballet Dancer*
 Brooks, Eleanor, *Dancer*
 Brown, Al
 Brown & Bailey, *Dancers*
 3 Browns, *Singing and Dancing*
 Brown, Tom, *Saxophonist*
 Browning, Joe, *Comedian*
 Browning, Jr., Joe, *Comedian*
 Buck & Bubbles, *Colored Comedians*
 Burke, Helen, *Dancer*
 Burns & Kissen, *Comedy Singers*
 Bushey, Dorothy, *Dancer*
 Bushman, Jr., Francis X., *Sketch*
 Byrne, Gypsy, *Singer*

C

Cafery & Miller, *Dancers*
 Calgary Bros., *Comedy Dancers*
 Calvert, Charles, *Comedian*
 Cannon, Archie, *Tenor*
 Caperton & Biddle, *Adagio*
 Capps, Kendall, *Dancers*
 Caprice Sisters, *Dancers*
 Carey, Dennis, *Singer and Dancer*
 Carlson, Violet, *Dancer*
 Carlton Bros., Four, *Dancers*
 Charlton, Chris, *Magician*
 Carr, June, *Comedienne*
 Carr, Jeanne, *Tap Dancer*
 Carroll, Lou
 Carpenter, Billy Uke, *Songs and Chatter*
 Carter, Babe
 Carter Bros., *Song & Dance*
 Carter, Rose Marie, *Dancer*
 Cavanaugh, Jack
 Chadbourne, Mort, *Character Dancing*
 Chamberlin & Himes, *Comedy Dancers*
 Chang, Anna, *Chinese Songstress*
 Chantel Sisters, *Instrumentalists*
 Charlton & Shields
 Chase, Charles, *Novelty Dancer*
 Chilton & Thomas, *Charleston Dancers*
 Christian, Bobby
 Cirillino and Fortunello, *Acrobats*
 Clark, Eddie, *Blackface Comedian*
 Clark, Eva, *Singer*
 Clifford & Elmore
 Clifton & Brent, *Comedy Dancers*
 Clinton Bros., *Dancers*
 Coc, Jerry, *Instrumentalist*
 Cohen, Sammy, *Comedian*
 Colburn, Claudia, *Song & Dance*
 Cole & Snyder, *Comedians*
 Coles, Joyce, *Dancer*
 Coll, Bud & Eleanor, *Adagio*
 Collegiate Chorus, *Tap & Soft Shoe Dancers*
 Collette Sisters, *Musical Comedy*
 Colman, Red, *Eccentric Dancer*
 Condoes Bros., *Tap Dancers*
 Connor Twins, *Dancers*
 Coombs, Boyce, *Singing Comedian*
 Cooper, Betty Jane, *Dancer*
 Cooper, Una, *Acrobatic Dancing*
 Cooper & Lathrop Bros., Betty Jane, *Dancing*
Revue
 Corcoran, Red, *Banjoist*
 Cori, Lenora, *Soprano*
 Corway, Ferry, *Musical Clown*
 Coscia and Verdi, *Comedians*
 Cottam, Clyde, *Comedy Dancer*
 Covey, Edna, *Comedy Dancers*
 Cowans, 4, *Novelty Dancers*
 Cowan, Will, *Tap Dancer*
 Craig, Riehy, *Comedian*
 Craft & McAuley, *Whirlwind Dancers*
 Crane, Cliff, *Dancer*
 Crandall & Marley
 Crandell, Margot, *Dancer*
 Crawley, Wilton, *Colored Musician*
 Cristy and Nelson, *Acrobats*
 Cropper, Roy, *Operetta*
 Curry & Brown, *Comedy Dancers*
 Cully & Claire
 Cummings, Don, *Entertainer*
 Cunningham, Daddy, *Singer*

D

Dalc, Ted & Jack, *Dancers*
 Dancing De Wee, *Musical Comedy*
 Darling Twins, *Song & Dance*

Darrell, Bert, *Dancer*
 Dawson, Lillian, *Singer*
 Dean Bros., *Dancers*
 De Carlos & Louise, *Dance Team*
 Decker, Nancy, *Singer*
 Delaroff, Jenny, *Dancer*
 Demons, Three, *Adagio*
 Dennis Sisters, *Harmony Singers*
 Dernison, Loretta, *Instrumentalist*
 Deno & Rochelle, *Apache Dancers*
 De Pace, Bernardo, *Mandolinist*
 De Voll, Lorette
 Dickson, Art, *Scotch Songs*
 Dixon, Dorothy & Harry, *Comedy Dancers*
 Dolores & Eddy, *Dancers*
 Donahue & Co., Red, *Animal Act*
 Donatella, Jerry, *Accordionist*
 Donitella, Larry & Harry, *Dancers*
 Doro, Grace, *Pianist*
 D'Orsay, Fifi, *Singer*
 Dove, Johnny, *Dancer*
 Downs, Al
 Douglass & Co., Milton, *Song & Dance Revue*
 Druseilla, *Dancer*
 Duffin & Draper, *Dancers*
 Dugan & Parker, *Dancers*
 Duncan, Lee & Rin-Tin-Tin, *Animal Act*
 Duncan Sisters, *Musical Comedy*
 Dunn, Johnny, *Song & Stories*
 Duval, A., *Magician*
 Dynamos, Three, *Acrobats & Dancing*

E

Eagle Feather, Chief, *Dancer*
 Earl & Bell, *Singing Instrumentalist*
 Earle Rockets, *Dance Ensemble*
 Easter & Hazelton, *Adagio*
 Eddy, Jack
 Edgecomb Four, *Tap Dancers*
 Edwards, Danny
 Edwards, Cliff, *Uke Player*
 Edwards, Irving, *Comedian*
 Edwards, Rubber Leg, *Eccentric Steps*
 Edwards' "20th Century," Gus, *Song & Dance*
Revue
 Eleota & Byrne, *Xylophonist*
 Electric Duo, *Dancing Girls*
 Eline, Grace & Marie, *Comediennes*
 Embassy Trio, *Singers*
 Emerson & Baldwin, *Comedy Jugglers*
 Emilie & Romaine, *Adagio*
 Emmy's Pets, Karl, *Animal Act*
 English Tivoli Girls, *Dance Ensemble*
 Etting, Ruth, *Singer*
 Evans & Carter
 Evans, Fred, *Dance Instructor*
 Evans, Lee Barton, *Tenor*
 Evans & Mayers
 Evans & Perez, *Acrobats*

F

Fagan, Sybil, *Whistler*
 Falls, Archie and Gertie, *Acrobats*
 Fanchon & Marco, *Ballets*
 Fawn & Jardon, *Adagio*
 Faye, Olive, *Dancer*
 Faye, Vivian, *Toe Dancer*
 Feiler, Zina
 Ferguson, Jimmy, *Colored Entertainer*
 Fiertag, Luella, *Singer*
 Finn, Red
 Fisher, Bob, *Comedian*
 Fisher, Gertrude, *Acrobatic Dancer*
 Fisher, Mark, *Singing Director*
 Flash, Serge, *Juggler*
 Flippen, Jay C., *Comedian*
 Florence & Jane, *Dancers*
 Ford, Ruth, *Impersonator*
 Ford & Price, *Wire-Walkers*
 Foster, Frank, *Animal Act*
 Foster Girls, *Ballet*
 Four Cheer Leaders, *Songsters*
 Four Dictators, *Comedy Singers*
 Foursome, The
 Foxettes, *Ballet Dancers*
 Foy, Gloria, *Song & Dance*
 Freda & Palace, *Comedians*
 Fredericks, Chester
 French's Aeroplane Girls, Jim, *Roller Skaters*
 Friedland, Anatole, *Singer*
 Frondi & Catita, *Singers*
 Froos, Sylvia, *Songs & Steps*

G

Gaby & Co., Frank, *Ventriloquists*
 Gale, Al, *Singer*
 Galenos, The, *Tumbling Acrobats*
 Gamharella, Marie, *Ballet*
 Gamby Girls, *Dance Ensemble*
 Garrity, Julia, *Blues Singer*
 Gaskins, Pauline, *Musical Comedy*
 Gatanos, The, *Apache*
 Gaudsmith Bros., *Acrobats*
 Gay Sisters, *Singers*
 Gaynor & Byron, *Roller Skaters*
 Gearhart, Baby
 Gellis, Less, *Acrobats*
 Genning, Alfrida, *Singer*
 George Foursome, *Adagio*
 Geraldine & Joe, *Entertainers*
 Gerber Billy, *Mate Impersonator*
 Getz, Colman, *Songs*
 Giersdorf Sisters, *Singers*

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 Gillan, Marjorie, *Dancer*
 Gilroy, Agnes, *Dancer*
 Gitz-Rice, Lieutenant, *Composer-Pianist*
 Givot, George, *Comedian*
 Glanville, Ruth, *Saxophonist*
 Glason, Billy, *Comedian*
 Glasscock, Fred, *Dance Instructor*
 Gluck-Sandor Girls, *Dance Ensemble*
 Gobs, Three, *Colored Dancers*
 Gomez & Veloz, *Ballroom Dancers*
 Gordon, Helen, *Singer*
 Gordon, Myrtle, *Blues Singer*
 Gordon & King, *Songs & Steps*
 Gould Girls, *Ballet*
 Graham, Zella
 Gray, Bee Hoe, *Entertainer*
 Gray, Helen, *Acrobatic Dancer*
 Gray, Otto, and His Cowboys, *Band*
 Gray & White, *Dancers*
 Green, Margie, *Acrobatic Dancer*
 Gregory, Charles, *Entertainer*
 Griffiths, Edith, *Pianist*
 Griffiths, Grace, *Singer*
 Griffin, Joseph, *Tenor*
 Gus & Will, *Dancers*

H

Haig, Hal, *Dancer*
 Haines & Co., "Chick," *Comedy, Song & Dance Sketch*
 Hale, Chester, *Dance Instructor*
 Hale Girls, Chester, *Ballet*
 Hale, Joe & Willis, *Comedians*
 Hall, Adelaide, *Colored Entertainer*
 Hall, Georgia, *Songstress*
 Hall, Willard, *Singer*
 Hamilton, Frank, *Comedy Singer*
 Hamilton, Maxine, *Musical Comedy*
 Handers & Mills, *Comedians*
 Hanlen, Jack, *Dancer*
 Hardy, Marcelle, *Personality Dancer*
 Harm & Nee, *Harmony Singers*
 Harrington & Green, *Colored Singers*
 Harris, Lydia, *Blues Singer*
 Harris Twins, *Dancers*
 Harris & Van, *Colored Comedians*
 Harry & Jerry, *Dancers*
 Harum & Scarum, *Girl Acrobatic Tumblers*
 Hassen's Blue Streaks, Ali Ben
 Hatt & Herman, *Acrobats*
 Haug, Hal, *Instrumentalist*
 Havel, Arthur & Morton, *Jugglers*
 Havel, Electa, *Singer*
 Hawks & Mack, *Entertainers*
 Hayes, Lucille, *Singer*
 Haynes, Mary, *Comedienne*
 Healy & Clifford
 Healy, Ted, *Comedian*
 Hector & Pals, *Animal Act*
 Heinz, Harry, *Chatter & Songs*
 Heller, Jackie, *Singer*
 Heller & Riley, *Musical Comedy*
 Henlere, Hershel, *Instrumentalist*
 Henry, Donald, *Boy Tenor*
 Henshaw, Bobby "Uke," *Instrumentalists*
 Herman, Johnny, *Singer*
 Hermann, Louis
 Higgie, Will, *Dancer*
 Higgins, Peter, *Singer*
 Hill-Billies, Annie, Judy & Zeke, *Singers*
 Hill, Charlie, *Comedian*
 Hillis, Tony, *Singer*
 Hillyer, Irene
 Hilton & Garon, *Comediennes*
 Hirsh-Arnold, *Dancer*
 Hober, Beal, *Singer*
 Hollis, Mable, *Blues Singer*
 Hope, Bob, *Monologist*
 Hotonga, Chief, *Singer*
 House, Stanley, *Comedy Singing*
 Houston, Jean, *Acrobatic High Kicks*
 Howard & Lind
 Howard Fine & Howard, *Comedians*
 Howard, Paul, *Acrobatic Dancer*
 Howe, Buddy, *Tap Dancer*
 Howe, Michel
 Hubert, Jean & Fritz, *Novelty Dancers*
 Hucy, Charles, *Whistler*
 Humbert, Don
 Hume, Harry, *Comedian*
 Hutchins, Harriet & Bill, *Singers*
 Hutchins & Holloway, *Harmonica Players*

I

Irving Trio, Lester, *Adagio*
 Ishawaka Troupe, *Japanese Acrobats*
 Ivan, Lo, *Dancer*

J

Jack and Bob, *Banjoists*
 Jack & Jill, *Child Acrobats*
 Jackson, Bobby, *Eccentric Dancer*
 Jackson, Wally, *Eccentric Dancer*
 Jan & Jalna, *Singer*
 Jason & Harrington
 Jason, Robeson & Blue
 Jean, Vina, *Singer*
 Jennier, Walter & Buddy, *Animal Act*
 Jennings, John & Mary, *Ballroom Dancers*
 Jerome, *Xylophonist*
 Jerry, *Dancing Accordionist*

Jewell, Nell, *Singer*
 Jockers, Al, *Singer*
 Johns & Mabely, *Singers*
 Johnson, Baby Dot, *Entertainer*
 Johnson, Grace, *Singer*
 Johnson, Jelly Bean, *Dancer*
 Johnson, Joe
 Johnson, Virginia, *Soprano*
 Jolley, Charles, *Singer*
 Jones, Peg, *Dancer*
 Joyce, Jack
 Judnick, Frankie, *Accordionist*
 Jue Fone, *Chinese Tenor*
 Jules & Clifton, *Comedy Acrobats*
 Justine, Dorothy, *Tap Dancer*

K

Kalar, Phil, *Singer*
 Kane, Babe, *Entertainer*
 Kane, Helen, *Singer*
 Karavaiff, *Russian Dancer*
 Karlan, *Entertainer*
 Karnes, Virginia, *Singer*
 Kavanaugh, Stan, *Juggler*
 Kaye, Muriel, *Dancer*
 Keating, Fred, *Magician*
 Keden, Joe, *Instrumentalist*
 Kenne, Lew, *Dancer*
 Kelo Brothers
 Kennedy, Ginger, *Singer*
 Kennedy, Helen, *Singer*
 Kent, Lee, *Uke Entertainer*
 Kentucky Jubilee Company, *Harmony Singers*
 Kerenoff & Maree, *Adagio*
 Ketch & Wilma, *Ventriloquists*
 Kevan, Lee, *Singer*
 Kimiwa Japanese Troupe, *Acrobatic Novelty*
 King and King, *Dancers*
 King, Rose, *Comedienne*
 Kirkland, Paul, *Comedian*
 Kitaros, Three, *Acrobats*
 Klein, Jack, *Jazz Singer*
 Kleist, Paul, *Singer*
 Klicks, Les, *Marionettes*
 Kluth, Art
 Koehler & Edith, *Roller Skates*
 Kosloff Girls, *Ballet*
 Krevoff, Sammy, *Dancer*
 Kutznetzkooff-Nicolini Trio, *Singers*

L

Lambert Eddie, *Koke Comedy*
 Lamb, Gil, *Dancer*
 Lamberti, *Entertainer*
 Landry, Cy, *Comedy Dancer*
 Lane, Laura, *Singer*
 Lang & Haley, *Comedians*
 Lang & Hughes, *Singers*
 Lang, Jeannie, *Entertainer*
 Lang, Nick, *Singer*
 Langdon, Harry, *Comedian*
 La Mour Trio, *Acrobats*
 La Pierre, Anita, *Singer*
 LaSalle, Bob, *Comedian*
 LaSalle, Mildred, *Blues Singer*
 LaSalle & Mack, *Comedy Acrobats*
 Lassiter Bros., *Acrobatic Tumblers*
 Lathrop Bros., *Tap Dancer*
 LaTonge, Lillian, *Dancer*
 LaVerre, Earl, *Comedy & Accordionist*
 LaVier, Jack, *Acrobats*
 Lax, Mirian, *Singer*
 Leaf, Morris, *Comedian*
 Lee Bros., *Dancers*
 Lee & Gould, *Comedy Singers*
 Lee, Luella, *Dancer*
 Lee, Virginia, *Singer*
 Lees, Four, *Eccentric & Soft Shoe Dancers*
 Lenore, Gypsy, *Acrobatic Dancer*
 Lett Sisters & Louise, *Harmony Singers*
 Lewis & Dody, *Singers*
 Lewis & Kellogg, *Dancers*
 Lewis, Edwin, *Singer*
 Lewis, Katherine
 Lewis, Sammy, *Novelty Steps*
 Lewis, Sid, *Comedian*
 Lewis, Ted, *Entertainer*
 Lillie, Beatrice, *Comedienne*
 Lime Trio, *Acrobatic Novelty*
 Lisle, Billy de, *Juggler*
 Lloyd & Bryce
 Loder, Lotti, *Singer*
 Logan, Francis, *Dancer*
 Loomis Dancers, Ray, *Dance Ensemble*
 Loomis, Ray, *Dance Instructor*
 Loomis Twins, *Singers & Dancers*
 Love, Violet, *Singer*
 Louis & Fermine, *Dancers*
 Lubin, Larry & Andree, *Comedy Singers & Dancers*
 Lucille Sisters, *Singing Impersonators*
 Lucky Boys, *Risley Acrobats*
 Luster Bros., *Acrobats*
 Lynd, Helen, *Impersonator*
 Lyndon & Farman, *Comedy Dancers*
 Lyons, George, *Harpist*

M

MacDonald, Scotty, *Entertainer*
 Mack, Henry, *Singer*
 Mack, Mirth, *Dancer*
 Magill, Eddie, *Singer*
 Major, Jack, *Whistler*
 Malinoff Trio, *Adagio*

Mall, Paul, *Blackface Comedian*
 Manahan, Tommy, *Eccentric Dancer*
 Manahan & Girls, Tommy, *Song & Dance Revue*
 Mandel, Eva, *Blues Singer*
 Manganer's Internationals, *Acrobats*
 Mann, Jerome, *Impersonator*
 Mann, Syd, *Singer*
 Manning & White, *Dancers*
 Marcel, Sugar, *Singer*
 Marcello Trio, *Adagio*
 March, Nils, *Female Impersonator*
 Marinelli Girls, Six, *Acrobats*
 Mario, Besba & Barte, *Adagio*
 Marion, Sid, *Comedian*
 Markel & Faun, *Dancers*
 Markert, Russell, *Dance Instructor*
 Market Girls, *Ballet*
 Marks, Joe, *Comedian*
 Marks, Ted, *Dancer & Whistler*
 Marks, Tim, *Mouth Organ*
 Marseilles, Maurice, *Dancer*
 Martin, Freddie, *Dancer*
 Mason, John, *Colored Comedian*
 Mason, Tyler, *Blackface Comedian*
 Massart, Lillian, *Entertainer*
 Massine, Leonide, *Dancer*
 Masters, Harry & Grace, *Dancers*
 Masters & Gautier, *Comedians*
 Mathews, Eddie, *Dancer*
 Maureen & Sonny, *Dancers*
 Maxwell, John, *Female Impersonator*
 Mayfair, Mitzie, *Acrobatic Dancer*
 Mayo, Skeets, *Dance Instructor*
 Mazzola Trio, *Aerialists*
 McCann Sisters, *Song & Dance*
 McCloy, June, *Singer*
 McConnell, Lulu, *Comedienne*
 McConnell & Co., "Lulu," *Comedy Sketch*
 McConnell & Moore, *Jugglers*
 McCullough, Carl, *Comedian*
 McCullen, "Babs," *Dancer*
 McCune Sisters, *Musical Comedy*
 McFarland, Helen, *Dancer*
 McGill, Eddie, *Singer*
 McGrath & Leeds, *Comedians*
 McKenna, Eddie, *Dancer*
 McKenzie & Bishop, *Comedy Singers*
 McQuarrie Harp Ensemble, *Harps*
 Meehan & Newman
 Melfords, Three, *Acrobats*
 Melino & Co., Frank, *Acrobatic Dancers*
 Melvin Bros., Three, *Tumbling Acrobats*
 Merio & Deshma, *Classic Dancer*
 Merman, Ethel, *Musical Comedy*
 Merritt & Norman, *Adagio*
 Meyers, Bill, *Singer*
 Meyers, Dot, *Song & Dance Revue*
 Meyerson, Elsie & Band, *Girls' Band*
 Miachana, *Wire-Walker*
 Middleton, Lucille, *Dancer*
 Midnite Trio, *Entertainer*
 Miles, Mary, *Dancer*
 Miller, Ned, *Singer*
 Miller & Peterson, *Dancers*
 Miller & Woods, *Singer*
 Mills & Shea, *Comedy Acrobats*
 Milo, *Whistler*
 Mike & Herman, *Comedians*
 Minnevitich & His Harmonica Rascals, Borrah, *Instrumentalists*
 Mitchell Brothers, *Instrumentalist*
 Moffis, Bebe, *Acrobatic Dancer*
 Morris, Joe, *Comedian*
 Morris & Campbell, *Comedy Sketch*
 Monge Troupe, *Acrobats*
 Montgomery, Richard, *Colored Singer*
 Moore, Clarence & Lobo 2nd, *Animal Act*
 Moore & Lewis, *Comedy Dancers*
 Moore, Patty, *Novelty Steps*
 Morarity & Burns, *Dancers*
 Morgan Trio, *Dancers*
 Morgner, Large, *Tumbling Acrobats*
 Morgney, The Large, *Acrobats*
 Morrell, Clarke, *Singer*
 Morrell, Yvonne
 Morris, Babe, *Dancer*
 Morris & Rapp, *Comedy Team*
 Morrison, Dorothy, *Singer*
 Moss & Fry, *Blackface Comedy*
 Mulchay, Gus, *Dancing Harmonicaist*
 Mulroy, McNece & Ridge, *Dancers*
 Murphy, Senator, *Comedian*
 Murray & Alan, *Comedy Singers*
 Muses, Three, *Violinists*
 Myers, Billy, *Singer*
 Myers Lubow & Rice, *Dancers*
 Myrio-Ayrcs Quartette, *Adagio*

N

Nagle & Co., Bert, *Felix Cat Impersonators*
 Nazarro, Jr., Nat, *Comedian*
 Nealy, Arthur, *Singer*
 Neiman, Hal, *Singer*
 Nell, Gay
 Nelson, Bob, *Comedian*
 Nelson, Eddie, *Comedian*
 Nelson, Nell
 Neville, Dorothy, *Singer*
 Newall, William, *Singer*
 Niblo & Spencer, *Comedy Skit*
 Niemeyer, Joe, *Comedian*
 Nilsson, Walter, *Cyclist*
 North, Jack, *Monologist*

Norton & Haley, *Comedy Sketch*
 Norvo, Red, *Comedy*
 Novelle, Toots, *Novelty Acrobat*
 Novello Bros., *Whistling Clowns*

O

Ober, Dillon
 O'Connors, Four, *Dancers*
 O'Day, Nell, *Musical Comedy*
 O'Donnell, Vincent
 Oliver, Vic, *Singer*
 Olivette, Nina, *Comedienne*
 Olsen & Girls, Ralph, *Dancing Revue*
 O'Neill Sisters, *Singers*
 OnWah Troupe, *Acrobats*
 Original Honey Boys, *Minstrel Singers*
 Orginska, Nina, *Dancer*
 Osterman, Jack, *Monologist*
 Owen & Anderson, *Songs*

P

Packard, Helen, *Dancer*
 Paige, George, *Dancer*
 Page, Lucille, *Dancer*
 Pansy, *Animal Act*
 Papila, Frank, *Accordionist*
 Parker and Mack, *Acrobats*
 Patricola, Pat, *Dancer*
 Payne, Johnny, *Pianist*
 Pearl Twins, *High-Kicking Dancers*
 Penner, Joe, *Comedian*
 Pepito & Carthe, *Jazz Steppers*
 Pepper, Jack, *Dancer*
 Peppino & Rhoda, *Ballroom Dancers*
 Pererson, Carlos, *Dancer*
 Perkins, Johnny, *Comedy & Songs*
 Perlee, Mildred, *Dancer*
 Peterson Girls, *Dance Ensemble*
 Peterson, Lucille, *Singer*
 Peterson, Marie, *Dance Instructor*
 Pettit Sisters, *Acrobatic Dancers*
 Pettit Sisters, *Singers*
 Petty, Ruth, *Singer*
 Phelps Twins, *Songs & Steps*
 Pike, Raymond, *Dancing Juggler*
 Pitta, Naomi, *Singer*
 Plasencia, Flavio, *Tenor*
 Ploner, Louise, *Singer*
 Ponce Sisters, *Harmony Singers*
 Pops & Billy
 Porter, Ruth, *Dancer*
 Powell, Jack, *Blackface Comedy*
 Powers, Stella, *Singer*
 Powers & Lax, *Singers*
 Premier Trio, *Harmony Singers*
 Price, Mary, *Comedienne*
 Prosper & Merritt, *Acrobats*
 Pruitt, William, *Singer*
 Purl, Billy, *Comedian*

Q

Queen, Queen & Queen, *Tap Dancers*
 Quinlan, John, *Singer*

R

Ramey, Eugene, *Singer*
 Ramon & Virginia, *Adagio*
 Rand, Al & Jack
 Randall, Billy, *Dancing Violinist*
 Rasch, Albertina, *Dance Instructor*
 Ray, Jimmy, *Dancer*
 Raycelle, Marie, *Pianist*
 Raymond, Master Buddy, *Dancer*
 Reed & Duthers, *Dancers*
 Reid, Margie, *Singer*
 Remoe and His Midgets, Paul, *Midgets*
 Renoff & Renove, *Adagio*
 Retter, Dezo, *Comedy Wrestler*
 Rhythm Dancers, Three, *Colored Entertainers*
 Richardson, Jazz Lips, *Dancer*
 Richmond, Jack, *Singer*
 Rinao, Renie, *Comedienne*
 Rio Bros., *Dancers*
 Rio, Maurine, *Dancer*
 Rio, Sonny, *Dancer*
 Robbins, A., *Comedian*
 Robbins Family, *Novelty Dancers*
 Robinson, Bill, *Colored Dancer*
 Robinson, Bob, *Singer*
 Roche, Doris, *Singer*
 Rockets, Stanley, *Ballets*
 Rogers, Edith, *Instrumentalist*
 Rogers, Ginger, *Singer*
 Rogers, Roy, *Tumbling Acrobats*
 Rogge, Florence, *Ballet Mistress*
 Rolls, Billy
 Rome, Al, *Dancer*
 Rome & Dunn, *Singers*
 Romeros, *Violinist*
 Rooney, Ed & Jennie, *Aerialists*
 Rooney II, Pat, *Dancer*
 Rooney III, Pat, *Dancer*
 Rooney, Sunny, *Singer*
 Rose, Harry, *Singing Comedian*
 Rose & Carroll, *Singer*
 Rose & Roberts, *Dancer*
 Rosedale, Lillian, *Prima Donna*
 Ross & Edwards, *Comedy Singers*
 Ross & Gilbert, *Comedy Singers*
 Ross, Joe, *Dancer*
 Roth, Al

Roth, Ann, *Singer*
 Roth Bros., *Strong-arm Acrobats*
 Roth, Lillian, *Singer*
 Rotuno Bros., *Dancers*
 Roxy Ballet Corps, *Dance Ensemble*
 Royal, Helen & Charles, *Midgets*
 Royce, Harry, *Dancer*
 Rozelle, Charles, *Comic Entertainer*
 Rubin, Pedro, *Ballet Master*
 Rubinoff, Dave, *Violinist*
 Russell & Johnson, *Acrobats & Dancing*
 Russell & Marconi, *Violinist & Accordionist*
 Russell, Paul, *Singer*
 Ryder, Rosemary, *Dancer*

S

Sally & Ted, *Dancers*
 Santiago, Jose, *Dancer*
 Salt & Pepper, *Harmony Entertainers*
 Samuels, Al & Ray, *Dancers*
 Sanborn, Fred "Pansy," *Xylophones*
 Sarche, Bee, *Entertainer*
 Sarg, Tony, *Marionettes*
 Sarkis, Sally, *Dancer*
 Savoy, Harry, *Comedian*
 Schichtl, *Marionettes*
 Schofields, Betty, *Ballets*
 Schreck, George, *Playlet*
 Sodley & Co., Roy, *Song & Dance Revue*
 Sedley, Roy, *Comedian*
 Seed & Austin, *Comedians*
 Seifert, Frank
 Senter, Boyd, *Clarinetist*
 Serova Girls, *Ballets*
 Shannon's Playtime Frolics, *Acrobats*
 Sharier, Eleanor
 Sheffield, Gertrude, *Dancers*
 Sheldon, Gene, *Entertainer*
 Sherman, Hal, *Dancer*
 Shevlin, John, *Singer*
 Shive Dancers, Meredith, *Dance Ensemble*
 Sholdon, Gene, *Banjoist*
 Sibley, Olive, *Singer*
 Sidare, Hal, *Dancer*
 Sigaloff, Eugene, *Dancers*
 Silver Haired Lady, *Novelty*
 Singer's Midgets, *Lilliputian*
 Six Crackerjacks, *Novelty Dancers*
 Skelly, Monica & Ann, *Song & Dance Revue*
 Skylarkers, Four, *Singers*
 Slate Brothers, *Dancers*
 Small, Melba, *Dancer*
 Small, Paul, *Singer*
 Sneek, Roy, *Banjoist*
 Smith, Alma, *Colored Dancer*
 Smith & Co., *Comedy, Song & Dance Sketch*
 Smith & Hadley
 Smith, Jolly & Smith, *Singers*
 Smith, Kate, *Singer*
 Snyder, Billy, *Chatter & Songs*
 Society Steppers, Three, *Dancers*
 Sonny & Eddie, *Dancers*
 Sorel Girls, Felicia, *Ballet*
 Spangler, Jack & Kay, *Song & Dance Revue*
 Spears, Patti, *Singer*
 Spurr, Ilorton, *Dancer*
 Stadler & Rose, *Comedy Doll Dance*
 Stanley, Aileen, *Dancer*
 Stanley & Birnes, *Dancers*
 Stanley & Lee, *Dancers*
 Stanley & White, *Comedy Dancers*
 Stanley, Pat, *Tumbling Acrobats*
 Stanton, Will, *Drunk Comedian*
 Steele, John, *Singer*
 Steel & Winslow
 Sterling & Silver, *Dancers*
 Stever, Frank, *Singer*
 Stewart, Bertie, *Dancer*
 St. John, Gladys, *Singer*
 Stickney, Robert, *Still Dancer*
 Stimson, Helen, *Dancer*
 Stone & Trotter, *Dancers*
 Stone, Maxine, *Dancer*
 Stone-Vernon Four, *Adagio*
 Stone-Vernon Four, *Adagio*
 Strong, Ben
 Stroud Twins, *Dancers*
 Sully & Thomas, *Comedy Chatter*
 Sunkest Beauties, *Dance Ensemble*
 Sunset Four, *Harmony Singers*
 Sunshine, Marion, *Comedienne*
 Sunshine Sammy, *Song & Dance*
 Suter, Ann, *Singer*
 Suzette & Jose, *Ballroom Dancers*
 Swifts, Three, *Acrobats*
 Sylvia & Bernice, *Acrobatic Dancing*
 Sylvia & Clemence, *Dancers*
 Symphony Four, *Musical*

T

Talbert & Fisher, *Harmony Singers*
 Taylor, Billy, *Eccentric Dancer*
 Taylor, "Dub," *Harmonica & Xylophone*
 Taylor, Irene, *Blues Singer*
 Taylor & Lake, *Harmony Singers*
 Ted & Sally, *Dancers*
 Telaak & Dean, *Comedy Chatter*
 Tremaine, Bobby, *Dancer*
 Thompson, Bobbie, Dolly & Marie, *Dancers*
 Thompson, Will, *Singer*
 Three Accs
 Three Co-Eds
 Tiffany Twins, *Song & Dance*

Tilden, Sally, *Entertainer*
 Tilden, Sophie, *Blues Singer*
 Torney, *Dancers, Ballet*
 Toto, *Comedy Clown*
 Tumbler, Loraine, *Singer*
 Trado Twins, *Dancers*
 Triesault, Ivan, *Dancer*
 Tucker, Bert, *Dancer*
 Tucker, Charley, *Instrumentalist*
 Tucker, Sophie, *Blues Singer*
 Tumbling Clowns, *Acrobats*
 Turner, Lilyan, *Dance Instructor*
 Tweedie, Tinah
 Two Black Dots, *Dancers*
 Tyson, Anne, *Singer*

V

Vale & Stewart, *Dancers*
 Val, Marie du, *Singer*
 Van, Vera, *Entertainer*
 Van Duzee, Harold, *Singer*
 Vanessi, *Rumba Dancer*
 Varsity Four, *Harmony Singers*
 Vee, Evelyn, *Singer*
 Vercelle & Male Dancing Sextette, Louise and Katherine, *Revue*
 Vernon, Barbara, *Entertainer*
 Vernon, Lucille, *Eccentric Dancer*
 Vernon, Walter
 Veronica, Betty, *Singer*
 Versell Sisters, *Dancers*
 Vestoff, Floria, *Dancer*
 Vestoff, Val & Marion, *Dancers*
 Voljanin, Mischa, *Dancer*

W

Wahl, Walter Dare, *Comedian*
 Wainright Sisters, *Singers*
 Walters, Darlene, *Acrobatic Dancer*
 Waldron, Jack, *Comedian*
 Walker, Al & Louise, *Dancers*
 Wallace & Cappel, *Dancers*
 Wallace Five, Earle, *Adagio*
 Wallace Sisters, *Song & Dance*
 Wally & Zella, *Tap Dancers*
 Walmsley & Keating, *Comedy Team*
 Walton, Lady Alma & Virginia Lee, *Singers*
 Walton, Jules & Josie, *Dancers*
 Walzer & Dryer, *Comedians*
 Walzer, Mabel, *Comedienne*
 Ward, Ada, *Colored Singer*
 Ward & Devreux, *Singers*
 Ward, George, *Dancing*
 Ward Sisters, *Dancers*
 Warner, Helen, *Singer*
 Warner, Henry, *Singer*
 Warren & Gill, *Song & Dance*
 Washington, George Dewey, *Baritone*
 Watson, Milton, *Tenor*
 Weaver, Alice, *Acrobatic Dancer*
 Webb & Co., Freddie, *Comedians*
 Webb, Betty
 Webster & Marino, *Comedy Dancers*
 Wedanos Wonders, *Acrobats*
 Weisner Sisters, *Harmony Singers*
 Weiss Trio, *Acrobats*
 Welford & Newton, *Comedy Dancers*
 Wellington Sisters, *Singing & Dancing*
 Wells, Winthrop & Stanley, *Dancing Comedians*
 West, Buster & John, *Dancers*
 West, Lake & Kane
 White Bros., *Colored Entertainers*
 White, Davy, *Dancer*
 White, Marie, *Toe Dancer*
 White, Thelma, *Comedienne*
 Whitman, Alice
 Whitmore, Doris, *Entertainer*
 Whitney, Marjorie, *Dancer*
 Whittier, Charles, *Colored Shuffle Dancer*
 Willaford, Harry, *Singer*
 Willer, Frances
 Williams & Ross, *Dancers*
 William Sisters, *Dancers*
 Willie, West & McGinty, *Comedians*
 Willis, Cy, *Comedian*
 Willis, Francis, *Dancer*
 Wilson, Gail Gloria, *Dancer*
 Wonder, Betty, *Dancer*
 Wonder, Tommy, *Novelty Steps*
 Wong, Joe, *Chinese Entertainer*
 Wood, Britt, *Entertainer*
 Woodruff, Charlotte, *Singer*
 Worthy & Thompson, *Dances*
 Wray, Gil, *Singer*
 Wright & Douglas, *Comedy Novelty*
 Wright, Helen, *Singer*
 Wynn, Buddy & Mae, *Dancers*

X

Xenia, *Classic Dancer*

Y

Yacopis, The Great, *Acrobatic Dancer*
 Yates, Hal, *Singer*
 York, Chic, *Comedian*
 York, Helen, *Prima Donna*

Z

Zastro & White, *Dancers*
 Zeck & Stewart
 Zelaya, *Comedian*

ACTS BY CLASSIFICATION

ACROBATS

Ali, Ben and His Blue Devils
 Allison Troupe (*Tumbling*)
 Andersons, The
 Arconas, The
 Arnaut Bros. (*Comedy*)
 Belfords, Six American (*Risley*)
 Cirillino & Fortunello
 Cristy & Nelson (*Comedy*)
 Dynamos, Three (*also Dancing*)
 Evans & Perez
 Falls, Archie and Gertie
 Galenos, The (*Tumbling*)
 Gaudsmith Brothers
 Gellis, Less
 Hassen's Blue Streaks, Ali Ben (*Tumbling & Risley*)
 Harum & Searum (*Girl Tumblers*)
 Hatt & Herman
 Ishawaka Troupe (*Japanese*)
 Jack & Jill (*Child*)
 Jules & Clifton (*Comedy*)
 Kimiwa Japs
 Kitaros, Three
 La Mour Trio
 LaSalle & Mack (*Comedy*)
 Lassiter Bros. (*Tumblers*)
 LaVier, Jack
 Lime Trio
 Lucky Boys (*Risley*)
 Luster Brothers
 Mangan's Internationals
 Marinelli Girls, Six
 Melfords, Three
 Melvin Bros., Three (*Tumbling*)
 Mills & Shea (*Comedy*)
 Monge Troupe
 Morgner, Large (*Tumbling*)
 Morgney, The Large
 Nouvelle Brothers (*Novelty*)
 Nouvelle, Toots (*Novelty*)
 OnWah Troupe
 Parker & Mack
 Prosper & Merritt
 Rogers, Roy (*Tumbling*)
 Roth Bros. (*Strong-Arm*)
 Russell & Johnson (*also Dancing*)
 Shannon's Playtime Frolics
 Stanley, Pat (*Tumbling*)
 Swifts Three
 Tumbling Clowns
 Wedanos Wonders
 Weiss Trio (*Strong Man and Comedy*)

AERIALISTS

Aces & a Queen (*Quintet*)
 Bartte, Lucile
 Boyd & Wallin
 Mazzola Trio
 Rooney, Ed & Jennie

ANIMAL ACTS

Bob, Bob & Bobby (*Jugglers & Dog*)
 Donahue & Co., Red (*Trained Mule*)
 Duncan, Lee & Rin-Tin-Tin
 Emmy's Pets, Karl (*Trained Dogs*)
 Foster, Frank
 Hecter & Pals (*Trained Dogs*)
 Jennier, Walter & Buddy
 Moore, Clarence & Lobo 2nd
 Pansy (*Trained Horse*)

BLACK FACE

Clark, Eddie
 Mall, Paul
 Mason, Tyler
 Moss & Fry (*Comedians*)
 Powell, Jack

CLOWNS

Arnaut Bros. (*Whistling*)
 Cirillino & Fortunello (*Acrobatic*)
 Corway, Ferry (*Musical*)
 Novello Bros. (*Whistling*)
 Novello, Toots
 Toto (*Comedy*)

COLORED ENTERTAINERS

Berry Bros. (*Dancers*)
 Buck & Bubbles (*Comedians*)
 Crawley, Wilton (*Musician Contortionist*)
 Gohs, Three (*Dancers*)
 Hall, Adelaide (*Singer, Dancer*)
 Harrington & Green (*Singers*)
 Harris & Van (*Comedians*)
 Johnson, Jelly Bean (*Dancer*)
 Keene, Lew (*Dancer*)
 Mason, John (*Comedian*)
 Midnight Trio (*Dancers*)
 Montgomery, Richard (*Singer*)
 Rhythm Dancers, Three

Richardson, Jazz Lips (*Eccentric Dancer*)
 Robinson, Bill (*Dancer*)
 Smith, Alma (*Dancer*)
 Sunshine Sammy (*Dancer*)
 Two Black Dots (*Dancers*)
 Ward, Ada (*Singer*)
 Washington, George Dewey (*Singer*)
 Whittier, Charles (*Shuffle Dancer*)

COMEDIANS

Adams, Billy
 Adams & Rasch (*Comedy Songs*)
 Ails, Roscoe
 Allen, Lester
 Allen & Canfield
 Annic, Judy & Zeke, The Hill-billies
 Armstrong & Blondell
 Baker, Phil
 Barto & Mann
 Bays & Speck
 Beck, Ed & Morton
 Besser, Joe
 Boreo, Emil
 Born & Lawrence Brice, Lew
 Britton, Frank & Milt (*Musicians*)
 Browning, Joe
 Buck & Bubbles (*Colored*)
 Burns & Kissen (*Singers*)
 Calvert, Charles
 Chase, Chaz
 Clark, Eddie (*Blackface*)
 Cohen, Sammy
 Cole & Snyder
 Combes, Boyce
 Coscia & Verdi (*Instrument*)
 Craig, Richy
 Donahue & Co., Red
 Edwards, Irving
 Fisher, Bob
 Flippen, Jay C.
 Freda & Palace
 Getz, Coleman
 Gildea, Jimmy
 Givot, George
 Glason, Billy
 Hale, Joe & Willis
 Handers & Mills
 Healy, Ted
 Hope, Bob
 Howard Fine & Howard
 Hume, Harry
 Jackson, Wally
 Kavanaugh, Stan
 Kirkland, Paul
 Lang & Haley
 Langdon, Harry
 LaSalle, Bob
 LaVere, Earl
 Leaf, Morris
 Lewis, Sid
 Mall, Paul (*Blackface*)
 Marion, Sid
 Marks, Joe
 Mason, Tyler (*Blackface*)
 Masters & Gautier
 McCullough, Carl
 McGrath & Leeds
 Mike & Herman
 Moore & Lewis (*Dancers*)
 Morris, Joe
 Morris & Rapp
 Moss & Fry (*Blackface*)
 Murphy, Senator
 Murray & Alan (*Comedy Singers*)
 Nazarro, Jr., Nat
 Nelson, Bob
 Nelson, Eddie
 Niblo & Spencer (*Comedy Skit*)
 Niemeyer, Joe
 Nouvelle Brothers (*Pantomime*)
 Penner, Joe
 Perkins, Johnny
 Powell, Jack (*Blackface*)
 Purl, Billy
 Retter, Dezso
 Robbins, A.
 Rose, Harry (*Singing Comedian*)
 Ross & Edwards
 Rozelle, Charles
 Savoy, Harry
 Seed & Austin
 Sedley, Roy
 Snyder, Billy
 Stanton, Will (*Drunk Comedian*)
 Sully & Thomas
 Taylor, Dub
 Telaak & Dean
 Wahl, Walter Dare
 Waldron, Jack
 Walmsley & Keating
 Walzer & Dryer
 Webb & Co., Freddie
 Welford & Newton
 Wells & Winthrop
 Willie, West & McGinty
 Willis, Cy
 Wright & Douglas (*Novelty*)
 York, Chic
 Zelaya, Don

COMEDIENNES

Bernier, Peggy
 Boydell, Jean
 Brady, Fay
 Carr, June
 Eline, Grace & Marie
 Haynes, Mary
 McConell, Lulu
 Olivette, Nina
 Price, Mary
 Renie, Rinao
 Walzer, Mabel
 White, Thelma
 Hilton & Garon
 King, Rose
 Lillie, Beatrice
 Lynd, Helen
 Sunshine, Marion
 Suter, Ann

CONTORTIONISTS

Cirillino & Fortunello
 Crawley, Wilton
 Gray, Helen
 Lime Trio
 Onwah, Troupe
 Retter, Dezso

CYCLIST

Nilsson, Walter

DANCE ENSEMBLES

Abbott Girls
 Arthur's Canadian Rockets, Jack
 Belcher Dancers, Ernest
 Berke Dancers
 Bissett Dancers, Mack
 Earle Rockets
 English Tivoli Girls
 Evans Girls
 Fanchon & Marco
 Foster Girls
 Foxettes
 Gamby Girls
 Gluck-Sandor Girls
 Gould Girls
 Hale Girls
 Hirsh-Arnold Dancers
 Kosloff Girls
 Loomis Dancers, Ray
 Markert Girls
 Peterson Girls
 Rasch Dancers
 Rockets, Stanley
 Roxy Ballet Corps
 Roxyettes
 Schofield's Betty (*Dancers*)
 Serova Girls
 Shive Dancers, Meredith
 Sorel Girls, Felicia
 Sunkist Beauties
 Torney Dancers

DANCE INSTRUCTORS

Abbott, Muriel
 Alton, Bob
 Arthur, Jack
 Belcher, Ernest
 Berke, Dorothea
 Rogge, Florence (*Ballet Mistress*)
 Evans, Fred
 Foster, Alan K.
 Gambarella, Marie
 Glascock, Fred
 Gould, Dave
 Hale, Chester
 Hale, Chester
 Loomis, Ray
 Markert, Russell
 Mayo, Skeets
 Peterson, Marie
 Rasch, Albertina
 Rubin, Pedro
 Schofield, Betty
 Turner, Lilian

DANCERS

Aber Twins
 Adler & Bradford (*Adagio*)
 Allen, Lester (*Eccentric*)
 Ameros & Jeanette
 Andre & Co., George (*Adagio*)
 Andre & Duval (*Apache*)
 Apollon, Dave (*Russian*)
 Arnold, Phil (*Fast Tap*)
 Beach, Drena
 Bec, Master Jay
 Bemis & Brown (*Comedy*)
 Bennett Brothers (*Tap*)
 Bennett, Joe
 Ball, Marquerite
 Barstow, Dick & Edith (*Toc*)
 Barto & Mann (*Comedy*)
 Basquette, Lina (*Ballet*)
 Benny & Western (*Comedy*)
 Berbe & Barte (*Tango*)
 Bernice & Emily (*Acrobatic*)
 Bernie Brothers (*Tap*)
 Bernoff & Josephine (*Adagio*)
 Billie & Trixie (*Jazz*)
 Blair, Cecile (*Acrobatic*)
 Bloom, Al & Gussie

Blue, Ben (*Eccentric*)
 Bourgeoise, La Norma
 Bolger, Ray (*Eccentric*)
 Bowman, Patricia (*Ballet*)
 Boyce, George
 Broadbent, Ida (*Ballet*)
 Brooks, Eleanor
 Brown & Baily
 Browns, 3
 Burke, Helen
 Bushey, Dorothy
 Byrne, Gypsy
 Cafery & Miller
 Caligary Bros. (*Comedy*)
 Caperton & Biddle (*Adagio*)
 Capps, Kendall (*Tap*)
 Caprice Sisters
 Carlson, Violet
 Carlton Bros., Four
 Carter, Rose Marie
 Carr, Jeanne (*Tap*)
 Chadbourne, Mort
 Chamberlin & Himes
 Chase, Charles (*Eccentric*)
 Clifton & Brent
 Chilton & Thomas (*Charleston*)
 Clinton Bros.
 Coe, Jerry (*Leg-o-Mania*)
 Connor Twins
 Cooper, Betty Jane
 Cooper, Una (*Acrobatic*)
 Coles, Joyce
 Coll, Bud & Eleanor (*Adagio*)
 Collegiate Chorus (*Tap, Soft Shoe*)
 Collette Sisters
 Colman, Red (*Eccentric*)
 Condos Bros. (*Tap*)
 Cottam, Clyde
 Covey, Edna (*Comedy*)
 Craft & McAuley (*Whirlwind*)
 Crane, Cliff (*Eccentric*)
 Cowan, Will (*Tap*)
 Cowans, 4
 Crandell, Margot
 Curry & Brown (*Comedy*)
 Dale, Ted & Jack
 Darling, Twins
 Darrell, Bert
 Darrow, Bert
 Dean Brothers
 De Carlos & Louise
 Delaroff, Jenny
 Demons, Three (*Adagio*)
 Deno & Rochelle (*Apache*)
 Easter & Hazelton (*Adagio*)
 Electric Duo (*Girls*)
 Fawn & Jardon (*Adagio*)
 Faye, Vivian (*Toe*)
 Fisher, Gertrude (*Acrobatic*)
 Ford, Ruth (*Comedy*)
 George Foursome (*Adagio*)
 Gomez & Veloz (*Ballroom*)
 Gray, Helen (*Acrobatic*)
 Green, Margie (*Acrobatic*)
 Haig, Hal
 Hardy, Marcelle (*Personality*)
 Harris Twins
 Harry & Jerry
 Howe, Buddy (*Tap*)
 Irving Trio, Lester (*Adagio*)
 Jackson, Bobby (*Eccentric*)
 Jackson, Wally (*Eccentric*)
 Jennings, John & Mary (*Ballroom*)
 Justine, Dorothy (*Tap*)
 Lamb, Gil
 Lathrop Bros. (*Tap*)
 Lees, Four (*Eccentric, Soft Shoe*)
 Malinoff Trio (*Adagio*)
 Manahan, Tommy (*Eccentric*)
 Marcello Trio (*Adagio*)
 Mario, Besba & Barte (*Adagio*)
 Mayfair, Mitzie (*Acrobatic*)
 Melino & Co., Frank (*Acrobatic*)
 Merio & Deshma (*Classic*)
 Merritt & Norman (*Adagio*)
 McFarland, Helen
 Morgan Trio
 Mulroy McNece & Ridge
 Myers Lubow & Rice
 Myrio-Ayres Quartette (*Adagio*)
 O'Connors, Four
 Page, Lucille
 Patricola, Pat
 Pearl Twins (*High-Kick*)
 Peppino & Rhoda (*Ballroom*)
 Pettit Sisters (*Acrobatic*)
 Price, Mary
 Queen, Queen & Queen (*Tap*)
 Ramon & Virginia (*Adagio*)
 Renoff & Renova (*Adagio*)
 Rooney II, Pat
 Rooney III, Pat
 Robinson, Bill (*Tap*)
 Rhythm Girls, Three (*Tap*)
 Romeros
 Sarkis, Sally
 Society Steppers, Three
 Stadler & Rose (*Comedy Doll*)
 Stanley & White (*Comedy*)
 Stirling & Silver
 Stimson, Helen
 Stone & Trotter
 Stone-Vernon Four (*Adagio*)
 Sylvia & Bernice (*Acrobatic*)

Taylor, Billy (*Eccentric*)
 Vanessi (*Rumba*)
 Vernon, Lucille (*Eccentric*)
 Versell Sisters
 Wallace Five, Earle (*Adagio*)
 Walders, Darlene (*Acrobatic*)
 Weaver, Alice (*Acrobatic*)
 West, Buster & John
 Webster & Marino (*Comedy*)
 Wilson, Gail Gloria
 Wonder, Betty
 Wynn, Buddy & Mae
 Xenia (*Classic*)
 Yacopis, The Great (*Acrobatic*)
 DeWees, Dancing (*Novelty*)
 Dixon, Dorothy & Harry (*Comedy*)
 Dolores, Eddy & Douglas
 Dove, Johnny
 Druscilla
 Duffin & Draper (*Eccentric, Ragdoll*)
 Dugan & Parker
 Eagle Feather, Chief (*Indian*)
 Edgecomb Four (*Tap*)
 Edwards, Rubber Leg (*Eccentric*)
 Emilie & Romaine (*Adagio*)
 Faye, Olive
 Florence & Jane
 Froos, Sylvia
 Gaskins, Pauline
 Gatanos, The (*Apache*)
 Gillan, Marjorie
 Gilroy, Agnes
 Gordon & King
 Gray & White
 Gus & Will (*Comedy*)
 Hanlon, Jack
 Higgie, Will
 Houston, Jean (*Acrobatic High Kick*)
 Howard, Paul (*Acrobatic*)
 Hubert, Fritz & Jean (*Novelty*)
 Hutehins, Harriet & Bill (*Comedy*)
 Ivan, Lo
 Jackson, Wally (*Comedy*)
 Johnson, Jelly Bean (*Eccentric*)
 Jones, Peg (*Tap*)
 Karavaiff (*Russian*)
 Kaye, Muriel (*Toe*)
 Keene, Lew
 Kerenoff & Marce (*Adagio*)
 King & King (*Tap*)
 King, King & King (*Tap*)
 Krevoff, Sammy (*Russian*)
 Landry, Cy (*Comedy*)
 Lassiter Brothers (*Tap*)
 Lee Brothers
 Lee, Luella
 Lenore, Gypsy (*Acrobatic*)
 LeTonge, Lillian
 Lewis & Kellogg
 Lewis, Sammy
 Logan, Franeis
 Loomis, Ray
 Loomis Twins
 Louis & Fermine
 Lubin, Lowry & Andree (*Comedy Dancing*)
 Lyndon & Farman (*Adagio*)
 Mack, Mirth
 Manning & White
 Mario, Desha & Barte (*Adagio*)
 Markell & Faun (*Comedy*)
 Marks, Ted
 Marselles, Maurice
 Martin, Freddie
 Massine, Leonide
 Masters, Harry & Graec
 Mathews, Eddie
 Maureen & Sonny
 McCullen, "Babs"
 McKenna, Eddie
 Melins, Frank (*Comedy*)
 Middleton, Lueille (*Fan*)
 Midnight Trio
 Miles, Mary
 Mills & Shea (*Comedy*)
 Mitzie & Valenti
 Moffis, Bebe (*Acrobatic*)
 Moore & Lewis (*Comedy*)
 Moore, Patty (*Novelty Steps*)
 Morarity & Burns
 Morris, Babe (*Acrobatic*)
 Morrison, Dorothy
 Niemeyer, Joe
 Oginsha, Nina (*Ballet, Toe*)
 Packard, Helen
 Paige, George
 Paul & Ferral (*DeWees*)
 Pepito & Carthe (*Jazz Steppers*)
 Pepper, Jack
 Pererson, Carlos
 Perlee, Mildred
 Phelps Twins
 Porter, Ruth
 Ray, Jimmy (*Strut, Jazz*)
 Raymond, Master Buddy
 Reed & Duthers
 Richardson, Jazz Lips (*Eccentric*)
 Rio Brothers (*Jazz*)
 Rio, Maurine
 Rio, Sonny
 Robbins Family
 Rogge, Florenee (*Ballet*)
 Rome, Al
 Ross & Roberts
 Ross, Joe

Rotuno Brothers
 Roye, Harry
 Ryder, Rosemary
 Sally & Ted (*Adagio, Comedy*)
 Samuels, Al & Ray
 Santiago, Jose
 Schofield, Betty (*Ballet*)
 Sedley, Roy
 Sheffield, Gertrude
 Sherman, Hal (*Eccentric*)
 Sidare, Hal (*Acrobatic*)
 Sigaloff, Eugene
 Six Crackerjacks
 Slate Brothers (*Jazz Tap*)
 Small, Melba
 Sonny & Eddie
 Spurr, Horton
 Stanley, Aileen
 Stanley & Burnes
 Stanley & Lee
 Stewart, Gertie (*Eccentric*)
 Stickney, Robert (*Stilt*)
 Stone, Maxine
 Stroud Twins (*Tap*)
 Sully & Thomas
 Suzette & Jose (*Ballroom*)
 Sylvia & Clemence
 Taylor, Irene (*Acrobatic*)
 Termaine, Bobby
 Thompson, Bobbie, Dolly & Marie
 Tiffany Twins (*Acrobatic*)
 Trado Twins
 Triesault, Ivan
 Tucker, Bert (*Tap*)
 Two Black Dots
 Vale & Stewart
 Veronica, Betty
 Vestoff, Floria (*Acrobatic, High Kick*)
 Vestoff, Val & Marion
 Voljavin, Mischa
 Wallace & Cappel
 Wallace Sisters (*Acrobatic*)
 Wally & Zella (*Tap*)
 Walton, Jules & Josie
 Walzer & Dyer
 Ward, George
 Ward Sisters
 Warren & Gill
 Welford & Newton (*Comedy*)
 Wellington Sisters
 Wells & Winthrop (*Comedy*)
 White, Davey
 White, Marie (*Toe*)
 Whitney, Marjorie
 Williams & Ross (*Comedy*)
 Williams Sisters
 Willis, Francis
 Wonder, Tommy (*Novelty*)
 Worthy & Thompson
 Zastro & White

ENTERTAINERS

Apollon, Dave (*Dancing*)
 Bernard, Fred
 Blackstone, Nan
 Brans, Charles
 Chang, Arna
 Collette Sisters
 Cummings, Don (*Lariatist, Dancer*)
 Geraldine & Joe
 Gray, Bee Ho (*Lariatist, Comedy*)
 Gregory, Charles
 Hawks & Mack
 House, Stanley
 Johnson, Baby Dorothy
 Kane, Babe
 Kennedy, Helen
 Lamberti
 Lang, Jeannie
 Lewis, Ted
 MacDonald, Scotty (*Scotch Entertainer*)
 Marie, Baby Rose
 Massart, Lillian
 Morrison, Dorothy
 North, Jack
 Randall, Billy
 Richardson, Jazz Lips (*Colored*)
 Rogers, Ginger
 Rozelle, Charles (*Comic*)
 Salt & Pepper (*Harmony Entertainers*)
 Sarche, Bee
 Sheldon, Gene
 Silver Haired Lady (*Novelty*)
 Tilden, Sally
 Van, Vera
 Vernon, Barbara
 Whitmore, Doris
 Wong, Joe (*Chinese*)
 Wood, Britt
 Karlan (*Persian Paper Wizard*)

IMPERSONATORS

Byrne, Gypsy
 Ford, Ruth
 Gerber, Billy (*Male Impersonator*)
 Lucille Sisters (*Singing*)
 Lynd, Helen
 Mann, Jerome
 March, Nils (*Female*)
 Maxwell, John (*Female*)
 Nagle & Co., Bert (*Felix Cat*)
 Rose & Roberts

INSTRUMENTALISTS

Adler, Larry (*Harmonicist*)
 Baird, Raymond (*Saxophones*)
 Banjo Buddy
 Brown, Tom (*Saxophonist*)
 Capps, Kendall (*Saxophonist & Banjo*)
 Chantel Sisters (*Piano*)
 Coe, Harry (*Accordionist*)
 Coe, Jerry (*Accordionist*)
 Coe, Larry (*Accordionist*)
 Corcoran, Red (*Banjoist*)
 Crawley, Wilton (*Clarinet & Saxophone*)
 Dennison, Loretta
 Dennison, Loretta (*Xylophone*)
 De Pace, Bernardo (*Mandolinist*)
 Donatella, Jerry (*Accordionist*)
 Doro, Grace (*Pianist*)
 Earl & Bell (*Singing Instrumentalists*)
 Edwards, Cliff (*Uke*)
 Elcota & Byrne (*Xylophonist*)
 Gilbert, Bobby (*Violin*)
 Glanville, Ruth (*Saxophonist*)
 Gray, Otto and His Cowboys (*Band*)
 Griffiths, Edith (*Piano*)
 Haug, Hal
 Henlere, Hershah (*Pianist*)
 Henshaw, Bobby "Uke"
 Hutchins & Holloway (*Harmonica Players*)
 Jack and Bob (*Banjo*)
 Jerome (*Xylophonist*)
 Jerry (*Dancing Accordionist*)
 Judnick, Frankie (*Accordion*)
 Keden, Joe (*Piano*)
 Lyons, George (*Harpist*)
 Marks, Tim (*Mouth Organ*)
 McFarlane, Helen (*Dancing Xylophonist*)
 McQuarrie Harp Ensemble (*Harps*)
 Meyerson & Band, Elsie (*Girls' Band*)
 Minnevitich & His Harmonica Rascals, Borrah
 Mitchell Brothers (*Instrumentalists*)
 Muleahy, Gus (*Dancing Harmonicaist*)
 Muses, Three (*Violinists*)
 North, Jack (*Banjoist*)
 Papila, Frank (*Accordionist*)
 Raycelle, Marie (*Piano*)
 Payne, Johnny (*Pianist*)
 Pettit Sisters
 Randall, Billy (*Dancing Violinist*)
 Rogers, Edith (*Violinist*)
 Romero, (Violin)
 Rubinoff, Dave (*Violinist*)
 Russell & Marconi (*Violin, Accordion*)
 Sanborn, Fred "Pansy" (*Xylophones*)
 Senter, Boyd (*Clarinetist*)
 Sholdon, Gene (*Banjoist*)
 Smcek, Roy (*Banjoist*)
 Symphony Four
 Taylor "Dub" (*Harmonica, Xylophone*)
 Tucker, Charley (*Violinist*)
 Zelaya (*Pianist*)

JUGGLERS

Bob, Bob & Bobbie (*Comedy*)
 Caligary Bros.
 Emerson & Baldwin (*Comedy*)
 Flash, Serge
 Hale, Joe & Willie
 Havel, Arthur & Morton
 Kavanaugh, Stan
 Lisle, Billy de
 McConnell & Moore
 Pike, Raymond (*Dancing*)

MAGICIANS

Charlton, Chris
 Duval, A.
 Keating, Fred

MARIONETTES and PUNCH & JUDY

Klicks, Les
 Sarg, Tony
 Schichtl Marionettes

MIDGETS

Billy The Duchess
 Remos and His Midgets, Paul
 Royal, Helen & Charles
 Singer's (*Lilliputian*)

MONOLOGISTS

Browning, Joe
 Browning, Jr., Joe
 Coombs, Boyce
 Hope, Boh
 Murphy, Senator
 North, Jack
 Osterman, Jack
 Sedley, Roy
 Zelaya

MUSICAL COMEDY

Atkins, Sextette, Tommy
 Bernier, Peggy
 Chamberlin & Hlmes
 Collette Sisters
 Dancing De Wees

Darling Twins
 Duncan Sisters
 Eline, Grace & Marie
 Gaskins, Pauline
 Hamilton, Maxine
 Hardy, Marcella
 Heller & Riley
 Lubin, Larry & Andree
 McCune Sisters
 Merman, Ethel
 O'Day, Nell
 Rogers, Ginger
 Spangler, Jack & Kay
 Stanley & Birnes
 West, Buster

REVUES

Bergman & Co., Henry (*Song, Dance*)
 Cooper & Lathrop Bros., Betty Jane (*Dancing*)
 Douglass & Co., Milton (*Song, Dance*)
 Edwards "20th Century," Gus (*Song, Dance*)
 Manahan & Girls, Tommy (*Song, Dance*)
 Meyers, Dot (*Song, Dance*)
 Olsen & Girls, Ralph (*Dancing*)
 Sedley & Co., Roy (*Song, Dance*)
 Skelly, Monica & Ann (*Song, Dance*)
 Spangler, Jack & Kay (*Song, Dance*)
 Vercelle & Male Dancing Sextette, Louise and Katherine

ROLLER SKATERS

French's Aeroplane Girls, Jim
 Gaynor & Byron
 Koehler & Edith

SINGERS

Abbot, Don
 Adams, Dorothea
 Adams & Rasch (*Comedy*)
 Allesandro, John
 Amiet, Lolita (*Blues*)
 Andelin, Willard (*Baritone*)
 Ar buckle, Corinne
 Arcuri, Ralph
 Baby Rose Marie
 Badger & Meuser
 Bailey, Iomay (*Prima Donna*)
 Ball, Arthur
 Barchi, Pietro (*Opera Tenor*)
 Bard & Avon
 Barrie, Gracie
 Bays & Speck
 Beatty, George
 Beck, Ed & Morton
 Bee, Master Jay
 Belkin, Beatrice
 Bell & Coates (*Harmony Singers*)
 Bernard, Bobby
 Bernier, Peggy
 Blair, Pop
 Blake, Gladys
 Bledsoe, Jules
 Bloek & Sully
 Booth, Helen K.
 Booth, Ward (*Baritone*)
 Boreo, Emil
 Born & Lawrence (*Comedy*)
 Bowman, Grace
 Boyd, Mertzy (*Blues*)
 Boydel, Jean
 Brady, Florence
 Brooks, Eleanor
 Browns, 3
 Buck & Bubbles
 Burns & Kissen (*Comedy*)
 Byrne, Gypsy
 Cannon, Archie (*Tenor*)
 Carey, Dennis
 Carlson, Violet
 Carpenter, Billy (*Uke*)
 Chang, Anna (*Chinese*)
 Clark, Eva
 Codee, Ann (*French Personality Singer*)
 Collette Sisters
 Combes, Boyce
 Cori, Lenora
 Cropper, Roy (*Operetta*)
 Cunningham, Daddy
 Darling Twins
 Dawson, Lillian
 Douglass, Milton
 Decker, Nancy
 Dennis Sisters (*Harmony*)
 Dickson, Art (*Scotch Songs*)
 D'Orsay, Fifi
 Dunn, Johnny
 Embassy Trio
 Etting, Ruth
 Evans, Lee Barton (*Tenor*)
 Fiertag, Luella
 Fisher, Mark
 Four Cheer Leaders
 Four Dictators (*Comedy*)
 Friedland, Anatole
 Frondi & Catita
 Froos, Sylvia
 Gale, Al
 Garrity, Julia (*Blues*)
 Gay Sisters
 Gaskins, Pauline
 Gelning, Alfrida
 Gerity, Julia

Getz, Coleman
 Giersdorf Sisters
 Givot, George
 Gordon, Myrtle (*Blues*)
 Gordon & King
 Gordon, Helen
 Griffin, Joseph (*Tenor*)
 Griffiths, Grace
 Hall, Georgia
 Hall, Willard
 Hamilton, Frank (*Comedy*)
 Harm & Nee (*Harmony*)
 Harris, Lydia (*Blues*)
 Havel, Electa
 Hayes, Lucille
 Heniz, Harry
 Heller, Jackie
 Henry, Donald (*Boy Tenor*)
 Herman, Johnny
 Higgins, Peter
 Hill-billies, Annie, Judy & Zeke
 Hill, Eddie
 Hillis, Tom
 Hober, Beal
 Hollis, Mabel (*Blues*)
 Hotonga, Chief
 House, Stanley (*Comedy*)
 Hutchins, Harriet & Bill
 Jan & Jalna
 Jean, Vina
 Jewel, Nell
 Jockers, Al
 Johns & Mabely (*Old Time Songs*)
 Johnson, Grace
 Johnson, Virginia (*Soprano*)
 Jolley, Charles
 Jue Fong (*Chinese Tenor*)
 Kalar, Phil
 Kane, Helen
 Karres, Virginia
 Kennedy, Ginger
 Kennedy, Helen
 Kentucky Jubilee Company (*Harmony*)
 Kevan, Lee
 Kirkland, Paul
 Klein, Jack (*Jazz Singer*)
 Kliest, Paul
 Kutznetzkoff-Nicolini Trio
 Lane, Laura
 Lang & Hughes
 Lang, Nick
 Lapiere, Anita (*Soprano*)
 LaSalle, Bob
 LaSalle, Mildred (*Blues*)
 Lax, Mirian
 Lee & Gould (*Comedy*)
 Lee, Virginia
 Lett Sisters & Louise (*Harmony*)
 Lewis & Dody (*Comedy Songs*)
 Lewis, Erwin
 Loder, Lotti
 Logan, Francis
 Loomis Twins
 Love, Violet
 Lubin, Lowry & Andree (*Comedy Singing*)
 Mack, Henry
 Magill, Eddie
 Major, Jack
 Mandel, Eva (*Blues*)
 Mann, Syd
 Marcel, Sugar
 Masters & Gautier
 McCloy, June
 McGill, Eddie
 McKenzie & Bishop (*Comedy*)
 Meyers, Bill
 Miller, Ned
 Miller, Woods
 Montgomery, Richard
 Morrell, Clarke
 Morris, Babe
 Morrison, Dorothy
 Murray & Aian (*Comedy*)
 Myers, Billy
 Nealy, Arthur
 Neiman, Hal
 Nelson, Eddie
 Neville, Dorothy
 Newall, William
 Oliver, Vic
 O'Neill Sisters
 Original Honey Boys (*Minstrel*)
 Osborn, Will
 Osterman, Jack
 Owen & Anderson
 Penner, Joe
 Pepper, Jack
 Perkins, Johnny
 Peterson, Lucille
 Pettit Sisters
 Petty, Ruth
 Phelps Twins
 Pitta, Naomi
 Plasencia, Flavio (*Spanish Tenor*)
 Plover, Louise
 Ponce Sisters (*Harmony*)
 Powers & Lax
 Powers, Stella
 Pruitt, William
 Quinlin, John
 Ramey, Eugene
 Raymond, Master Buddy
 Reid, Margie
 Richmond, Jack

Robinson, Bob
 Roche, Doris
 Rogers, Ginger
 Rome & Dunn
 Rooney, Sunny
 Rose & Carroll
 Rose, Harry
 Rosedale, Lillian (*Prima Donna*)
 Ross & Edwards (*Comedy*)
 Ross & Gilbert (*Comedy*)
 Roth, Ann
 Roth, Lillian
 Russell, Paul
 Sedley, Roy
 Shevlin, John
 Sibley, Olive
 Skylarkers, Four
 Small, Paul
 Smith, Jolly & Smith
 Smith, Kate
 Snyder, Billy
 Spears, Patti
 Stanley, Aileen
 Steel, John
 Stever, Frank
 St. John, Gladys
 Sully & Thomas
 Sunset Four (*Harmony Singers*)
 Sunshine Sammy
 Suter, Ann
 Symphony Four
 Talbert & Fisher (*Harmony Singers*)
 Taylor, Irene (*Blues*)
 Taylor & Lake (*Harmony Singers*)
 Thompson, Will
 Tiffany Twins
 Tilden, Sophie (*Blues*)

Tumbler, Loraine
 Tucker, Bert
 Tucker, Sophie (*Blues*)
 Tyson, Anne
 Val, Marie du
 Van, Vera
 Van Duzee, Harold
 Varsity Four
 Vee, Evelyn
 Veronica, Betty
 Wainright Sisters
 Wallace Sisters
 Walton, Lady Alma & Virginia Lee
 Walzer & Dyer
 Ward & Devereaux
 Warner, Helen
 Warner, Henry
 Warren & Gill
 Washington, George Dewey (*Baritone*)
 Watson, Milton (*Tenor*)
 Weisner Sisters (*Harmony Singers*)
 Wellington Sisters
 Willaford, Harry
 Williams Sisters
 Woodruff, Charlotte
 Wray, Gil
 Wright, Helen
 Yates, Hal
 Yorks, Helen (*Prima Donna*)

Norton & Haley (*Comedy*)
 Smith & Co. (*Comedy, Song, Dance*)
 Willie, West & McGinty (*Comedy Pantomime*)

SONG AND DANCE

Carter Bros.
 Colburn, Claudia
 Darling Twins
 Foy, Gloria
 McCann Sisters
 Sunshine Sammy
 Tiffany Twins
 Tucker, Bert
 Wallace Sisters
 Warren & Gill
 Wellington Sisters

VENTRILQUISTS

Gaby & Co., Frank
 Ketch & Wilma

WHISTLERS

Arnaut Bros.
 Fagan, Sybil
 Huey, Charles
 Major, Jack
 Marks, Teddy
 Milo
 Novello Bros.

WIRE-WALKERS

Boyd & Wallin
 Brazilian, Miachua
 Ford & Price
 Miachana

SKETCH

Besser & Co., Joe (*Comedy*)
 Bushman, Jr., Francis X.
 Haines & Co., "Chick" (*Comedy, Song, Dance*)
 McConnell & Co., "Lulu" (*Comedy*)
 Morris & Campbell (*Comedy*)

MASTERS OF CEREMONIES

A
 Azne, Charles
 Alberti, Oliver
 Ash, Paul

B
 Baird, Ray
 Barrie, Stuart
 Belasco, Al
 Bell, Jimmy
 Bergner, Carl
 Bergman, Henry
 Black, Ben
 Black, Zizz
 Bower, Jay
 Bradford, E. Max
 Brees, Lew
 Britton, Frank
 Britton, Milt
 Buck, Verne
 Buffano, Jules
 Burnett, "Tiny"
 Husec, Henry

C
 Calloway, Cab
 Carr, Joe
 Christie, Harlan
 Christy, Joe
 Claire, Ted
 Clark, Hughie
 Cooke, Russell
 Cooke, Ted
 Coons, Lindy
 Cowan, Lynn
 Crafts, Charlie
 Craig, Dave
 Crawford, Jack

D
 Davidson, Cecil
 Davis, Benny

A
 Adrian, Louis
 Albert, Don
 Ash, Paul

B
 Baird, Ray
 Bakalnikoff, Constantin
 Bangs, Herbert
 Baron, Maurice
 Baum, Oscar
 Benavie, Samuel
 Bloom, Leon
 Blumenthal, Morris
 Brader, Harry
 Bradford, May
 Breeskin, Elias
 Brown, Pete
 Bunchuk, Yasha
 Brissette, "Dolly"

C
 Calloway, Cab
 Carbonara, Gerard
 Chaminsky, Louie
 Cherniavsky, Joseph
 Cone, Marvin
 Coon, Carlton

D
 Davidson, Cecil
 Davidson, Walter
 Davidson, Walter J.
 Dolin, Max
 Downing, Joseph
 Dumont, Adolpb

Davis, Charles
 Detrich, Iroy
 Delbridge, Del
 Dooley, Jed

E
 Eddy, Wesley
 Edwards, Irving
 Ellington, Duke
 Evans, Al
 Evans, Charles

F
 Fairbanks, Bennie
 Fay, Frank
 Fisher, Mark
 Franklyn, Milt
 Fredericks, Chester
 Friedland, Anatole
 Frohman, Bert

G
 Galvan, Don
 Gill, Don
 Gillette, Bobby
 Gray, Otto

H
 Heldt, Horace
 Henkel, Ted
 Henshaw, Bobby "Uke"
 Herman, Sam
 Hertz, Mel
 Hope, Bob
 House, Stanley
 Hyde, Alex

I
 Ince, Vic
 Ingram, John
 Insirillo, Vic
 Irwin, Charles

E
 Emerson, Howard
 Ellington, Duke

F
 Fabello, Phil
 Faret, Jules
 Felice, Don
 Forbstein, Leo
 Frask, Art
 Frohman, Louis

G
 Gill, Don
 Goldkette, Jean
 Green, Bert
 Gress, Louis
 Gundling, Artbur
 Gygi, Ota

H
 Haas, Sam
 Hand, Armin
 Hauser, Ernest
 Henehel, Jimmy
 Henkel, Ted
 Henlere, Hershal
 Hifbloom, Maurice
 Hill, Eddie
 Hollander, Emil
 Hollowell, Bert

J
 Johnston, Orville
 Jones, Bill
 Jordon, Joseph

J
 Jackson, Bobbie
 Jenks, Frank
 Johns, Brooke
 Joyce, Teddy

K
 Kabn, Art
 Kaley, Charles
 Kaufman, Sam Jack
 Kayser, Jack
 Keating, Fred
 Keese, Alex
 Kelly, Jack "Peacock"
 Kern, Herb
 King, Hermie
 King, Teddy
 Kosloff, Lou
 Krueger, Bennie
 Kvale, Al

L
 Lambert, Eddie
 Lampe, Del
 Lampkin, Phil
 Landrey, Art
 Lane, Pat
 Leary, Ted
 Leasch, Paul
 Lewis, Ted
 Loughton, Eddie
 Lopez, Vincent
 Lowe, Sol
 Lowry, Ed
 Lyman, Abe
 Lyons, Al

M
 Mack, Austin
 Mack, Freddy
 Mack, Ted
 Madson, Maddie

K
 Kahn, Russ
 Kern, Eddie
 Kiefer, Tom
 King, Wayne
 Koestner, Joseph
 Kornspan, Adolphe S.

L
 Leonardi, Leonid
 Leonhardt, Billy
 Levy, Harold
 Lewis, Ted
 Lewis, Joe
 Litcher, Joie
 Littau, Joseph
 Lopez, Vincent
 Love, Dave
 Lowe, Sol

M
 Marcell, Ulderico
 Meerte, Maurice
 Mendoza, David
 Miller, Dave
 Manning, Charles

N
 Nastrie, Jerry
 Nelson, Ben
 Nichols, Ray

P
 Parker, William
 Paul, Edward
 Payton, Dave

Magill, Eddie
 Martin, "Slim"
 Masters, Frankie
 McDonald, Brian
 McKenna, Jane
 McKenna, Joe
 Meler, L. Carlos
 Melan, Lee
 Melson, Charlie
 Meroff, Bennie
 Meyers, Billy
 Miller, Dave
 Mills, Jay
 Mitchell, Al
 Morey, Al
 Morgan, Gene
 Murray, Ken

N
 Navara, Leon
 Nazzaro, Nat
 Nelson, Ozzie
 Nolen, Bob

O
 Osborne, Will
 Osterman, Jack
 O'Hara, Ray
 O'Rourke, Eddie

P
 Page, Buddy
 Peabody, Eddie
 Pepper, Jack
 Perry, Eddie
 Perkins, Johnny
 Pollack, Ralph
 Powell, Dick

R
 Rawlinson, Herbert
 Rea, Joe
 Rich, Larry

Perrigo, Eddie
 Pestzki, David
 Philippini, Don
 Prewin, Charles
 Potter, Frank

R
 Rappe, Erno
 Reiser, Alois
 Resener, Ed
 Ricb, Louis
 Romanelli, Luigi
 Rubinoff, Dave
 Russo, Dan
 Reisman, Leo
 Ross, David
 Rubini, Jan
 Rolfe, B. A.
 Rodwell, Clayton
 Russo, Dan

S
 Sanders, Joe
 Santres, Henry
 Sauer, Eddie
 Schmitt, Fred
 Severi, Gino
 Sharples, Winnie
 Sherman, Maurice
 Short, Albert
 Silverman, Dave
 Singer, Ruth
 Smaison, Dave
 Sobolewski, Maxim
 Sparnon, Ken
 Spitalny, H. Leopold
 Spitalny, Maurice
 Sprigg, Jack

Riley, George J.
 Rodemich, Gene
 Roesser, Walter
 Rogers, Allen
 Rolfe, Willie
 Rose, Harry
 Ross, Ben

S
 Sacco, Tommy
 Sanderson, Everett
 Santo, Don
 Sarll, Jean
 Sauer, Eddie
 Schooler, Dave
 Selby, Norman
 Sheldon, Gene
 Shumata, Chief
 Silk, Vince
 Specht, Paul
 Spor, Paul
 Stanley, Eddie
 Stanley, Jack
 Stevenson, Dean
 Stroud, Charles
 Swane, Frank
 Sweetin, Owen

T
 Teal, Ray

V
 Vailee, Rudy

W
 Watson, Monk
 White, Eddie
 Whitmer, Ken
 Wilkens, Don
 Williams, Fesa
 Wohlman, Al
 Wolf, Rube

MUSIC CONDUCTORS

A
 Adrian, Louis
 Albert, Don
 Ash, Paul

B
 Baird, Ray
 Bakalnikoff, Constantin
 Bangs, Herbert
 Baron, Maurice
 Baum, Oscar
 Benavie, Samuel
 Bloom, Leon
 Blumenthal, Morris
 Brader, Harry
 Bradford, May
 Breeskin, Elias
 Brown, Pete
 Bunchuk, Yasha
 Brissette, "Dolly"

C
 Calloway, Cab
 Carbonara, Gerard
 Chaminsky, Louie
 Cherniavsky, Joseph
 Cone, Marvin
 Coon, Carlton

D
 Davidson, Cecil
 Davidson, Walter
 Davidson, Walter J.
 Dolin, Max
 Downing, Joseph
 Dumont, Adolpb

E
 Emerson, Howard
 Ellington, Duke

F
 Fabello, Phil
 Faret, Jules
 Felice, Don
 Forbstein, Leo
 Frask, Art
 Frohman, Louis

G
 Gill, Don
 Goldkette, Jean
 Green, Bert
 Gress, Louis
 Gundling, Artbur
 Gygi, Ota

H
 Haas, Sam
 Hand, Armin
 Hauser, Ernest
 Henehel, Jimmy
 Henkel, Ted
 Henlere, Hershal
 Hifbloom, Maurice
 Hill, Eddie
 Hollander, Emil
 Hollowell, Bert

J
 Johnston, Orville
 Jones, Bill
 Jordon, Joseph

K
 Kahn, Russ
 Kern, Eddie
 Kiefer, Tom
 King, Wayne
 Koestner, Joseph
 Kornspan, Adolphe S.

L
 Leonardi, Leonid
 Leonhardt, Billy
 Levy, Harold
 Lewis, Ted
 Lewis, Joe
 Litcher, Joie
 Littau, Joseph
 Lopez, Vincent
 Love, Dave
 Lowe, Sol

M
 Marcell, Ulderico
 Meerte, Maurice
 Mendoza, David
 Miller, Dave
 Manning, Charles

N
 Nastrie, Jerry
 Nelson, Ben
 Nichols, Ray

P
 Parker, William
 Paul, Edward
 Payton, Dave

Perrigo, Eddie
 Pestzki, David
 Philippini, Don
 Prewin, Charles
 Potter, Frank

R
 Rappe, Erno
 Reiser, Alois
 Resener, Ed
 Ricb, Louis
 Romanelli, Luigi
 Rubinoff, Dave
 Russo, Dan
 Reisman, Leo
 Ross, David
 Rubini, Jan
 Rolfe, B. A.
 Rodwell, Clayton
 Russo, Dan

S
 Sanders, Joe
 Santres, Henry
 Sauer, Eddie
 Schmitt, Fred
 Severi, Gino
 Sharples, Winnie
 Sherman, Maurice
 Short, Albert
 Silverman, Dave
 Singer, Ruth
 Smaison, Dave
 Sobolewski, Maxim
 Sparnon, Ken
 Spitalny, H. Leopold
 Spitalny, Maurice
 Sprigg, Jack

Stiska, Karl
 Straub, Herbert
 Stulliate, Nick
 Sweeten, Claude
 Sweeten, Owen
 Swerling, Ruby

T
 Taft, "Slim"
 Taibot, Irving
 Tours, Frank

U
 Ungar, Bert

V
 Van Gilder, Leon
 Violin, Misha
 Vitale, Mike

W
 Webster, Cliff
 Weisenbreund, Joe
 Weper, Fred
 Werner, Edward
 Whiteman, Paul
 Wild, George
 Williams, Bert
 Winter, Calvin

Y
 Young, Victor

Z
 Zimm, Paul
 Zwerling, Ruby

ORGANISTS

A

Aarons, Ann
 Abbaliello, Anthony
 Abel, Earl
 Abel, George
 Adelman, Wynne
 Adler, Don
 Agnew, Adelyn E.
 Adler, Don
 Akin, Juanita
 Albanese, F.
 Alders, Eugene
 Alexander, Joe
 Alfreds, Florence
 All, Arthur
 Allbee, Allen
 Allen, E.
 Allen, Mimi
 Allen, Myrl
 Alwaise, Fred
 Amos, Charles
 Amstein, Edgar
 Anderson, Harold
 Anderson, Chrystal II.
 Anderson, Kenneth
 Anthony, Jean
 Ariza, M.
 Armstrong, Bernie
 Armstrong, Louise
 Arnold, M. R.
 Aptabaker, Charlotte
 Astorion, Anthony
 Atkinson, Ruby
 Atrand, Ted
 Atrandt, Richard

B

Baatz, Edw. A.
 Bach, Richard
 Bader, Caroline
 Baggot, Ron
 Bailey, Flo
 Baker, Don
 Baker, Lew
 Baker, Lucille
 Baldwin, J. Gordon
 Ball, Earl
 Ball, Claude B.
 Ball, Reginald
 Ballard, Norma
 Ballou, Billy
 Baucum, Grace
 Baunenberg, Albert
 Baraldi, Larry
 Barber, Dorothy
 Barnes, Barney
 Barnes, Billy
 Barrie, Stuart
 Barrett, Ruth
 Bartlett, Addie Belle
 Bassett, Margaret
 Bates, Anna
 Bates, Murray N.
 Battersby, Violet M.
 Baurrie, Chas.
 Banerie, Edna M.
 Beadier, Hugh A.
 Beal, Ray
 Beebe, Birdie E.
 Beck, Fred
 Beck, Otto
 Becquer, Irene
 Beech, Harold F.
 Beig, Mrs. Carmel
 Belkin, Betty
 Bennett, Bill
 Berenson, Robert
 Bernard, Ted
 Berns, Edna A.
 Bernstein, Arthur
 Berry, Ramon
 Beswick, H.
 Betterly, Lewis
 Bettincourt, Leo
 Betts, Dick
 Betty and Jean
 Bieck, Elmer
 Biene, Marcel
 Biges, Anita
 Billings, Bob
 Bender, Wilford S.
 Biederman, Lee
 Binzemer, Jno E.
 Birnham, Beatrice
 Bishop, A. Russell
 Bishop, R.
 Bishop, William
 Blackman, Alice
 Blair, Adele
 Blauck, E. K.
 Bliss, Georgia
 Block, Leon
 Block, Ted
 Bodenstein, Mary
 Bolselair, Steve
 Bolich, Harry
 Bonawitz, Carl
 Bonder, Lou
 Bonneville, G.
 Bonstad, George
 Borech, Stanley
 Borton, Horace C.
 Bosch, Clarence
 Bowen, Charles
 Boyans, Frank
 Brand, Frank
 Breon, Frank
 Breon, Pat
 Brook, Arthur Scott
 Brown, Albert F.
 Brown, William
 Budd, Annabel
 Burch, Harvey C. A.
 Burnstein, Edna
 Burrell, W. M.
 Bushnell, Marie
 Bosarge, Lois
 Bossy, Mr.
 Boucher, Frank

Bousclair, Stan
 Bradley, Brad
 Breidenbach, Clara M.
 Breitenmoss, Don
 Bridwell, "Mac" C.
 Briggs, Madge
 Brigham, Chester
 Brinckley, Shepherd
 Breglio, Rene
 Britte, Joe
 Broad, Mabel
 Brotman, Barney
 Brown, Art
 Brown, Sara W.
 Bruce, Bernice I.
 Bruce, E.
 Brunner, M.
 Bryman, Ida
 Buchta, Miss Lee
 Buckholtz, Margaret
 Bunting, E. Frank
 Lurch, Ed.
 Burkitt, L. I.
 Burt, Ray
 Butler, Ellis
 Butz, Myra

C

Cady, Stanley W.
 Caldwell, Mrs. Jane
 Campbell, Ted
 Caparoli, Bertha
 Carbaugh, E. O.
 Carleton, Mrs. Dink
 Carnathan, Roy E.
 Cato, Roy
 Ceiga, George E.
 Chaulmaux, Mr.
 Chamberlain, Henrietta
 Chandish, Leslie
 Chappell, Milton
 Charette, W.
 Charles, Milton
 Cheatham, Jessie
 Churelin, Mina A.
 Cimler, Bill
 Clark, Grace
 Clark, Merle
 Clarke, Bob
 Clarke, Ida V.
 Clauser, G. R.
 Clement, Harry R.
 Clement, Jessica
 Clemmons, T. R.
 Cobb, Harold
 Cocker, W.
 Cobu, B. L.
 Cohn, Vera H.
 Colgan, James E.
 Collier, Mrs. Frank
 Collins, L. E.
 Comstock, Lou
 Comstock, Verne
 Conkling, Ethel
 Cook, Maurice
 Cooper, Roudal
 Copland, Ralph
 Cordray, Bob
 Gordon, Don
 Corseh, Paul
 Coutre, F. A.
 Cowdry, William J.
 Cowham, Bernard
 Cox, I. T.
 Cox, Lucy
 Craik, C.
 Crawford, C. H.
 Crawford, Jesse
 Crawford, Mrs. Jesse
 Crawford, Tim
 Cristole, Basil
 Cronin, Mr.
 Crosby, Tom
 Crosron, F. C.
 Crosson, Arthur
 Crystal, Hazel
 Culham, Blossom
 Cummings, Rhodella
 Cusack, Phil

D

Dalton, Bill
 Dana, Chester A.
 Daniel, Mary Elliot
 Daniels, Harold
 Daniels, Margharita
 Danielson, "Win"
 Dark, Bob
 Davidson, Tom
 Davies, Raymond
 Davis, E.
 Davis, Mary L.
 Davis, Milton
 Davis, Opal
 Davis, Paul
 Dawley, Walter
 Dawn, Julia
 Dayton, Faith
 Dayton, Gilbert R.
 Deffy, Jr., Harry
 Dezman, Billie
 DeLaaf, Mannel
 Del, Orilee, Vera
 Delassaux, M.
 Delorick, J.
 De Mar, Mrs. Charles
 Demming, Bob
 Demoust, C. H.
 Dempsey, Mrs. Jack
 DeOtto, Joe
 DePalma, John
 De Sclreda, Edna
 Devine, Johnny
 DeVlieger, Thurlow
 Dial, John
 Diamond, Rose
 Diehl, Jacob
 Dille, Mary

Dollinger, Ed
 Doudlohn, W. L.
 Dougherty, Egton M.
 Dowd, Gertrude
 Dreisbach, Miss Lee
 Drews, Leon F.
 Driggs, Collin
 Duff, Elizabeth
 Dunsaid, William
 Dunn, Adele
 Dunstedter, Eddie

E

Eardley, M.
 Eddington, Ban
 Edwards, Lillian
 Effensack, Gertrude
 Eitel, Madeline M.
 Ekedahl, Mayone
 Eldiu, Mayaret
 Elliott, E. D.
 Elliott, Marie
 Ellis, Mr.
 Ellsworth, Lynn
 Ely, Jane D.
 English, Wendall
 Epling, Ruth
 Erdley, Marguerite
 Erwing, Mary
 Escarpenter, J.
 Espinosa, Don Pedro
 Esterly, Paul
 Estes, Earl
 Estes, M.
 Etrossman, Edwin E.
 Evans, A.
 Evans, Adolph
 Evans, Mrs. Thomas

F

Fairbein, Virginia
 Faire, Virginia
 Faize, Harry
 Falk, A. G.
 Fallner, Veno
 Falton, Mary
 Farley, Ruth
 Farney, Francis B.
 Farrell, Miss Frances
 Fatley, Cecil J.
 Faulkner, Geibel
 Fav, Arthur M.
 Fay, Romelle
 Feible, Fred
 Feisterlein, Herman
 Felio, Leslie F.
 Fehr, John
 Fenton, Fred D.
 Fieg, Al V.
 Fielder, Russell D.
 Fiermer, Edw.
 Fiers, Clark
 Fischer, O. L.
 Fischer, V. J.
 Fitch, Eddie
 Fitzgerald, Cecilia
 Fitzpatrick, Mildred
 Flahaut, Frederick
 Flandorf, Walter
 Fleming, Mildred
 Flint, Louis R.
 Floodis, R. M.
 Fluogze, Mr.
 Flynn, Margaret
 Flynn, Mrs.
 Foley, Charles
 Foolir, O.
 Fossness, M.
 Foote, E. P.
 Foote, Herbert
 Forbes, H. B.
 Ford, Eddie
 Forest, Al
 Foster, Jean
 Forster, Paul
 Fosse, Miss A.
 Fossler, Dean
 Fought, F. A.
 Fox, Charles
 Frank, Lester
 Frank, William Frico
 Franey, Francis
 Frankenberg, Mildred
 Franz, Armin
 Frazee, Roy
 Freund, Bert
 Fredette, F. Louis
 Frederick, Amy
 Fredericks, Harrison
 Freid, Len
 Fried, S.
 Friedman, Miss B.
 Friedman, Hal
 Fink, Dwight M.
 Furbush, Frank

G

Gabrelow, Harry
 Gagnon, J. Ed.
 Gaige, Charles
 Gale, Maud
 Galley, Ann
 Gallagher, Frank
 Gallagher, H.
 Gamble, Fred W.
 Gannon, Hazel
 Garside, Phillip
 Gart, John
 Geddis, Gerald
 Geis, Hy C.
 Genthon, E.
 George, Bernard L.

Geyer, Vernon
 Gilbert, Grace
 Gillespie, Catherine
 Gilroy, William J.
 Glassner, Joseph
 Gleckel, Rose
 Glen, Irma
 Glover, H. S.
 Goebel, Adolph
 Goff, Glenn
 Goldthwaite, E.
 Gould, Betty
 Graap, Margie
 Grabial, Mildred
 Gragg, Cons
 Graham, Jack
 Grant, Leila
 Grant, Margaret
 Graven, Catherine
 Graves, Cy
 Gray, Louise
 Gray, Ted
 Greenback, Rose
 Grierson, Tom
 Gross, Elsie Robbins
 Gruenberg, Herman
 Gruner, Henry
 Gutow, Arthur
 Grayson, A.
 Greu, W. Stuart
 Greene, Alma
 Greene, Miss Ola
 Gress, Willard
 Griffin, Agnes
 Griffiths, Miss Jessie
 Grist, Mrs. W. W., Jr.
 Griswold, Phyllis
 Gross, Eugene
 Gross, Harley W.
 Gross, Rose
 Grouthel, Mr.
 Grove, E. M.
 Gruis, Ray
 Gunderman, John, Jr.
 Gunderman, Al
 Guthrie, Irma
 Gutow, Mrs. Arthur

H

Haase, Marion
 Habiger, Mary
 Hackett, Mrs.
 Haegle, Frieda S.
 Haines, Chauucey
 Haley, Ruth
 Halber, Antrie
 Hall, Florence
 Hallet, F.
 Hallner, Charles
 Hamilton, Bob
 Hallivan, Marty
 Hammond, Betty
 Hammond, Harvey
 Hammond, John
 Hammond, Vernon
 Hamilton, Wade
 Hammond, Jake
 Hampel, Vera
 Hanify, Irene
 Hanley, K. L.
 Hanscom, Jeanette
 Hanson, Eddy
 Hansen, W.
 Hanson, Mrs. E. J.
 Hardy, Daisy Ward
 Hardy, Harry
 Harols, Mary E.
 Harrington, D. H.
 Harrington, H. R.
 Hart, H. E.
 Hartigan, Richard J.
 Harting, H.
 Hartsough, Baron
 Harwood, Evelyn
 Haskell, Miss Hoe
 Haven, Doris C.
 Hawthorne, Harlow
 Hayden, Everett
 Hayes, Arthur
 Hegner, E.
 Heidelberg, Lou F.
 Heidemann, Paul A.
 Heiney, Esther M.
 Helmerk, Dorothy
 Henderson, Bob
 Henderson, H. E.
 Henderson, Russ
 Hendryx, Kathryn
 Henke, Robert
 Hennebey, William
 Henser, Elaine
 Hepp, Lucinda M.
 Herbie, Mr. and Mrs.
 Herth, Milton
 Hertz, Mel
 Heyman, Mildard
 Hibloom, Mrs. Maurie
 Hilbert, Esther
 Hill, Bettye
 Hill, Lloyd (Will Oscar)
 Hinette, A.
 Hirsch, Hazel
 Hodley, Les
 Hoffman, Glenn
 Hoffman, J. P.
 Hoffman, P. R.
 Hoffman, William
 Holbrook, Priscilla
 Holchan, Thomas H., Jr.
 Holt, Gwen
 Holt, Leah
 Hooper, K.
 Hooper, Byron
 Horish, Jack
 Horning, Alfred
 Houde, Ernest L.
 House, Eddie
 Housh, Irma Helnze
 Howard, Chrls

I

Inkman, Barney
 Ireland, Zillah A.
 Irisey, Harry
 Irving, Frank
 Isham, Don

J

Jackie and Jean
 Jacob, Hetty
 Jacobs, Anton C.
 James, Arthur
 James, Carlton A.
 Jeffery, Charles B.
 Jenkins, Harry
 Jensen, Russell
 Jerscheid, Margaret
 John, Leta Mae
 Jolinson, Dorothy
 Jolinson, George
 Jolinson, Elmer M.
 Jolinson, Harold
 Jolinson, Julius
 Jolinson, Margaret M.
 Jolinson, Mel
 Jolinson, Ted
 Jolinson, Warren
 Jolinson, Mercie
 Jolles, Harold
 Jones, Gertrude
 Jones, Joyce, M.
 Jones, Mary Adelaide
 Jones, Ralph
 Jordau, Henrietta
 Jueille, Don

K

Kaber, Bertie
 Kaderley, Jackie
 Kaderley, Katherine
 Kamerl, Henrietta
 Kandlik, Bess C.
 Kaudlik, Rose M.
 Kaplan, Lillian L.
 Kaufman, Rosalind
 Kavanagh, Edna
 Keates, Henri A.
 Keck, Viola
 Keefe, Rose Elinor
 Kees, Alex W.
 Kelly, Jack
 Keit, Jack
 Kennedy, Roger
 Kennedy, Wendall
 Kern, Herb
 Kernal, Lil
 Kersliner, Russ
 Kestner, M.
 Keulin, Mary
 Kemmer, G. A.
 Kimble, Alma
 Kinsley, Emma
 Kinsley, Frederick
 Kindig, L. K.
 Kirelmeyer, George
 Kirkman, W. Carroll
 Kirkpatrick, David S.
 Klaiss, Billy
 Kiniss, Viola
 Klipper, Alex
 Klaproth, Theo.
 Klassette, William
 Knight, James
 Knops, Mrs. L.
 Know, William
 Knox, Billy
 Knuppe, Floyd C.
 Koel, Herbie
 Koel, Herbie
 Koenigmann, Harry
 Koepel, Emil
 Kohl, Estelle
 Kopitch, Carl
 Korn, Oscar
 Koster, Ted
 Kraber, Ethel
 Konry, Rex
 Kroesen, Irma
 Kromar, Frank
 Krone, "V."
 Krupa, Jan
 Kukenwald, Carlos J.

L

LaCount, C. R.
 LaFarr, Ray
 Lahalne, Erwin
 Lalle, Vic
 Lalman, N.
 Lane, Edith B.

Lane, Mansfield
Lancaster, William
Langley, Mrs. Era
Lanterman, Frank
Larsen, Larry
Larsen, William
Latch, George
Laughlin, Kenneth
Laver, Frank
Laviettes, Harry
Lawson, Doc
Leaf, Ann
Lee, Harry J.
Lee, Leonard
Lee, E.
Lechman, Joseph
Lehr, John
Leibert, Dick
Leigh, Leonard
Leo, Helen
Lesieur, Leo
Lester, Mrs.
Leverenz, Clarence
Levstone, Harriet
Lewis, Dick
Licato, Mildred
Lindsey, N.
Lipsehultz, Sylvia
Little, Miss Laverne
Lockett, Clara
Lohman, Louis
Lord, Wesley
Losh, Viola M.
Ludwig, Norbert
Lurey, Jules
Lyon, Harold
Lobman, Lou
Lonsenhach, Hal
Longfellow, Helen D.
Lueet, Tom
Luseh, Marie Hlane
Lyle, Gladys
Lynch, James J.

Mc

MacAlan, Robert
McClelland, "Bush"
McClelland, Bess
McChen, Vera
McCormick, Clifford C.
McCurdy, Marsh
McElroy, Mary
McFall, H. R.
McGee, Elsie
McGee, Robert
McGingam, Frank
McGovern, Don
McKay, Edna
McKibben, F. W.
McLain, Lin
McLaughlin, Kenneth
McManus, M. C.
McNamara, Ray

M

Macomber, Harold
Madeley, Eleanor
Maehl, Charles G. W.
Maffle, Cornelius
Maginn, Rose
Magoon, Frances F.
Maguire, E.
Mahley, Frank
Makle, Edith
Maierich, Jack
Mallery, Dorothy A.
Malotte, Albert Hayes
Malotte, Stanley
Mansfield, C. E.
Mansfield, Eddie
Manwiler, W.
March, Helen
Marlin, Max
Marnette, Josephine
Martel, Arthur
Martin, C. S.
Martin, Jack
Martin, Katherine French
Martin, Vivian
Masepohl, Carlton
Massino, Erminia
Mathews, Mathew H.
Mauro-Cottone, Dr. M.
May, Edward
Mayer, Norma
Mayer, Rose
Mayer, Viola
Mead, Leone
Meeder, William H.
Meek, Edward
Meier, L. Carlos
Meikel, Eddie
Melgard, Al
Melgeir, Art
Melody, Ann
Menard, E. O.
Mendsen, Charles
Meredith, S. J.
Meyer, Herman P.
Meyer, H. Whiteside
Meyer, Jack
Meyer, Marie
Meyn, Ted
Michaels, Alvinia C.
Michal, Leah
Miller, B.

Miller, Donald
Miller, H. Fred
Miller, Harvey
Mills, M. M.
Minor, C. Sharp
Misnas, Fred
Mitchell, Alma
Mitchell, Arthur C.
Mitchell, Johnny
Mitchelle, Eliza
Mittler, Bessie L.
Mohler, Grace
Monaco, May Mullini
Moore, Bob
Moore, Don
Moore, Francine
Moore, Hilda A.
Moore, Morrill
Morgan, Mrs. Era
Morris, Miss E.
Morrow, Fred
Motely, William J.
Mulraney, A.
Murie, John
Murphy, Grace
Murray, Donald M.
Murray, Lyn
Murtagh, Henry B.
Muth, Billy
Myers, Roy
Myrtle, Charles

N

Nelson, F. LeRoy
Nelson, La Vera
Newman, Richard
Neville, Winston
Newcomb, Esther
Newmann, Richard
Newton, James R.
Nicholsen, Maurice
Nicklas, Oliver S.
Niland, Bessie E.
Nixon, Herbert
Norrie, Gwen
Norton, Harry
Nystrom, Harvey

O

Ocham, Owen
O'Hara, James
Olson, Carl
Ort, Marjorie
Oscar, Wilo (Lloyd Hill)
Osterman, Miss
Owens, William T.

P

Paddock, Edwin E.
Page, Helen E.
Page, H. Fitzroy
Paine, Mrs.
Palese, Rocco W.
Parker, Carl C.
Parks, Henry Francis
Parks, Ruth
Parmentier, C. A.
Pasche, Mrs. Erma L.
Patterson, Dillin
Paxton, Charles
Payne, Marlon
Payne, Marion P.
Payne, Norton H.
Pearce, Dorothy
Pearl, "Hal"
Pearl, Harry
Peralta, Mazie
Perl, Harold
Peter, Mrs. K. L.
Peters, Ruth
Peterson, Sirge
Petzilka, Rose
Petz, George E.
Pflug, Martin
Pflizenmayer, Henry
Phillips, John J.
Platt, Edith
Pickett, A. G.
Pico, L. J.
Pieneberg, Carl
Piercy, Denzel
Pietrangolo, Marcele
Pinhero, Stanley
Pirada, Robert
Plackey, Bernadine
Plunkett, Cyric
Ponard, Hubert
Pond, Billy
Poole, Harry
Poplet, Harry
Porter, Vivian J.
Posa, Charles
Power, G.
Prado, Robert
Probst, Mary W.
Proor, Louise C.
Pubbsly, Arthur
Putz, Ekron

Q

Quinn, Sadie M.

R

Raddcliffe, G.
Ramsey, Harold
Randall, Esther
Raphael, Dena
Raso, Bob
Read, Haden
Read, Harry
Reibel, Lee
Reider, Harold
Rexer, Frances E.
Reynolds, Hazel B.
Rhoades, Winnie
Rhodes, "Dusty"
Rian, Gertrude
Riccophone, Ted
Rich, Jimmy
Richardson, Ruth
Richmond, Lloyd
Richter, Arthur
Richter, Sophie M. P.
Rider, Harold
Ridley, Harriet
Ridley, Henrietta
Rieck, Miss
Rieth, Jerome
Rives, Ada
Rivett, Arthur
Robbins, Mrs. Carrie
Rocobons, Ted
Rodgers, Harry E.
Rogers, Emma
Rogers, Mrs. Fred
Rogers, Roy A.
Rohbar, Eleanor
Roller, "Rhythm"
Ronfort, Dr. G. W.
Ron and Don
Rond, Carl
Rogstrom, Mabel
Ropp, Pearl
Rose, Fred
Rosset, Emily L.
Rosi, S. E.
Rowan, Eloise
Rowe, William A.
Rowell, P.
Rowley, Harold
Rowson, Lulu E.
Rubin, Fred
Ruland, Bishop
Runek, Myrtle
Rusehka, George
Russell, Eddie
Ryan, Alice
Ryan, Maude L.

S

Sachlance, Happy
Saffer, Robert
Salb, J.
Salvo, Leonard M.
Sams, W. B.
Samson, Frank
Sanders, George A.
Sandorf, Sarah
Sarber, Dorothy
Sater, Ancolean
Saunders, Marie Fox
Saunderson, Mabel
Savage, Phillip
Savitt, Mrs. Louis
Schauer, Ruth
Schneider, Eddie
Schneider, Ray
Schreiner, Alexander
Schultz, Arnold
Schwartz, Edward
Scott, G. Howard
Seifert, Walter J.
Sellers, Edna
Sellers, Preston H.
Serls, Grace
Shaplin, Helen M.
Shilton, Betty
Shlrk, Herbert
Shostek, Marle
Siegel, Arsene
Skinkle, Margaret E.
S'osser, Milton
Smith, Alfred J.
Smith, Fleming
Smith, Gladys H.
Smith, Leonard
Smith, McNeil
Smith, Winfred
Snyder, Helen F.
Soetje, Edward
Spranza, Anne
Springs, J. Gibbs
Springs, Mrs. J. Gibbs
Stango, John
Stoves, Joseph
Stronc, Myrtle
Stross, Marie
Swan, Jay A.
Schade, J.
Schafer, Wolfmann
Scherrer, E.
Schiedbach, Barbara
Schmidt, Otto
Schmidt, Ruth V.
Schneider, Roy E.
Schnitzer, Mr.
Schraeger, Rudolph N.
Schwarzvalder, J. N.
Schwarzrock, F.
Scott, Martha
Seaver, Max
Selby, Nelson
Sellen, Eddie
Seymour, Ed
Sheldon, Ida
Shelley, Raymond, Jr.

Shelly, Glen
Shevelbine, W. A.
Shiffer, Jack
Shook, Hettie
Shultz, Herb
Simms, Walter
Simpson, Frank
Sinclair, Kathleen
Skipper, Idabelle
Slifkin, Irving
Smiley, Zelma M.
Smith, Billie
Smith, J. Miller
Smith, Marla
Smith, Milton A.
Smoyer, J.
Snyder, Martina
Sofield, S. B.
Specht, Ruth L.
Spencer, Fred
Spocher, Stanley
Spohner, M.
Springer, Harry
Springer, Mrs.
Stahl, George
Stambach, Mr.
Stambaugh, S. L.
Stamwitz, Margaret
Standt, J.
Stanford, Ted
Stangoorg, John
Stamziola, D.
Steiger, Rudy
Steinberg, Morris
Steinhouse, Max
Stern, Bernard
Stipek, Helen
Stokes, Kathleen
Stone, Walter
Straub, Charles
Street, Emma
Stoudt, J.
Stewart, George
Stewart, W. Suhr, Ruth B.
Stuart, J. C.
Sullivan, G.
Sullivan, Joe C.
Sullivan, Lulu
Sullivan, Ruth A.
Sutton, Larry
Swingen, Jimmie H.
Swinsky, Rosamund
Szold, A. W.

T

Tangemann, Fred
Taylor, Edna H.
Taylor, Jack
Teague, Francis
Terry, Leo
Terry, Tom
Thane, Hugh
Thomas, Frank
Thomas, Jim
Thome, Ethel
Thompson, Elsie
Thompson, William
Tombsett, Greenville
Tondra, Harry
Turner, Ray
Tanner, N.
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Taylor, Betty Lou
Taylor, Earl
Taylor, Dimer
Templeton, S.
Testa, Felix
Thatcher, A.
Thomas, Jerry
Thomas, John R.
Thompson, Morris A.
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Thurston, Dave
Thurston, Jack
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Tompson, Malcolm
Tooley, Marshall
Townsend, Valencia
Tremblay, Wilfred
Tripp, Charles
Tube, Georgia N.
Tuchand, Ralph
Turner, Nev

U

Unger, Blanche
Usselman, H. M.

V

Van de Hoven, Charles
Van Der Ave, Charles I.
Velazco, Emil
Viets, Harrison
Vlach, George
Vosurgh, John
Van Epps, Jack
Van Innan, Robert
Van Wye, Helen
Vandell, Edna
Vanderhorn, Charles
Veach, George
Vero, Joe
Vincent, Elmer

Vint, George W.
Voss, Fred
Vosteen, Arthur

W

Wack, Frances
Waite, Estelle
Walker, Arthur
Walker, Harry
Ward, Jack
Warren, Howard
Watson, Hays
Weaver, Eddie
Webb, Doc
Webb, Louis A.
Webber, Buddy
Weber, Leo
Weigel, Charles
Weimar, Lou
Weiner, Jean
Welch, W. Remington
Welles, H. Manning
Werner, Gabe
Werner, Marguerite
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White, Mrs. B. W.
White, Frank
White, Mrs. George
White, Lew
White, Pearl
Widener, Ken
Widener, Mrs. Ken
Wild, Walter
Wilkins, Ron & Don
Williams, Charles
Williams, Don
Williams, Evelyn
Williams, Sammy
Woodbury, Lee
Woodring, Marjorie
Wright, Kenneth T.
Wright, Mr. and Mrs.
Wyant, Helen
Wagner, Harry
Wagner, W. E.
Wahle, Bernice
Walker, Miss Jesse
Wallace, Oliver
Wardle, George K.
Warner, Billy
Warren, Elaine
Washburn, Blanche Peggy
Way, J. B.
Weaver, Edythe
Webb, E. C.
Weber, Mrs. William R.
Weberbauer, A.
Waffer, Buddy
Weesheep, Joe
Weidner, Earle
Weir, Louis
Welch, M.
Wendall, Eleanor
Wemtz, Irene
West, Oakley
Westbrook, Miss
Wheeler, Stanley D.
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White, James T.
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Wilcox, Hugh
Wilda, Alyse
Wiley, L. H.
Wilkins, Iris
Willey, Earl
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Williams, Sonny
Williamson, J. S.
Williamson, Ralph
Wilson, Charles
Wilson, John T., Jr.
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Winters, Johnny
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Wood, Katherine
Wood, L.
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Worrall, Hazel
Wright, Barbara
Wright, Bart
Wright, J. E.
Wright, Warren
Write, Carl

Y

Yates, Warren
Young, Dale
Vale, Ralph C.
Voakam, W. G.
Young, Irving D.
Yount, George

Z

Zellinger, Ervin
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Zuber, F. J.
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Zwary, Margaret E.
Zullman, Eddie

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WHAT IT COSTS TO OPERATE AN 800-SEAT MOTION PICTURE THEATRE

Rent	\$125.00
Film	200.00*
Sound equipment	50.00†
Advertising and signs.....	50.00
Payroll	165.00‡
Electric light, power and heat.....	50.00
Incidentals and petty cash.....	15.00
Miscellaneous and supplies.....	10.00
Trailers	10.00
Maintenance (approx.)	10.00
\$685.00	

*Based on approximately 25 per cent of gross receipts.
†Including write-off, service charge and maintenance.
‡Including manager at \$50, and projectionists at \$60.

WHAT IT COSTS TO OPERATE A 1500-SEAT MOTION PICTURE THEATRE

Rent	\$500.00
Film	750.00*
Sound equipment	100.00†
Advertising	110.00
Payroll	325.00
Electric light and power.....	75.00
Incidentals and petty cash.....	40.00
Miscellaneous supplies	15.00
Trailers	15.00
\$1930.00	
Advertising	
Advt.—Newspapers	\$ 60.00
Window cards	20.00
Programs	20.00
Lobby cards, etc.....	10.00
\$110.00	
Payroll	
Manager	\$ 65.00
Assistant	30.00
Operators	100.00
Porters	40.00
Ushers	30.00
Cashier	25.00
Doorman	20.00
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*Based on approximately 25 per cent of gross receipts.
†Including write-off, service charge and maintenance.

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- Venetian Scene
- Woodland and Water
- Woodland Scene
- Ice Cave Design
- City Skyline
- Curtain
- Spanish Scene
- Spanish Singer
- Spanish Dancer
- Spanish Couple
- Golfers
- Flowers and Trees
- Swamp Scene
- Vase with Lilies
- Easter Effect
- Futuristic Effect
- Window and Mountain
- Rose Border
- Hunt Scene
- Rose Arbor
- Love Scene
- Birds and Trees
- Fantastic Design
- Winter Scene
- Cabin-Woodland
- Tropical Scene
- Shawl
- Lady and Fan
- Southern Scene
- Water Scene and Marine
- Flowers and Palms
- Garden Scene
- Arch
- Vase with Roses
- Lilies and Candles
- Music Notes
- Organ Background
- Microphone
- Moon and Stars
- Silhouette
- House and Lawn
- Music Background
- Cotton Field
- Two Black Crows
- Crazy Quilt
- Fast Life
- Harold Lloyd
- Landscape
- Skyline of Chicago
- Falling Leaves
- The "Mighty"
- Birthday Cake
- Mystery Scene
- Pilgrims Landing
- Santa Claus
- New Year
- Interior Prison Ship
- Interior of Log Cabin
- Lace Effect
- Washington-Flags
- Singing Cartoon
- Entrance to Castle
- Irish Background
- Window Effect
- Futuristic Building
- Stock Market Effect
- Racing Cars
- Skyline of Paris
- Desert Scene
- Ghost Scene
- Street Scene
- Doll Scene
- Calendar
- Sherlock Holmes
- Football Scene
- Mountains
- Rose Bush
- Fancy Curtain
- The Makeup Curtain
- Picture Frame
- Church Scene
- New Year
- Interior Theatre
- Washington-Drapes
- Open Book (with your name)
- Prizefight Ring
- American Flag
- News Background
- Aeroplane
- Maine College
- Futuristic Background
- Church Window
- Mirrors
- Blacksmith Shop
- Open Book (your theatre presents — at top)
- Subway Train
- Clutching Hand
- Mothers Day
- Devil
- Mountain Scene
- Organ Pipes
- Hearts
- Moon
- Registering Slide
- Polo Background
- Organ Pipes
- Patriotic Scene
- Court Scene
- Playing Cards
- Gateway
- Tree Effect
- Animal Crackers
- Western Scene
- South Sea Harbor
- Roulette Wheel
- Woods and River Design
- Shipping in Harbor
- Mountains—
- Sheep Grazing
- Football Stadium
- Church Doors
- Diary
- Al Jolson
- Rural Scene
- Baseball Scene
- Sound News
- Patriotic Background
- Navy Scene
- Music Background
- War Memorial
- Country Road
- Liberty Bell
- Love Scene
- Train Scene
- Palace Entrance
- Scales of Justice
- Battleground
- Opera Setting
- Animal Crackers
- Country Scene
- Fireplace
- Monte Carlo
- Sun and Clouds
- Schoolroom Scene
- Sunken Garden
- Palm Trees
- Fall Harvest Scene
- Church at Twilight
- Hallowe'en Design
- Russian Background
- Futuristic Organ Design
- Thanksgiving Turkey
- Russian Winter Design

SONG WRITERS

A

Ager, Milton
Ahiert, Fred
Akst, Harry
Alter, Lou
Atteridge, Harold
Axt, William

B

Baer, Abel
Baravalle, Victor
Barry, Billy
Ballard, Pat
Berg, Harold
Berlin, Irving
Brennan, J. Keirn
Brockman, Jimmy
Brooks, Marty
Broones, Martin
Brown, Lew
Brown, Nacio Herb
Bryan, Al
Bryan, Vincent
Buffano, Jules
Burke, Joe
Burke, John
Burton, Eugene
Burton, Val

C

Cadman, Charles Wakefel
Caldwell, Anne
Clare, Sidney
Clarke, Grant
Cleary, Michael
Conrad, Con
Coots, Fred
Coslow, Sam
Cugat, Xavier

D

Daugherty, Dan
Davis, Benny
DeSylva, Buddy
Dolan, Bobby
Doll, Ray
Donaldson, Walter
Dreyer, Dave

Dubin, Al
Duke, Vernon

E

Edwards, Gus

F

Fain, Sammy
Fields, Dorothy
Fisher, Fred
Freed, Arthur
Friml, Rudolph

G

Gay, Byron
Gershwin, George
Gilbert, L. Wolfe
Gottler, Arch
Green, Bud
Green, George
Green, John W.
Greer, Jesse
Grey, Clifford
Grossman, Bernard

H

Hammerstein, Oscar, 2nd
Handman, Lou
Hanley, James
Harburg, Edgar Y.
Henderson, Ray
Hubell, Raymond

J

Jason, J.
Jackson, Howard
Jerome, M. K.
Johnston, Howard

K

Kahal, Irving
Kalmar, Bert
Kelsey, Carlton
Kern, Jerome
Kernell, Billy
King, Jack
King, Robert (Maryearl)
Klages, Ray
Klauber, Marcy
Klein, Saul

L

Lesoir, Jack
Lamkoff, Paul
Leslie, Edgar
Link, Harry
Lange, Arthur
Leslie, Edgar
Levant, Oscar
Lewis, Sam
Lischoltz, George
Little, George

M

McCarthy, Joe
MacDonald, Ballard
Madigson, Herb
Malotte, Albert
McHugh, James
Mencher, Murray
Meskill, Jack
Messenheimer, Sam
Meyer, Abe
Mitchell, Sid
Moll, Billy
Monaco, Jimmy
Montgomery, Reggie
Murray, Dennis

N

Nelson, Ed

O

O'Flynn, Charles
O'Keefe, Walter

P

Parker, Dorothy
Pease, Harry
Perkins, Ray
Pincus, Herman
Powers, Richard

R

Rich, Max
Rieseneid, Dr. Hugo
Robins, Leo
Robinson, J. Russell
Romberg, Sigmund
Rose, Billy
Rose, Vincent
Ruby, Harry
Ruby, Herman
Rugby, Harry

S

Sacks, Sig
Schertzing, Victor
Schwartz, Jean
Seymour, Tot
Shay, Larry
Silver, Abner
Silver, Doris
Sizemore, Arthur
Spier, Larry
Stahlberg, Frederick
Stamper, Dave
Starr, Henry
Stept, Sam H.
Stoddard, Harry
Stothart, Herbert
Strauss, Oscar

T

Tandler, Adolph
Tierney, Harry
Tiomkin, Dimitri
Tobias, Charles
Trent, Jo
Tresselt, Frank
Turk, Roy

V

Valentine, Buddy
Velasco, Emil
Vernon, Duke
Vernon, Vincent
Violinsky, Sol
Vodery, Will

W

Wagner, George
Ward, Eddie
Warner, Harry
Warren, Harry
Washington, Ned
Wayne, Mabel
Wendling, Pete
Whiting, Richard
Williams, Charles
Williams, Ted
Wineland, William
Woods, Harry

Y

Yellen, Jack
Youmans, Vincent
Young, Joe

Z

Zahler, Lee

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SEITZ, R. F.
Care E. B. Marks Music Company, New York City

SHAPIRO BERNSTEIN & COMPANY
47th Street and Broadway, New York City

SHERMAN, CLAY & COMPANY
Kearney at Sutter Street, San Francisco

SIMON, WALTER B., INCORPORATED
704 Olive Street, St. Louis, Mo.

SKIDMORE MUSIC COMPANY
218 West 47th Street, New York City

SMYTH & COMPANY
Care E. B. Marks Music Company, New York City

SONNEMAN MUSIC COMPANY
605 Eighth Avenue, New York City

SOUTHERN MUSIC COMPANY
1501 Broadway, New York City

SANDERS, GEO. H.
2935 Ocean Parkway, Brooklyn

SHUTT, ALBERT
1226 Jackson Street, Kansas City, Mo.

STERLING MUSIC, INCORPORATED
729 Seventh Avenue, New York City

TESIO, MESSRS, P., & SONS
Care Sonneman Music Company, New York City

TREMONT MUSIC COMPANY
Care Milis Music, Inc., New York City

VANDERSLOOT MUSIC COMPANY
Care E. B. Marks Music Company, New York City

VICTOR MUSIC COMPANY
Care Belwin, Inc., New York City

VILLA MORET, INCORPORATED
Pantages Building, San Francisco

VOLKWEIN BROTHERS
Care E. B. Marks Music Company, New York City

VON TILZER, HARRY, MUSIC PUBLISHING COMPANY
1587 Broadway, New York City

UNIVERSAL MUSIC, LTD.
745 Seventh Avenue, New York City

WALSH HOLMES & COMPANY
Care E. B. Marks Music Company, New York City

WEIL, MILTON, MUSIC COMPANY
54 West Randolph Street, Chicago

WHITE-SMITH MUSIC PUBLISHING COMPANY
40-44 Winchester Street, Boston, Mass.

WILLIAMS, CLARENCE, MUSIC PUBLISHING COMPANY
1547 Broadway, New York City

WILLIS MUSIC COMPANY
137 West 4th Street, Cincinnati, O.

WITMARK, M., & SONS
1659 Broadway, New York City

WAGNER & LEVIEN
Care E. B. Marks Music Company, New York City

YORK MUSIC COMPANY
Care Broadway Music Corporation, New York City

YOUSMANS-VINCENT MUSIC COMPANY
67 West 44th Street, New York City

Y. YVES
Care Manus Music Company, New York City

ZIMMERMAN, WILHELM
(Leipzig, Germany)
Care E. B. Marks Music Company, New York City

MUSIC COMPANY PERSONNEL

Gene Austin, Inc.

745 Seventh Avenue
New York City

PRESIDENT

GENE AUSTIN

SECRETARY AND TREASURER

M. L. BLOOM

LYRISTS AND COMPOSERS

GENE AUSTIN

M. L. BLOOM

TYPES OF SONGS

Popular

FOUNDED in 1927 by Gene Austin and M. L. Bloom and has branches in Chicago and Los Angeles.

Irving Berlin, Inc.

1607 Broadway
New York City

PRESIDENT

IRVING BERLIN

VICE-PRESIDENT

MAX WINSLOW

TREASURER AND SECRETARY

SAUL H. BORNSTEIN

GENERAL MANAGER

GEORGE JOY

PROFESSIONAL MANAGER

MURRAY RITTER

BAND AND ORCHESTRA MANAGER

LEO LEWIN

PUBLICITY AND SPECIAL SERVICE MANAGER

BEN BLOOM

PRINTING DIVISION MANAGER

MURRAY SOLOMAN

AUDITOR

ABRAHAM SCHWARTZ

TYPES OF SONGS

Popular and standard.

FOUNDED by Irving Berlin, Max Winslow and Saul H. Bornstein in 1919.

Boosey & Co.

113 West 57th Street
New York City

PRESIDENT

E. C. MILLS

VICE-PRESIDENT

E. F. BITNER

VICE-PRESIDENT

Walter Fischer

VICE-PRESIDENT AND GENERAL MANAGER

MICHAEL KEANE

TYPES OF SONGS

Standard, ballad, choral and part songs. Orchestral.

FOUNDED in London, England in 1816 by Thomas Boosey.

Davis, Inc., Joe

1658 Broadway
New York City

PRESIDENT AND GENERAL MANAGER

JOE DAVIS

TYPES OF SONGS

Popular and spiritual.

FOUNDED by Joseph Davis.

Davis Coots & Engel, Inc.719 Seventh Avenue
New York City

PRESIDENT
HARRY ENGEL
VICE-PRESIDENT
E. C. MILLS
GENERAL MANAGER
FRANK KELTON
PROFESSIONAL MANAGER
JACK RICHMOND
RADIO AND ORCHESTRA MANAGER
EDDIE KELLEY
SPECIAL SERVICE MANAGER
LOUIS GOSS
LYRISTS AND COMPOSERS
BENNY DAVIS and J. FRED COOTS and songs submitted by freelance writers.
FOUNDED in 1929 by Benny Davis, J. Fred Coots and Harry Engel.

DeSylva, Henderson & Brown, Inc.745 Seventh Avenue
New York City

PRESIDENT AND GENERAL MANAGER
ROBERT CRAWFORD
PROFESSIONAL MANAGER
ELMORE WHITE
BAND AND ORCHESTRA MANAGER
FRANK MARVIN
SPECIAL SERVICE MANAGER
SAM WICLER
ASSISTANT SPECIAL SERVICE MANAGER
AL SOLOMAN
LYRISTS AND COMPOSERS
Bud DeSylva, Lew Brown, Ray Henderson.
TYPES OF SONGS
Ballads and novelty songs for Warner Bros. popular and theme songs.
FOUNDED in 1927 by Robert Crawford, and has branches in Boston, Philadelphia, Detroit, Chicago, San Francisco, and Los Angeles.

Denton & Haskins, Inc.1595 Broadway
New York City

PRESIDENT
JOSEPH J. DENTON
SECRETARY AND TREASURER
WILLIAM R. HASKINS
TYPES OF SONGS
"Hot" orchestra songs, popular, instrumental, standard, synchronization for motion pictures.
FOUNDED by J. J. Denton and William R. Haskins in 1900.

Donaldson, Douglas and Gumble1595 Broadway
New York City

PRESIDENT
WALTER DONALDSON
VICE-PRESIDENT AND TREASURER
WALTER DOUGLAS
SECRETARY
MOSE GUMBLE
SPECIAL SERVICE MANAGER
JIM DURKIN
LYRISTS AND COMPOSERS
Walter Donaldson and Edgar Leslie.
TYPES OF SONGS
Popular and theme.
FOUNDED in 1928 and has branches in Chicago, Los Angeles, San Francisco, Boston, Philadelphia, and Detroit.

Leo Feist, Inc.Main Office
62 Cooper Square
Professional Office
1629 Broadway
New York City

PRESIDENT
E. F. BITNER
VICE-PRESIDENT
E. C. MILLS
TREASURER
WALTER S. FISCHER
GENERAL MANAGER
E. F. BITNER
SECRETARY
WALTER FISCHER
GENERAL PROFESSIONAL MANAGER AND EXPLOITATION MANAGER
ROCCO VOCO

ASSISTANT GENERAL MANAGER AND ADVERTISING MANAGER

J. A. DECATUR

SPECIAL SERVICE MANAGER

NATHAN FEIST

BAND AND ORCHESTRA MANAGER

LEE OREAN SMITH

RADIO DEPARTMENT MANAGER

JOHNNY WHITE

LYRICISTS AND COMPOSERS

Independent policy of considering songs submitted by all writers.

TYPES OF SONGS

Popular, theme and musical comedy, and publishes for RKO and Pathe.

FOUNDED in 1897 by Leo Feist. Branches in all principal cities.

Fischer, Inc., Carl52 Cooper Square
New York City**PRESIDENT**

WALTER FISCHER

VICE-PRESIDENTS

E. C. MILLS

E. F. BITNER

GENERAL MANAGER

W. KRETCHMAN

TYPES OF SONGS

Standard and educational, also band and orchestra music.

Famous Music Corporation719 Seventh Avenue
New York City**PRESIDENT**

ADOLPH ZUKOR

VICE-PRESIDENT

HENRY SPITZER

GENERAL MANAGER

LARRY SPEIR

PROFESSIONAL MANAGER

ABE FRANKL

SPECIAL SERVICE MANAGER

MISS RICHMOND

LYRISTS AND COMPOSERS

Leo Robin, Richard Whiting, Sam Coslow, Larry Spier, George Marion, Jr., Newell Chase, Jay Gorney, E. Y. Harburg, Sammy Fain, Irving Kahal, Pierre Norman and John W. Green.

TYPES OF SONGS

Popular and theme, and publishes music for Paramount-Publix.

FOUNDED in 1928, and has branches in Los Angeles, Boston, Chicago, Detroit, Minneapolis, and Philadelphia.

Fox Publishing Company, SamMain Office
The Arcade, Cleveland, Ohio
New York Office
158 West 45th Street**PRESIDENT AND GENERAL MANAGER**

SAM FOX

TYPES OF SONGS

Popular, educational, standard, instrumental, synchronization and incidental music for motion pictures.

FOUNDED by Sam Fox in 1906.

Freed & Powers, Ltd.Main Office
1611 Cosmo Street
Hollywood, Cal.**PRESIDENT**

ARTHUR FREED

VICE-PRESIDENT AND GENERAL MANAGER

RICHARD J. POWERS

EASTERN REPRESENTATIVE

ALFRED PORCIE

SALES MANAGER

GEORGE WACNER

TYPES OF SONGS

Popular.

Meyer Gusman, Inc.745 Seventh Avenue
New York City**PRESIDENT**

MEYER GUSMAN

GENERAL MANAGER

KIP MCKEE

TYPES OF SONGS

Popular

FOUNDED by Meyer Gusman in 1930.

Harms, Inc.Main Office
62 West 45th Street
Professional Offices
Strand Building, 47th and Broadway
New York City**PRESIDENT**

MAX DREYFUS

VICE-PRESIDENT

E. H. MORRIS

GENERAL MANAGER

H. M. SPITZER

PROFESSIONAL MANAGER

WILL ROCKWELL

TYPES OF SONGS

Popular and theme.

Kornheiser, Inc. Phil745 Seventh Avenue
New York City**PRESIDENT**

PHIL KORNHEISER

VICE-PRESIDENT AND GENERAL MANAGER

GEORGE PIANTHOOSI

PROFESSIONAL MANAGER

BERNIE POLLOCK

TYPES OF SONGS

Popular.

FOUNDED by Phil Kornheiser in 1930.

Marks Music Company, Edward B.223 West 46th Street
New York City**PRESIDENT**

EDWARD B. MARKS

GENERAL PROFESSIONAL MANAGER

L. WOLFE GILBERT

GENERAL SALES MANAGER

WILLIAM WIEMANN

BAND AND ORCHESTRA MANAGER

MAURICE CLIFFORD

FOREIGN CLASSIC AND STANDARD DEPARTMENT

PAUL KLEPPER

SPECIAL SERVICE MANAGER

HERBERT MARKS

RADIO MANAGER

PAUL JONAS

ORGAN AND SLIDE MANAGER

JOE KEMPNER

TYPES OF SONGS

Popular, classic, standard and foreign.

FOUNDED by Edward B. Marks and Joseph W. Stern in 1894.

Master Music, Inc.745 Seventh Avenue
New York City**PRESIDENT, ATTORNEY AND INCORPORATOR**

BENJAMIN ABRAHAM

VICE-PRESIDENT

CHARLES MAURO

VICE-PRESIDENT AND GENERAL MANAGER

BEN EDWARDS

SECRETARY

HERMAN FECHTMAN

TREASURER

SPYROS MILLISSAROTOS

TYPES OF SONGS

Popular and Standard

FOUNDED by Benjamin Abraham and sponsored by Charles Maduro. Formed in 1930, primarily to sponsor Charles Maduro's compositions.

Miller Music, Inc.62 West 45th Street
New York City**PRESIDENT AND GENERAL MANAGER**

CHARLES MILLER

PROFESSIONAL MANAGER

HARRY HOCH

BUSINESS AND SPECIAL SERVICE MANAGER

H. L. DOWNING

TYPE OF SONGS

Popular, standard, educational and production.

FOUNDED by Charles Miller in 1930.

Mills Music, Inc.138 West 46th Street
New York City**PRESIDENT**

JACK MILLS

VICE-PRESIDENT

IRVING MILLS

GENERAL BUSINESS MANAGER

GEORGE A. FRIEDMAN

SPECIAL SERVICE AND RADIO MANAGER
LEO DISTON
PUBLICITY AND STAFF LYRIC WRITER
MITCHELL PARISH
TYPES OF SONGS
Popular and Standard
FOUNDED by Jack and Irving Mills in 1919.

Morris Music Company, Joe
1587 Broadway
New York City

PRESIDENT
JOE MORRIS
GENERAL MANAGER
ARCHIE FLETCHER
PROFESSIONAL MANAGER
JACK COOMBS
TYPES OF SONGS
Popular
FOUNDED by Joe Morris.

Music Publishers Holding Corporation

321 West 44th Street
New York City

(Holding corporation for Warner Bros. music subsidiaries, including DeSylva, Brown and Henderson, Inc., Harms, Inc., Remick Music Corporation, and M. Witmark and Sons)

PRESIDENT
MAX DREYFUS
VICE-PRESIDENTS
E. H. MORRIS
ROBERT CRAWFORD

Oleman Music Corporation

745 Seventh Avenue
New York City

PRESIDENT
ABE OLEMAN
MANAGER
LON MOONEY
TYPE OF SONGS
Popular
FOUNDED by Abe Oleman in 1931.

W. A. Quincke & Company

430 South Broadway
New York City

Los Angeles, Cal., WALTER A. QUINCKE and WILL LIVERNASH.
Melbourne, Australia, GEORGE SUTHERLAND.
Amsterdam, Holland, G. ALSBACH.
London, England, FRED DAY.

LYRISTS AND COMPOSERS

Clinton Scollard, Earl Towner, Mary Carr Moore, Mabelle Dyer, Emmy Matt Rush, Grace Adele Freebey, Myra Caine Grant, Hyman Schacht, A. S. Lobmann, Dean Collins, Opal McDevitt, Ethel Lawson, Wm. M. Hamer, H. J. Tandler, Anton Lada, Billy C. Owens, Jack B. Tenney, Bradley Wright, Armsby M. Watson, Helen Stone, Will Livernash, Clyde McCoy.

Bob Palms, Lyle Gould, Alfonso Taglia, Henry Francis Parks, Jamie Erickson, Elmer Olson, Herbert Marple, Katbarine Bainbridge, Walter A. Quincke, Louis Danz, Hugo Davise, Henry Edmond Earle, Juan A. Aguilar, Errol Collins, Anna Priscilla Risher, Wm. Berwald, Perry Burton Arant, Miltona Moore, Siona Bergarter, Henry B. Murtagh, Byron Gay, Eugene Montelle, Edwin A. Hayward, Cecil Teague.

TYPES OF SONGS

All types of popular and standard.
FOUNDED in 1908 by Walter A. Quincke, and has branches in England, Holland and Australia.

Radio Music Company

711 Fifth Avenue
New York City

PRESIDENT
E. C. MILLS
VICE-PRESIDENTS
E. F. BITNER
WALTER S. FISCHER
GENERAL EXPLOITATION MANAGER
Rocco Vocco
HOLDING CORPORATION
Leo Feist, Inc., Carl Fischer, Inc., Boosey & Co., Davis, Coots & Engel, Inc., Nacio Herb Brown, Inc., and Radio Music Company, Ltd.

Red Star Music Company, Inc.

729 Seventh Avenue
New York City

PRESIDENT
WILLIAM FOX

VICE-PRESIDENTS
JAY M. WITMARK
L. KAPLAN
PROFESSIONAL MANAGER
JACK McCoy
ASSISTANT PROFESSIONAL MANAGER
JULES VON TILZER
SPECIAL SERVICE MANAGER
B. GOHLIEB
COMPTROLLER AND BUSINESS MANAGER
N. BROWER

LYRISTS AND COMPOSERS
Charles Wakefield Cadman, James Hooley, Dave Stowper, Cliff Friend, Harry Pease, Gene Swartz, George Little, Byron Gay, Joe McCarthy, Wm. Kernell, Jimmy Monaco, Ed Nelson, Fred Strauss, and John Burke.
TYPES OF SONGS
Popular, Motion Picture, Musical Comedy and publishes all music from Fox Film Corporation.
FOUNDED in 1929 by William Fox Film Corporation, and has branches in all principal cities.

Remick Music Corporation

217-219 West 46th Street
New York City

PRESIDENT
JEROME KEIT
VICE-PRESIDENT AND GENERAL MANAGER
DANIEL M. WINKLER
PROFESSIONAL MANAGER
CHARLIE WARREN
BAND AND ORCHESTRA DEPARTMENT
ABE HOLZMANN
SLIDES AND SPECIAL MATERIAL
CLIFF HESS
OFFICE MANAGER OF CHICAGO BRANCH
BOBBY MELLIN
MANAGER OF LOS ANGELES AND PACIFIC COAST
BOBBY GROSS
LYRISTS AND COMPOSERS
Sam Lewis, Joe Young, Harry Warren, Gus Kahn, Billy Rose, Lew Pollack, Mort Dixon, Cliff Friend, Al Bryan, George W. Meyer, Jay Gorney, E. Y. Harburg, Conrad Mitchell, Gottler, Leo Robin, Richard A. Whiting, Howard Dietz, Jesse L. Deppen, Nat Shilkret, Abner Silver, Jesse Greer and Ray Klages.
TYPES OF SONGS
Theme and popular, and publishes music for Paramount, First National, and Warner Brothers Company.
FOUNDED in 1900 by Jerome H. Remick.

Robbins Music Corporation

799 Seventh Avenue
New York City

PRESIDENT
D. BERNSTEIN
VICE-PRESIDENT
J. J. ROBBINS
SECRETARY AND ASSISTANT TREASURER
J. J. BREGMAN
TREASURERS
E. K. SEVERN
J. T. MILLS
SALES MANAGER
BERNARD PRAGER
PROFESSIONAL MANAGER
ARTHUR PIANTADOSI
GENERAL MANAGER
J. J. BREGMAN
ASSISTANT SECRETARIES
STEPHEN LEVITZ
BERNARD PRAGER
TYPES OF SONGS
Theme songs for MGM and popular songs.
FOUNDED in 1909 by Maurice Richmond and J. J. Robbins, and has branches all over the world.

Santly Bros., Inc.

755 Seventh Avenue
New York City

PRESIDENT
JOSEPH SANTLY
VICE-PRESIDENT
HENRY SANTLY
SECRETARY AND TREASURER
LESTER SANTLY
EXPLOITATION AND MECHANICAL MANAGER
HARRY LINK
ORGAN AND SLIDE MANAGER
MISS RIVA KAYE

LYRISTS AND COMPOSERS
JOE LESTER, HENRY SANTLY, HARRY LINK, and FATS WALLER.
TYPES OF SONG
Popular.
FOUNDED April 4, 1929, by Joe Lester, Henry Santly, and Harry Link.

Shapiro, Bernstein & Company

Broadway and 47th Street
New York City

PRESIDENT
LOUIS BERNSTEIN
VICE-PRESIDENT
ELLIOTT SHAPIRO
GENERAL MANAGER
JACK GLOGAU
PROFESSIONAL MANAGER
HARRY TINNEY
RADIO MANAGER
JOE WHALEN
SPECIAL SERVICE MANAGER
HARRY BLAIR
SALES MANAGER
THOMAS HUGHES
TYPES OF SONGS
Popular and book.
FOUNDED by Maurice Sapiro in 1890. Branches in all principal cities.

Sherman, Clay & Company

Main Office
Kearney and Sutter, San Francisco, Cal.
New York Office
745 Seventh Avenue

PRESIDENT
PHILIP T. CLAY
VICE-PRESIDENT
FREDERIC R. SHERMAN
GENERAL MANAGER
E. P. LITTLE
NEW YORK MANAGER
IDA WARSHAUER
CHICAGO MANAGER
BOB SCHAPER
TYPES OF SONGS
Popular and standard and books.

Southern Music Publishing Company, Inc.

Paramount Building
New York City
Subsidiary of Victor Talking Machine Co.

PRESIDENT
R. S. TEEB
PROFESSIONAL MANAGER
EDDIE WOODS
OFFICE MANAGER
R. B. GILMORE
TYPES OF SONGS
Novelty
FOUNDED by R. S. Teeb as the United States Publishing Company in 1927.

Sterling Songs, Inc.

745 Seventh Avenue
New York City

PRESIDENT
I. P. WENER
VICE-PRESIDENT AND GENERAL MANAGER
PATRICK J. FLAHERTY
PROFESSIONAL MANAGER
FRED COHN
SPECIAL SERVICE MANAGER
OSCAR ROYE
BAND AND ORCHESTRA MANAGER
JOE LANE
TYPES OF SONGS
POPULAR
FOUNDED by Pat J. Flaherty in 1930.

Universal Music Company

745 Seventh Avenue
New York City

PRESIDENT
FRANK GOODMAN
VICE-PRESIDENT
LOU HANDMAN
PROFESSIONAL MANAGER
MARTY GOODMAN

LYRISTS AND COMPOSERS

Lou Handman, William Tracey, Ben Ryan, Bobby Heath, Walter Doyle, Al Cameron, Pete Bontsema, Jack Little, Herman Pincus and Frank Goodman.

TYPES OF SONGS

Popular and theme.

FOUNDED in 1929 by Lou Handman, William Kent and Frank Goodman.

M. Witmark & Sons, Inc.

1659 Broadway

VICE-PRESIDENT AND GENERAL MANAGER

E. H. MORRIS

PROFESSIONAL MANAGER

IRA SCHUSTER

EASTERN CONTACT MANAGER

JIMMY CLARK

BAND AND ORCHESTRA MANAGER

BOB MULLER

TYPES OF SONGS

Popular, scenic, classic, theme.

FOUNDED by M. Witmark in 1887. Branches in all principal cities.

Vincent Youmans, Inc.

40 West 40th Street
New York City

PRESIDENT

VINCENT YOUMANS

VICE-PRESIDENT

Mrs. LUCY G. YOUMANS

SECRETARY

VINCENT M. YOUMANS

TYPES OF SONGS

Popular and musical comedy.

FOUNDED in August, 1927, by Vincent, Vincent M. and Lucy G. Youmans.

TWENTY-TWO BEST SELLERS

MAY, 1930—MAY, 1931

A COTTAGE FOR SALE

BETTY CO-ED

DANCING WITH TEARS IN MY EYES

I'M ALONE BECAUSE I LOVE YOU

I'M IN THE MARKET FOR YOU

I'M YOURS

JUST A GIGOLO

LITTLE THING IN LIFE

LITTLE WHITE LIES

PLEASE DON'T TALK ABOUT ME

WHEN I'M GONE

STEIN SONG

THREE LITTLE WORDS

TO BE WITH YOU (One Hour

Tonight)

WALKING MY BABY BACK HOME

WHEN IT'S SPRINGTIME IN THE

ROCKIES

WHEN THE ORGAN PLAYED AT

TWILIGHT

WHEN YOUR HAIR HAS TURNED TO

SILVER

WHISTLING IN THE DARK

WOULD YOU LIKE TO TAKE A WALK

YOU BROUGHT A NEW KIND OF LOVE

TO ME

YOU'RE DRIVING ME CRAZY

YOU'RE THE ONE I CARE FOR

SONG HITS FROM PICTURES

AFRICA SPEAKS <i>Leo Feist, Inc. (Radio Music Company)</i> African Serenade	Columbia	CUCKOOS, THE <i>Harms, Inc.</i> I Love You So Much Dancing the Devil Away	RKO
ALL QUIET ON THE WESTERN FRONT <i>Universal Music, Ltd. (formerly Handman, Kent & Goodman)</i> All Quiet on the Western Front	Universal	CZAR OF BROADWAY <i>Universal Music, Ltd. (formerly Handman, Kent & Goodman)</i> That Homestead Steady of Mine Collegiate Love Melancholy	Universal
ANIMAL CRACKERS <i>Famous Music Corporation</i> Why Am I So Romantic	Paramount	DANCING SWEETIES <i>M. Witmark and Sons</i> Kiss Waltz Hullabaloo	Warner Bros.
BE YOURSELF <i>Robbins Music Corporation</i> Cooking Breakfast for the One I Love When a Woman Loves a Man Kickin' a Hole in the Sky	MGM	DANGEROUS NAN MCGREW <i>Famous Music Corporation</i> Dangerous Nan McGrew I Owe You	Paramount
BIG BOY <i>M. Witmark and Sons</i> Little Sunshine Tomorrow Is Another Day Liza Lee Hooray for Baby and Me	Warner Bros.	DEVIL MAY CARE <i>Robbins Music Corporation</i> Charming Shepard's Serenade If He Cared	MGM
BIG PARTY <i>Red Star Music Company</i> Bluer Than Blue Over You Good for Nothing but Love Nobody Knows but Rosie	Fox	DIVORCEE, THE <i>Edwards B. Marks Music Company</i> Won't You Give in	MGM
BIG POND <i>Famous Music Corporation</i> You Brought a New Kind of Love to Me Livin' in the Sunlight Mia Cara	Paramount	DOUBLE CROSS-ROADS <i>Red Star Music Company</i> My Lonely Heart	Fox
BLAZE O' GLORY <i>Shapiro, Bernstein and Company, Inc.</i> Wrapped in a Red, Red Rose Dough-Boy's Lullaby Put a Little Salt on the Bluebird's Tail	Sono Art	DOUGH BOYS <i>Robbins Music Corporation</i> Sing	MGM
BLUE ANGEL <i>Famous Music Corporation</i> Falling in Love Again	Paramount	EYES OF THE WORLD <i>Leo Feist, Inc. (Radio Music Company)</i> Love Alone	United Artists
BORDER ROMANCE <i>Bibo-Lang Music Company</i> You to Adore	Tiffany	FLORADORA GIRL <i>Edward B. Marks Music Company</i> My Mother Was a Lady Also seven other old-timers	MGM
BRIDE OF THE REGIMENT <i>Harms, Inc.</i> Brokenhearted Lover Dream Away When Hearts Are Young	First National	FOLLOW THE LEADER <i>Famous Music Corporation</i> Satan's Holiday	Paramount
BRIGHT LIGHTS <i>M. Witmark and Sons</i> Nobody Cares if I'm Blue Every Little Girl He Sees Song of the Congo	First National	FOLLOW THRU <i>Famous Music Corporation</i> A Peach of a Pair It Must Be You	Paramount
CALL OF THE FLESH <i>Robbins Music Corporation</i> Lonely	MGM	FORWARD PASS <i>Jerome H. Remick Music Company</i> H'lo, Baby Huddlin' One Minute of Heaven I Gotta Have You	First National
CALL OF THE WEST <i>Ager, Tellen, Bornstein Company</i> Sittin' on a Rainbow	Columbia	FREE AND EASY <i>Robbins Music Corporation</i> The Free and Easy It Must Be You	MGM
CAMEO KIRBY <i>Donaldson, Douglas and Gumble</i> Romance Home Is Heaven After a Million Dreams	Fox	FROZEN JUSTICE <i>DeSylva, Brown and Henderson, Inc.</i> The Right Kind of Man	Fox
CAPTAIN OF THE GUARD <i>Universal Music, Ltd. (formerly Handman, Kent & Goodman)</i> For You You, You Alone Maids on Parade	Universal	GIRL FROM WOOLWORTH'S <i>M. Witmark and Sons</i> Someone You Baby Me, I'll Baby You Oh What I Know About Love	First National
CHASING RAINBOWS <i>Ager, Tellen, Bornstein Company</i> Happy Days Are Here Again Lucky Me, Lovin' You Everybody Tap	MGM	GLORIFYING THE AMERICAN GIRL <i>Donaldson, Douglas and Gumble</i> There Must Be Someone Waiting	Paramount
CHEER UP AND SMILE <i>Red Star Music Company</i> Where Can You Be Scamp of the Campus You May Not Like It Shindig When I Look Into Your Eyes	Fox	GOLD DIGGERS OF BROADWAY <i>M. Witmark and Sons</i> Painting the Clouds with Sunshine Tiptoe Thru the Tulips with Me In a Kitchenette Song of the Gold Diggers What Will I Do Without You? Go to Bed And Still They Fall in Love Mechanical Man Poison Kiss of That Spaniard Keeping the Wolf from the Door	Warner Bros.
COHENS AND KELLYS IN SCOTLAND <i>Edward B. Marks Music Company</i> March of the Siamse (Instrumental)	Universal	GOLDEN CALF, THE <i>Red Star Music Company</i> Maybe Some Day Can I Help It? I'm Telling the World About You You've Gotta Be Modernistic	Fox
CRAZY THAT WAY <i>Red Star Music Company</i> Let's Do	Fox	GOLDEN DAWN <i>Harms, Inc.</i> Africa Smiles No More In a Jungle Bungalow My Heart's Love Call	Warner Bros.

GOOD INTENTIONS Red Star Music Company A Slave to Love	Fox	KISS ME AGAIN M. Witmark and Sons Kiss Me Again	First National	MONTE CARLO Famous Music Corporation Beyond the Blue Horizon Give Me a Moment, Please Always, I'm Always	Paramount
GRAND PARADE Ager, Yellen, Bornstein Company Molly Moanin' for You Alone in the Rain	Pathe	LADIES IN LOVE Bibo-Lang Music Company O How I Love You	Chesterfield	MOUNTED STRANGER Edward B. Marks Music Company Wonderful Star of Love	Universal
GREAT GABBO Sherman, Clay and Company I'm in Love with You Web of Love Icky New Step Every Now and Then	Sono Art	LET'S GO NATIVE Famous Music Corporation Let's Go Native It Seems to Be Spring I Got a Yen for You	Paramount	MOVIETONE FOLLIES OF 1930 Red Star Music Company Here Comes Emily Brown I'd Like to Be a Talking Picture Queen Doing the Derby Cheer Up and Smile	Fox
HAPPY DAYS DeSylva, Brown & Henderson, Inc. Mona I'm on a Diet of Love	Fox	LET'S GO PLACES Red Star Music Company Fascinating Devil Boop Boop a Doopa Doo Trot Snowball Man	Fox	MY MAN Mills Music, Inc. I'm an Indian	Warner Bros.
HARMONY AT HOME Red Star Music Company A Little House to Dream	Fox	LILLIES OF THE FIELD M. Witmark and Sons I'd Like to Be a Gypsy	First National	NAVY BLUES DeSylva, Brown & Henderson, Inc. Navy Blues	MGM
HELL HARBOR Leo Feist, Inc. (Radio Music Company) Caribbean Love Song	United Artists	LORD BYRON OF BROADWAY Robbins Music Corporation Should I? The Woman in the Shoe A Bundle of Old Love Letters Only Love Is Real	First National	NEAR THE RAINBOW'S END Shapiro, Bernstein and Company, Inc. Ro-Ro-Rolling Along	Trem Carr
HELLO, SISTER Shapiro Bernstein and Company What Good Am I Without You	Sono Art	LOVE AMONG THE MILLIONAIRES Famous Music Corporation Love Among the Millionaires Believe It or Not, I've Lost My Mind	Paramount	NEW YORK NIGHTS Irving Berlin, Inc. A Year from Today	United Artists
HIDE OUT Universal Music, Ltd. Can It Be Just You and I	Universal	LOVE AT FIRST SIGHT Leo Feist, Inc. (Radio Music Company) Love at First Sight	Chesterfield	NIGHT WORK Shapiro, Bernstein and Company, Inc. Tired of My Tired Man	Pathe
HIGH SOCIETY BLUES Red Star Music Company Just Like a Story Book Eleanor I'm on the Market for You High Society Blues	Fox	LOVE AT FIRST SIGHT Leo Feist, Inc. (Radio Music Company) Love at First Sight	Chesterfield	NO, NO, NANETTE M. Witmark and Sons Deep in Your Heart As Long as I'm with You Dance of the Wooden Shoes King of the Air Dancing on Mars	First National
HIT THE DECK Vincent Youmans, Inc. Keepin' Myself for You	RKO	LOVE COMES ALONG Harms, Inc. Until Love Comes Along	RKO	NOT DAMAGED Edward B. Marks Music Company Sugar Foot Strut	Fox
HOLD EVERYTHING DeSylva, Brown and Henderson, Inc. When the Little Red Roses Sing a Little Theme Song To Know You Is to Love You Take It on the Chin Physically Fit Isn't This a Cockeyed World Girls We Remember You're the Cream in My Coffee	Warner Bros.	LOVE FINDS A WAY Edward B. Marks Music Company A Kiss Before Dawn	Pathe	Red Star Music Company Whisper You Love Me Nothing's Goin' to Hold Us Down	
HONEY Famous Music Corporation Sing You Sinners Let's Be Domestic In a Little Hope Chest I Don't Need Atmosphere	Paramount	LOVE IN THE ROUGH Robbins Music Corporation Go Home and Tell Your Mother I'm Learning a Lot from You I'm Doing That Thing One More Waltz	MGM	OH, SAILOR BEHAVE DeSylva, Brown & Henderson, Inc. When Love Comes in the Moonlight Highway to Heaven Leave a Little Smile	Warner Bros.
HOT FOR PARIS Donaldson, Douglas and Gumble Sweet Nothings of Love I'm the Duke of Ka-Ki-Ak If You Want to See Patee	Fox	LOVE PARADE Famous Music Corporation Dream Lover My Love Parade March of the Grenadiers	Paramount	ONE HEAVENLY NIGHT Leo Feist, Inc. (Radio Music Company) Heavenly Night Along the Road to Dreams	RKO
HOT HEIRESS Harms, Inc. Like Ordinary People Do You're the Cats	First National	MAMMY Irving Berlin, Inc. To My Mammy Let Me Sing and I'm Happy Across the Breakfast Table	Warner Bros.	ONE MAD KISS Red Star Music Company Behind the Mask Lament Oh, Where Are You? One Mad Kiss Only One Monkey on a String El Florero Espanole I Am Free In My Arms	Fox
IS EVERYBODY HAPPY M. Witmark and Sons I'm Blue for You, New Orleans Wouldn't It Be Wonderful Medicine Man for the Blues Samoa In the Land of Jazz	Warner Bros.	MAN TROUBLE Red Star Music Company Pick Yourself Up, Brush Yourself Off	Fox	OTHER TOMORROW Edward B. Marks Music Company Down South Kiss Before Dawn	First National
ISLE OF ESCAPE Harms, Inc. Drink to the Isle of Love	Warner Bros.	MANY A SLIP Universal Music, Ltd. (formerly Handman, Kent & Goodman) There Must Be Somebody for Me	Universal	PAINTED ANGEL, THE Jerome H. Remick Music Company Only the Girl Help Yourself to My Love Everybody's Darling	First National
IT'S A GREAT LIFE Irving Berlin, Inc. I'm Following You Hoosier Hop I'm Sailing on a Sunbeam	MGM	MARIANNE DeSylva, Brown & Henderson, Inc. Marianne	MGM	PARAMOUNT ON PARADE Famous Music Corporation Sweepin' the Clouds Away Any Time's the Time to Fall in Love	Paramount
JAZZ CINDERELLA Bibo-Lang Music Company True Love Too Good to Be True	Chesterfield	MASK AND THE DEVIL Edward B. Marks Music Company Frasquita Serenade Also known as, My Little Nest of Heavenly Blues	MGM	Edward B. Marks Music Company Apache Dance	
KING OF JAZZ Ager, Yellen, Bornstein Company A Song of the Dawn A Bench in the Park I Like to Do Things Musical Charms Happy Feet	Universal	MATRIMONIAL BED M. Witmark and Sons Fleur D'Amour	Warner Bros.	PARDON MY GUN Shapiro, Bernstein and Company, Inc. Deep Down South	Pathe
Leo Feist, Inc. (Radio Music Company) It Happened in Monterey Ragamuffin Romeo My Bridal Veil		MAYBE IT'S LOVE Jerome J. Remick Music Company Maybe It's Love	Warner Bros.	PARTY GIRL Shapiro, Bernstein and Company, Inc. Oh How I Adore You Farewell	Tiffany
		MELODY MAN Irving Berlin, Inc. Broken Dreams	Columbia	PLAY BOY OF PARIS It's a Great Life If You Don't Weaken My Ideal	Paramount
		MEN WITHOUT WOMEN Red Star Music Company The Hills of Old New Hampshire	Fox	PLEASANT SINS Edwards B. Marks Music Company Hello, Margot (pickup song) In Each Other's Arms Gin and It	Superior (British)
		MERRY-GO-ROUND Universal Music, Ltd. Let's Go on a Merry-Go-Round	Universal	POINTED HEELS Shapiro, Bernstein and Company, Inc. Aintcha?	Paramount
		MILLIE Leo Feist, Inc. (Radio Music Company) Millie	RKO		
		MONTANA MOON Robbins Music Corporation Montana Moon The Moon Is Low	MGM		

PUTTIN' ON THE RITZ Irving Berlin, Inc. Puttin' on the Ritz With You There's Danger in Your Eyes, Cherie Alice in Wonderland Santly Brothers Singing a Vagabond Song	United Artists	SONG OF THE CABALLERO Universal Music, Ltd. (formerly Handman, Kent & Goodman) Mi Caballero	Universal	Does My Baby Love He's That Kind of Pal Aintcha Baby	
QUEEN HIGH Famous Music Corporation Seems to Me Brother, Just Laugh It Off I'm Afraid of You	Paramount	SONG OF THE FLAME Harms, Inc. One Little Drink When Love Calls Palace Song Liberty Passing Fancy Harvest Song	First National	TIGER ROSE M. Witmark and Sons Day You Fall in Love	Warner Bros.
REMOTE CONTROL Robbins Music Corporation Just a Little Closer	MGM	SONG OF THE ISLANDS Edward B. Marks Music Company Song of the Islands		TOP SPEED Harms, Inc. Looking for the Lovelight in the Dark As Long as I Have You Knock Knees	First National
RESURRECTION Universal Music, Ltd. (formerly Handman, Kent & Goodman) While the Volga's Flowing Song of the Gypsy To Your Eyes Baby's Lullaby	Universal	SONG OF KENTUCKY, A DeSylva, Brown & Henderson, Inc. Sitting by the Window A Night of Happiness	Fox	TRESPASSER, THE Irving Berlin, Inc. Love, Your Spell Is Everywhere	United Artists
RICH PEOPLE DeSylva, Brown & Henderson, Inc. One Never Knows	Pathe	SONG OF THE WEST M. Witmark and Sons Come Back to Me Vincent Youmans, Inc. The One Girl West Wind	Warner Bros.	TROOPERS THREE Shapiro, Bernstein and Company, Inc. As Long As You Love Me	Tiffany
RIO RITA Leo Feist, Inc. (Radio Music Company) You're Always in My Arms Rio Rita If You're in Love You'll Waltz Sweetheart, We Need Each Other Ranger's Song Kinkajou Following the Sun Around	RKO	SONS OF THE SADDLE Universal Music, Ltd. (formerly Handman, Kent & Goodman) Trail Herd Song Down the Home Trail	Universal	UNDER A TEXAS MOON M. Witmark & Sons Under a Texas Moon I Want a Bold Caballero Esla Noche de Amor	Warner Bros.
ROGUE SONG, THE Robbins Music Corporation When I'm Looking at You The Rogue Song The Narrative	MGM	SOUTH SEA ROSE DeSylva, Brown & Henderson, Inc. South Sea Rose	Fox	UNTAMED Robbins Music Corporation Chant of the Jungle That Wonderful Something Is Love	MGM
SACRED FLAME Jerome H. Remick Music Company The Sacred Flame	First National	SOUTHERNER, THE Vincent Youmans, Inc. Without a Song	MGM	VAGABOND KING Famous Music Corporation Only a Rose Song of the Vagabonds Some Day Vagabond King Waltz Love Me Tonight Little Kiss Each Morning	Paramount
SAFETY IN NUMBERS Famous Music Corporation My Future Just Passed Do You Play, Madame Bee in My Boudoir	Paramount	SPRING IS HERE Harms, Inc. Yours Sincerely With a Song in My Heart	First National	VAGABOND LOVER Harms, Inc. I Love You, Believe Me, I Love You Then I'll Be Reminded to You Mills Music, Inc. Nobody's Sweetheart	RKO
SALLY Harms, Inc. Sally If I'm Dreaming Wild Rose Look for the Silver Lining All I Want to Do Do Do Is Dance	First National	SPORTING YOUTH Edward B. Marks Music Company Dancing Butterfly (Instrumental)	Universal	VIENNESE NIGHTS Harms, Inc. I Bring a Love Song You Will Remember Vienna Here We Are Regimental March I'm Lonely Ja Ja Ja (Yes Yes Yes)	Warner Bros.
SAP FROM SYRACUSE Famous Music Corporation I Wish I Could Sing a Love Song	Paramount	STORM, THE Universal Music, Ltd. (formerly Handman, Kent & Goodman) Pierret and Pierrote	Universal	WAY OUT WEST Robbins Music Corporation Singin' a Song to the Stars	MGM
SEA BAT Robbins Music Corporation Lo Lo	MGM	SUCH MEN ARE DANGEROUS Red Star Music Company Cinderella by the Fire	Fox	WER WIRD DENN WEINNEN Edward B. Marks Music Company (Made in Germany) No Use Crying	British International
SEE AMERICA THIRST Universal Music, Ltd. (formerly Handman, Kent & Goodman) Let's Take the Whole World for a Ride Do Ya, Don't Cha, Won't Cha?	Universal	SUNNY Harms, Inc. I Was Alone	First National	WHAT A WIDOW Vincent Youman, Inc. Love Is Like a Song You're the One Say, Wee Cherie	United Artists
SEEING STARS Edward B. Marks Music Company Dancing Butterfly	Universal	SUNNY SKIES Bibo-Lang Music Company Wanna Find a Boy Must Be Love	Tiffany	WHAT MEN WANT Universal Music, Ltd. My Baby and Me What a Perfect Night for Love	Universal
SHANGHAI LADY Bibo-Lang Music Company I Wonder If It's Really Love	Universal	SUNNYSIDE UP DeSylva, Brown & Henderson, Inc. Sunnyside Up Aren't We All If I Had a Talking Picture of You Turn on the Heat	Fox	WHITE HELL OF PITZ PALU Universal Music, Ltd. Loving You	Universal
SHE COULDN'T SAY NO M. Witmark & Sons Watching My Dreams Go By Fool Woman Like Me Darn	Warner Bros.	SWEETHEARTS ON PARADE Leo Feist, Inc. (Radio Music Company) Sweethearts on Parade	Columbia	WHOOPEE Donaldson, Douglas and Gumble My Baby Just Cares for Me She's a Girl Friend of a Boy Friend of Mine Leo Feist, Inc. I'll Still Belong to You	Ziegfeld-Goldwyn
SHOW BOAT Edward B. Marks Music Company Down South	Universal	SWEETIE Shapiro, Bernstein and Company, Inc. He's So Unusual	Paramount	WHY LEAVE HOME DeSylva, Brown & Henderson, Inc. Look What You've Done to Me	Fox
SHOW GIRL IN HOLLYWOOD DeSylva, Brown & Henderson, Inc. I've Got My Eye on You Hang Onto a Rainbow In Hollywood	First National	SWING HIGH Bibo-Lang Music Company Must Be Love Shapiro, Bernstein and Company, Inc. Do You Think I Could Grow on You There's Happiness Over the Hill Sherman, Clay and Company Shoo the Hoodoo Away With My Guitar and You	Pathe	WILD COMPANY Red Star Music Company That's What I Like About You	Fox
SLEEPING CUTIE Edward B. Marks Music Company Wonderful Star of Love	RKO	TALK OF HOLLYWOOD Leo Feist, Inc. Sarah No, No, Babie Daughter of Mine They Say Goodnight in the Morning I Got It From My Daddy	Sono Art-World Wide	WOMEN EVERYWHERE Red Star Music Company Beware of Love One Day	Fox
SO LONG LETTY Jerome H. Remick Music Company My Strongest Weakness Is You One Sweet Little Yes	First National	TANNED LEGS Harms, Inc. You're Responsible With Me—With You	RKO	YOUNG DESIRE Edward B. Marks Music Company Hello Margot (pickup song)	Universal
SO THIS IS PARIS GREEN Bibo-Lang Music Company La La Mama	Paramount	THEIR OWN DESIRE Robbins Music Corporation Blue Is the Night	MGM	YOUNG MAN OF MANHATTAN Famous Music Corporation I've Got It I'll Boh Along with a Bob-o-Link	Paramount
SONG O' MY HEART Red Star Music Company Song o' My Heart I Feel You Near Me A Pair of Blue Eyes Rose of Tralee	Fox	THEY LEARNED ABOUT WOMEN Ager, Yellen, Bornstein Company A Man of My Own There Will Never Be Another Mary Harlem Madness	MGM	ZWEI HERZEN EM WALTZ TAKT Harms, Inc. Two Hearts in Waltz Time Song of Vienna You Too I See Vienna in Your Eyes	UFA

(Continued from page 376)

intention of parties and, it may be, of some good results." Standard Sanitary Mfg. Co. v. United States, 226 U. S. 20, 49.

Upon examination of the record we cannot say that the decree of the court below is inconsistent with the stipulated facts or with proper regard to what that court held in respect of the facts.

The challenged decree must be affirmed.

(*)Eighteenth. The parties hereto agree that before either of them shall resort to any court to determine, enforce or protect the legal rights of either hereunder, each shall submit to the Board of Arbitration (established or constituted pursuant to the Rules of Arbitration filed with the American Arbitration Association, 342 Madison Avenue, New York City, bearing date May 1, 1928, and identified by the signatures of the Contract Committee appointed at the 1927 Motion Picture Trade Practice Conference, a copy of which will be furnished to the Exhibitor upon request in the city wherein is situated the exchange of the Distributor from which the Exhibitor is served or if there be no such Board of Arbitration in such city then to the Board of Arbitration in the city nearest thereto (unless the parties hereto agree in writing that such submission shall be made to a Board of Arbitration located in another specified city), all claims and controversies arising hereunder for determination pursuant to the said Rules of Arbitration and the rules of procedure and practice adopted by such Board of Arbitration.

The parties hereto further agree to abide by and forthwith comply with any decision and award of such Board of Arbitration in any such arbitration proceeding, and agree and consent that any such decision or award shall be enforceable in or by any court of competent jurisdiction pursuant to the laws of such jurisdiction now or hereafter in force; and each party hereto hereby waives the right to trial by jury upon any issue arising under this contract, and agrees to accept as conclusive the findings of fact made by any such Board of Arbitration, and consents to the introduction of such findings in evidence in any judicial proceeding.

In the event that the Exhibitor shall fail or refuse to consent to submit to arbitration any claim or controversy arising under this or any other Standard Exhibition Contract which the Exhibitor may have with the Distributor or any other distributor or to abide by and forthwith comply with any decision or award of such board of Arbitration upon any such claim or controversy so submitted, the Distributor may, at its option, demand, for its protection and as security for the performance by the Exhibitor of this and all other existing contracts between the parties hereto, payment by the Exhibitor of an additional sum not exceeding \$500 under each existing contract, such sum to be retained by the Distributor until the complete performance of all such contracts and then applied, at the option of the Distributor, against any sums finally due or against any damages determined by said Board of Arbitration to be due to the Distributor, the balance, if any, to be returned to the Exhibitor; and in the event of the Exhibitor's failure to pay such additional sum within seven (7) days after demand, the Distributor may by written notice to the Exhibitor suspend service hereunder until said sum shall be paid and/or terminate this contract.

In the event that the Distributor shall fail or refuse to consent to the submission to arbitration of any claim or controversy arising under this or any other Standard Exhibition Contract providing for arbitration which the Distributor may have with the Exhibitor, or to abide by and forthwith comply with any decision or award of such Board of Arbitration upon any such claim or controversy so submitted, within the number of days specified in Article Twenty-second opposite the name of the City in which such Board of Arbitration is located, the Exhibitor may at his option terminate this and any other existing contract between the Exhibitor and the Distributor by mailing notice by registered mail within two (2) weeks after such failure or refusal, and in addition the Distributor shall not be entitled to redress from such Board of Arbitration upon any claim or claims against any exhibitor until the Distributor shall have complied with such decision, and in the meanwhile the provisions of the first paragraph of this Article Eighteen shall not apply to any such claim or claims.

Any such termination by either party, however, shall be without prejudice to any other right or remedy which the party so terminating may have by reason of any such breach of contract by the other party.

The provision of this contract relating to arbitration shall be construed according to the law of the State of New York.

U. S. Court Holds Contract Is Divisible

The following decision handed down by the United States Circuit Court of Appeals for the Fourth Circuit in Lynchburg, Va., is considered one of the most important legal developments of the year because it

holds a distributor is not required to proceed first to arbitrate, as provided in the standard exhibition contract, before bringing action against an exhibitor for breach of contract. In other words, it stresses the fact that the contract is divisible, an argument not recognized by the general exhibitor body.

Distributors anticipate the Lynchburg decision will be followed by similar findings in United States District Courts throughout the country. This decision, text of which is appended, is declared by Gabriel L. Hess, of the Motion Picture Producers and Distributors of America, Incorporated, to be the first of its nature to be passed upon by any federal court of appellate jurisdiction:

UNITED STATES CIRCUIT COURT OF APPEALS, FOURTH CIRCUIT

PARAMOUNT FAMOUS LASKY CORPORATION,
Appellant,

vs.

NATIONAL THEATRE CORPORATION,
Appellee.

No. 3090

Appeal from the District Court of the United States for the Western District of Virginia, at Lynchburg.

(Argued January 22, 1931. Decided April 13, 1931.)

Before PARKER and NORTHGOTT, Circuit Judges, and WATKINS, District Judge.

JOHN L. ABBOTT (A. D. BARSDALE and P. H. HICKSON on brief) for Appellant, and BROUN & PRICE and A. C. HOWWOOD for Appellee.

NORTHGOTT, Circuit Judge:

This is an action at law in trespass on the case in assumptit, brought in the District Court of the United States for the Western District of Virginia. The appellant, plaintiff below, and which will be here referred to as plaintiff, filed its declaration against appellee, defendant below, and which will be here referred to as defendant, alleging a breach of contract for the distribution of certain motion picture films, or photoplays, which the plaintiff furnished, and for which the defendant agreed to pay. The defendant demurred to the declaration, alleging, among other things, that the plaintiff could not maintain the action because it had failed to comply with a condition precedent to suit, in that it had not submitted the matters in controversy to arbitration as provided in the contract.

The plaintiff contended that:

(1) An injunction of the United States District Court for the Southern District of New York, enjoining this plaintiff from proceeding to act under the arbitration clause of the contract, constituted vis major which relieved the plaintiff from complying with such provision of the contract before instituting the action.

(2) The defendant had waived its right to require plaintiff to comply with the condition, and that the defendant, by its conduct, relieved the plaintiff from submitting the controversy to arbitration.

(3) The condition could not be complied with, because the boards to which the matter was to be submitted for arbitration had ceased to function.

The court below held with the defendant's contention, sustaining the demurrer and striking out plaintiff's bill of particulars, and it is from this action that this appeal is prosecuted.

The United States brought suit in the District Court of the United States for the Southern District of New York, attacking the contract in question on a similar one on the ground that it was in violation of the Sherman Anti-Trust Act. In an able opinion, Judge Thacher of that court, held the arbitration clause of the contract to be unlawful as being in violation of the Sherman Anti-Trust Act (United States v. Paramount Famous Lasky Corporation, 34 Fed. (2) 984), and entered a decree enjoining the Paramount Famous Lasky Corporation, plaintiff here, from acting under the arbitration clause in the contract sued on. The opinion and decree of the District Court was affirmed by the Supreme Court of the United States (Paramount Famous Lasky Corporation, 282 U. S. 30). In the decree, however, the court clearly shows that its action was directed at the arbitration clause alone, and was not intended to affect the rest of the contract, and among other things, the decree provided:

"Noting contained in this decree shall be construed as prohibiting any defendant . . . from performing and/or continuing to perform, or enforcing and/or continuing to enforce, by any lawful means, any contractual obligation, the performance or enforcement of which is consistent with the provisions of this decree."

The questions raised on this appeal are:

1. Is the plaintiff required by the contracts to submit the controversy here to arbitration before it can maintain the action, notwithstanding the injunction?

2. Does the injunction of the United States District Court for the Southern District of New York, enjoining the plaintiff from proceeding to act under the arbitration clause of the contracts, constitute vis major which relieves the plaintiff from complying with the provisions of the contract of arbitration, before instituting the action?

3. Has the defendant waived its right to rely on the failure of the plaintiff to propose arbitration before this action was brought?

4. Whether or not the contracts sued on are entire and indivisible.

The judge below sustained the demurrer on the ground that the arbitration provision was a condition precedent to the bringing of any suit on the contract, notwithstanding the injunction, which prevented arbitration, and based his opinion upon a number of authorities holding that where the condition precedent to the bringing of suit was prevented from being carried out by some unlawful act of the parties seeking to set up the injunction as a reason for not carrying out the condition, the excuse or reason could not be availed of by the parties seeking to bring the action. An examination of the authorities relied upon by the court below shows that the act of the party making it impossible to carry out the condition precedent to suit, was either a subsequent act or at least not the act itself of incorporating the unlawful condition in the contract sued upon. For instance, in 3 Williston on Contracts, Sec. 1939, quoted by the judge below, the statement of the author unquestionably refers to the failure of the party to pay a debt, the thing happening after the contract was entered into. In Patton & Shaver v. Elk River Navigation Co., 13 W. Va. 259, the injunction was granted on account of the acts and default happening after the contract was entered into. In United States v. Van Fossen, 28 Fed. Cas. 357, and a line of similar cases cited by the judge below (Taylor v. Taintor, 16 Wall, 366, 370, United States v. Marrin, 170 Fed. 476), it was the voluntary act of the man enlarged on bail in going into another jurisdiction where he was arrested and his own fault, that prevented him from answering on his bond. These cases are easily to be distinguished from the instant case, where a clause of the very contract itself entered into by both parties has been declared unlawful and enjoined. Certainly, it cannot be said, especially in view of the clause in the decree above quoted, exempting the rest of the contract from the taint of unlawfulness, that the whole contract is void, and that in case of breach by either party no remedy could be had.

The record also shows that, because of the injunction secured by the United States Government, the machinery for arbitration set up in the contract had ceased to exist, and the rule that an act of law, due to the act or default of one of the parties, cannot be relied upon as an excuse for his non-performance of the contract, has no application to the facts in this case.

People v. Globe Mutual Life Ins. Co., 91 N. Y. 174.

Kansas Union Life Ins. Co. v. Burman, 141 Fed. 843.

Moller v. Herring, 255 Fed. 670.

See, also,

3 Williston on Contracts, p. 3295.

It would, therefore, seem, in view of the cases herein cited, that the proper rule of law is that where the obligation itself is unlawful and cannot be performed, such performance should be excused, provided the contract is divisible and the remainder of the contract is lawful. It is certainly an anomalous situation in which this plaintiff finds itself under the ruling of the court below. It is enjoined from performing a condition precedent but no relief, is accorded it, because it does not perform the condition.

Again we think that the learned judge below was in error for another reason, and that is, that the contract, as far as it related to the lawful and unlawful parts, was divisible. That this was the opinion of Judge Thacher, in the case of United States v. Paramount Famous Lasky Corporation, supra, is shown by the excerpt from his decree. That such a provision, as the one in question here, is separable from the rest of the contract, is borne out by a number of decisions.

Western Union Telegraph Co. v. Pennsylvania Co., 129 Fed. 849.

Atlanten case, 232 Fed. 403.

United States Asphalt Co. v. Trinidad Lake Petroleum Co., 222 Fed. 1006.

The Eros case, 251 Fed. 45.

As to the arbitration clause see:

The Fredensbro, 18 Fed. (2) 933.

Danielson v. Entre Rios Rys. Co., 22 Fed. (2) 326.

The authoritative rule as to separable or divisible contracts is laid down by Lord Mansfield, in Boone v. Eyne, 6 Term Reports 573, as follows:

"Where mutual covenants go to the whole of the consideration on both sides, they are mutual covenants; but where the covenants go only to a part and where a recompense may be had in damages, it is a different thing."

It has been expressly held that where agreements in restraint of trade were unlawful in part, they

"POST-SCRIPT"

Results of "Film Daily" Golf Tournament

Representatives of the film industry in the East joined in making the 19th *Film Daily* golf tournament one of the most successful of the series. The dinner funfest was voted the most enjoyable in seven years of the event. More than 100 braved a steady rain that drenched the golfers through the morning play of the tourney, which was held at the Fenimore Club at White Plains, N. Y.

Other tournaments may have had a larger attendance, but the fact that the number of players reached a total of 120 before the day was over, with many more at the dinner, was a credit to those who participated and to those who were in charge of the affair, headed by Jack Alicoate and Bruce Gallup, who has been overseer of the handicap and awards throughout the nine years of the tournaments. Those on the committee were Al Lichtman, Jack Alicoate, Bruce Gallup, ("Red") Kann and Don Mersereau.

Following is a list of the prize winners:

LOW NET, AFTERNOON

Winner, William Rabell. Leg on Film Daily cup and permanent possession of Stebbins, Leterman & Gates cup.

First runner-up, Tom Gerety. J. P. Muller Advertising Agency cup.

Second runner-up, Ed Curtis, Herb Fecke and D. C. Ferguson tied. Ufa special cup.

LOW GROSS, AFTERNOON

Winner, Mitchell May. Motion Picture Herald cup.

Runner-up, Arthur W. Stebbins. Du Pont Class A cup.

LOW NET, MORNING

Winner, Paul Burger. National Theatre Supply Company cup.

LOW GROSS, MORNING

Winner, Arthur Cohen. William Massce cup.

Runner-up, George Blair, Jr. Malcolm Laboratory cup.

OTHER AWARDS

M. P. Daily cup—given for low net, afternoon. Winner, Harry Brandt.

Birdies—Mitchell May, Eastman Kodak trophy.

Low gross exhibitor—Henry Segal, Electrical Research Products trophy.

Putting—Winner, Vic Brady, RCA cup. First runner-up, Sam Azurtine, Continental Theatres Accessory cup. Second runner-up, William Brandt, Associated Publications cup.

Driving contest—Winner, John Ostendorff, Jack Cosman cup. Runner-up, Arthur S. Dickinson, Craft Film Laboratories cup. Best dressed golfer—Al Lichtman, Nat Lewis prize.

Low gross member of M. P. Club—Arthur W. Stebbins, Al Lichtman plaque.

Booby prize—Joe Fleisler.

Best team match play—Winner, Motion Picture Club team (Henry Segal, J. D. Williams, Ed Curtis, Jack Gutfreund), T. F. Albee cup.

Prizes for 35 flight winners and runners-up also were awarded.

R-617-1 camera- Ext House

1-0'50"ox Lewis Stone and Butterworth
2-0'50" enter c.l. and exit into house.

FADE IN:

23. INT. HALL WHITE HOME.

A colored attendant, in a white jacket, is taking Matey's and Nichols' coats and hats. Matey has a flat package. Roderick enters.

R618
2 cameras
E-20'15"
D-3'00"
1-0'10"
2-0'15"
3-1'00"ox
4-1'00"print

R 521 Hello, Dad! RICKY

1 camera E-3"
C.U. Ricky Hi, Rick, my boy -- MATEY
1-0'15"ox (To Geoffry)
2-0'20"print Geoffry -- meet Ricky.

RICKY
How do you do, sir. I've ~~heard~~ heard some of your --

NICHOLS
Don't! You can't prove anything!

Nancy enters, b.g. stairs.

NANCY
Geoffry! Let me look at you --

R 520
1 camera E-2"
C.U. Nancy
1-0'55"
2-0'55"ox
3-0'55"

R 522
3 cameras

E. Taolley Hello, Mrs. Matey! Still sorry about the punch bowl I broke --
40" By Jove -- you don't look two years older -- instead of --

5-3" C.U. (covers his eyes in mock alarm)
6-3" C.U. Oh, I mustn't say it -- I can't feel my shroud if I do --

1-0'00" NANCY (laughing)
Same old Geoffry. (goes to Matey & kisses Matey)

MATEY (returns kiss)
I literally dropped him, he -- He wanted to go back to his hotel for a suitcase and all that -- I told him I'd loan him some clean clothes and present him with a toothbrush.

NANCY

What a page of moving picture script looks like when the script girl gets through with it. The lines mark the length of the different shots with notations as to cameras used, number of minutes and seconds each shot took, etc. This page is from a Warner Brothers script.

were enforceable as to the parts that were not unlawful, and this holding runs back to the earliest authorities.

Mallan, et. al. v. May, 11 M. & W. 653, 12 L. J. Ex. 376.

Price v. Green, 16 M. & W. 346, 16 L. J. Ex. See, also,

Daniels v. Tearney, 102 U. S. 415.

Chicago &c. Co. v. Pullman &c. Co., 139 U. S. 79.

McCullough v. Virginia, 172 U. S. 102.

In view of our conclusion on these points, it is not necessary to discuss the question raised as to whether the defendant had waived its right to rely on the failure of the plaintiff to propose arbitration. The action of the court below in sustaining the demurrer was erroneous, and the judgment is accordingly

Reversed.

Following is a digest of the case of Columbia Pictures Corporation v. Bi-Metallic Investment Company.

This action was decided in the U. S. District Court, District of Colorado on August 8, 1930. The defendant agreed with the plaintiff to take a certain number of motion pictures for his theatre but failed and refused to accept, exhibit or pay for a part of the pictures contracted for, whereupon the plaintiff sued for damages.

The defendant set up as its defense that the

Standard Exhibition Contract is illegal, being in violation of the Sherman Anti-Trust Act and that the use thereof by the distributors of motion pictures was in furtherance of a conspiracy in restraint of trade.

In its argument the defendant relied upon the decision in the case of United States v. Paramount Famous Lasky Corp., et. al., 34 Fed. 2d 984, in which Judge Thacher held that the Eighteenth Clause of the Standard Exhibition Contract providing for compulsory arbitration was evidence of a conspiracy among the distributors. In the Colorado case, the court held that the case of United States vs. Paramount, et. al., did not apply. The action was brought to recover an agreed amount which the defendant owed to the plaintiff as license fees for pictures which the defendant refused to take and pay for in violation of its contract for the delivery of certain pictures. The court held that such an agreement is not illegal. Eliminating the Eighteenth Clause of the Standard Exhibition Contract, the Contract is one which the parties might lawfully enter into, and even granting that the arbitration clause is illegal, the court held that in the present action, being one for the recovery of an amount due by the defendant to the plaintiff, it was not necessary to a decision of the case to take the arbitration clause into consideration.

In the case of Metro-Goldwyn-Mayer Distributing Corporation as plaintiff v. Bi-Metallic Investment Company, the court held that "by its refusal to arbitrate in any manner, the defendant cannot deprive the plaintiff of its right to sue upon the contract.

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LONDON
MAY 20, 1931

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Cables: Lacifral 20 Paris.

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